

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

Volume 19, Number 1

December 2004

## THIRD ANNUAL MID-WINTER MEETING DATES SET

The 3<sup>rd</sup> annual VM Section Mid-winter meeting is scheduled for Friday and Saturday, February 4-5, 2005, in Washington, DC. Laurie Baty has again graciously opened her home in University Park (a Washington, DC, suburb) to the Section.

The Mid-winter Meeting, officially sanctioned by SAA, is open to anyone with an interest in the Visual Materials Section and its operation. We are particularly open to those who are not only interested in the Section but who also are willing and able to lend a hand in its operation. To read all about the Committees and what they do, go to <http://www.lib.lsu.edu/SAA/commdesc.html>.

Why then and there? The SAA Council will be meeting in Washington, DC, that weekend and we hope to at least have Joel Wurl, our Council liaison, if not President-Elect Richard Pearce-Moses (former Section Chair) drop in for dinner and a chat. We have a few questions before Council, most notably how may we engage in fundraising and how will SAA headquarters administer funds raised, and it would be good to get the latest word directly from Council.

One of the agenda items for the meeting is a discussion of how will we continue operating the Mid-winter meetings. That is, does membership want the meeting to move around the country? How much are members willing to pay when we no longer have access to private homes in which to meet? Is the current format working? So many questions and only 2 days to answer them in!

### The Draft Agenda

- Review of Agenda
- 3-year plan review
- VM finances
- Update from Council
- Fundraising: why and how
- Session ideas for 2006
- VM Section tours, SAA Annual Meeting, New Orleans
- VM Section meeting speaker ideas
- VM Section outreach ideas
- Bibliography Committee discussion

*James Eason wins  
Chair-Elect at  
Boston Meeting.*



*Robert Kalloch, Vogue, October 1, 1920. © Condé Nast Archive. This issue of Views contains a number of images contained in the Condé Nast Archive with an article on page 10. If you would like Views to highlight images from your collection, please contact the Editor.*

VM Publications  
VMCAR

As always, anyone wanting to add items to the agenda should contact Section Chair, Mark E. Martin [mmarti3@lsu.edu](mailto:mmarti3@lsu.edu) with their suggestions.

As has been the practice at past Mid-winters, in order to keep costs down, we will try to place out-of-town participants with local VM hosts and meals will be prepared and served at Laurie's home. Laurie has offered to serve as "local arrangements" contact, so please let her know at [lab0254@aol.com](mailto:lab0254@aol.com) no later than January 3 if you are planning to attend. We look forward to seeing you in Washington.

## VISUAL MATERIALS SECTION LEADERSHIP ROSTER

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

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#### Newsletter

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#### Web Site

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#### Website Images Policies and Guidelines

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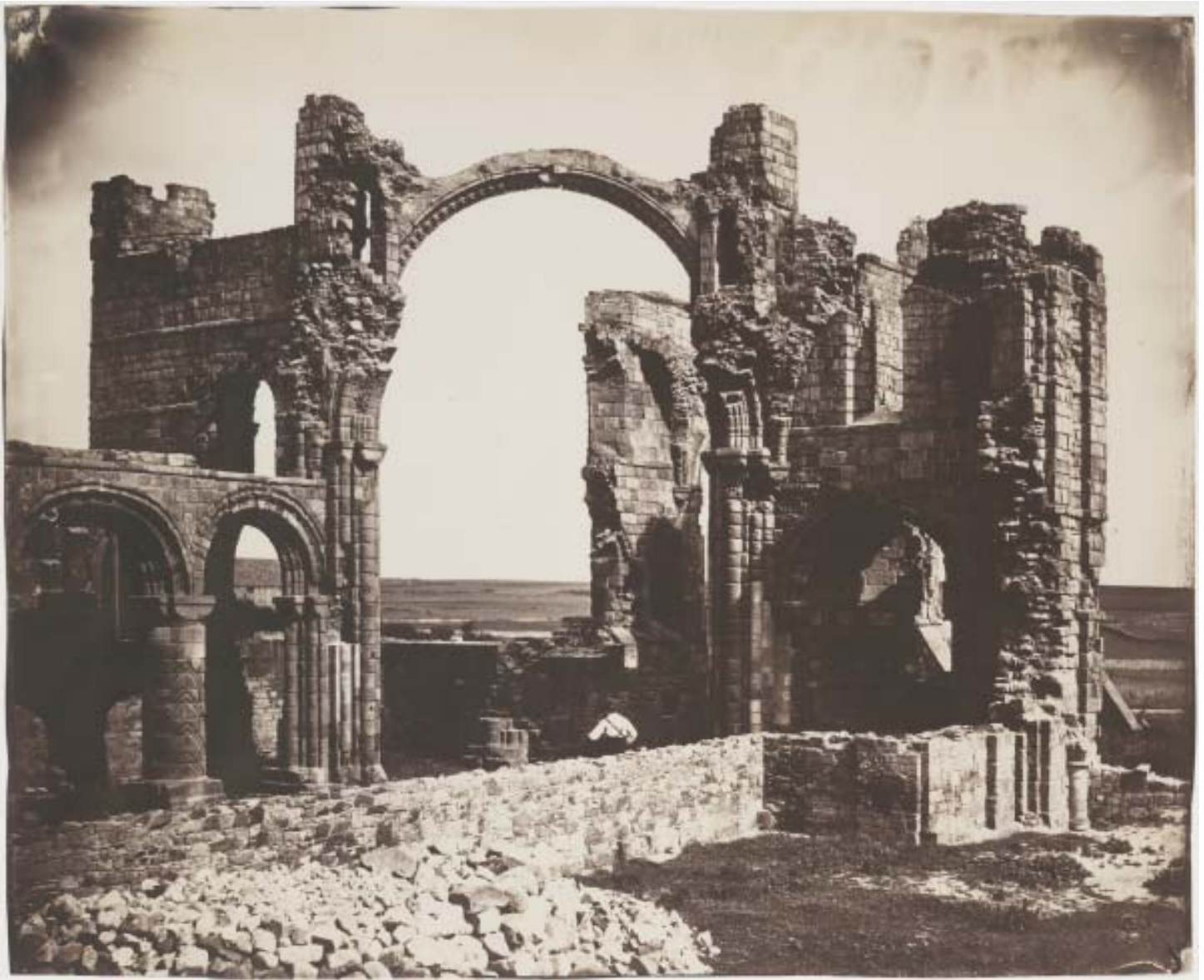
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**Roger Fenton, Lindisfarne Priory, 1856**, salted paper print, 30.3 x 37.1 cm (11 15/16 x 14 5/8), The J. Paul Getty Museum, Los Angeles. One of many luscious prints on exhibit at the National Gallery of Art's All the Mighty World: The Photographs of Roger Fenton, 1852-1860. Review of the exhibition begins on p. 12.

## BEANTOWN AND THE VISUAL MATERIALS SECTION

Minutes of the Annual Meeting, Visual Materials (VM) Section

August 6, 2004, The Park Plaza Hotel, Boston

Chair Sue Kreigsman (Harvard University) opened the meeting at 8:34 a.m. with general opening comments: Sign in sheet, revisions to the by-laws, etc.

Nancy Shader, 2005 Program Committee, addressed the meeting. Sue thanked the 2004 Program Committee for working with the Section in getting our sessions through the review process. She announced there are tips for putting together a good session. Sue told us that the VISMAT listserv facilitated the session creation last year and that it would be a good thing to use again.

SAA has started "announcement" listservs for all the sections. Everyone in the Section is automatically signed-

up. It is only for official news of the Section from the Chair and Chair-elect. Discussion will continue on VISMAT.

Joel Wurl (University of Minnesota), our Council liaison, complimented the VM section as being the "most dynamic" Section since we actively submit session proposals and sponsor the Mid-winter meeting. He relayed news from the Council. One item of interest concerned fundraising (i.e., t-shirts sales), which VM has done for a while. The council would like to be informed when the total goes over \$100. SAA may be able to hold the money for the sections. SAA is discussing setting aside a pool of money for sections/roundtables to apply for various things. Sue thanked Joel for his good help and representation.

Miriam Meislik (University of Pittsburgh) showed the 2004 t-shirts featuring an ad for Southworth & Hawes, daguerreians, a Boston firm.

Megan Friedel (Massachusetts Historical Society) promoted the book fair, including order information.

Sue gave a report on the Mid-winter meeting. Seventeen people came to Boston for the meeting. The long range plan was revised.

Sue asked the two candidates for chair-elect to say a few words about why they'd like to become chair-elect. Diana Sanderson (Asheville School) and James Eason (Bancroft Library) said a very few words, after which Laurie Baty (U.S. Holocaust Memorial Museum) passed out the ballots for the election and revisions to the by-laws. Motion was made and seconded to accept the by-law revisions as presented. Sue discussed the changes. Motion carried.

Sue introduced Sally Pierce, Curator of Prints & Photographs at the Boston Athenaeum. Sally gave a wonderful presentation using slides(!) about the collections that document the changing face of Boston.

Laurie announced that James Eason is the new chair-elect.

Working group updates will be reported in *Views*. Helena Zinkham (Library of Congress) gave a report on the progress of the update on *Administration of Photographic Collections*. It is in the copy-edit phase, and will probably be out in spring 2005. Title is *Photographs: Archival Care and Management*.

Tawney Ryan Nelb (Nelb Consultants) gave an update on the architectural records book.

Mark Martin (Louisiana State University) then took over the meeting to continue announcements. He talked about the Mid-winter meeting which has not yet been set, but will be announced on VISMAT, the Section announcement list, and in *Views*. He talked about the new session which is the VM Parade, 5 minute presentations from 15 speakers about what projects are going on. Section dinner will be Friday at John Harvard in Harvard Square. And, the VISMAT list has 367 subscribers as on 8 July.

Open comments:

-Laurie Baty talked about *Views* briefly and invited members to an informal meeting afterwards.

-Mark Martin talked a bit more about the Mid-winter meeting.

-James Eason gave a plug for the new description book that should have an impact on how visual materials are described.

-Laurie Baty asked for citations to useful articles to be included in a book of readings for the photographic workshop (analog not digital)

-Lisa Carter (Association of Moving Image Archivists) told the members about the book on local television films that is available and they're free! AMIA annual meeting is in Minneapolis this November.

-Connie Schultz (University of South Carolina) asked for input on readings/syllabus on historians and documentary photography course she will be teaching at the University.

The meeting adjourned at 10:21a.m.

Respectfully submitted,

Diana Sanderson

Secretary *pro tem*, ad nauseum [and ad infinitum—Ed.]

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## SAA Visual Materials Section Second Annual Book Fair

A number of SAA institutions and members displayed recent publications at the annual meeting in Boston. Here's the list of what those of us there were able to look at:



Georges Lepape, *Vogue*, June 1, 1923. ©Condé Nast Archive. See article, page 10.

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**Apter, David E.** *Today's Past: Images of Africa from 1952 to 1960*. Yale University Library, 2002. 58p. \$18. **To order:** Order online at <<http://www.library.yale.edu/mssa>>

Yale University Manuscripts and Archives is pleased to announce the publication of *Today's Past: Images of Africa from 1952 to 1960*. The photographs in this publication are drawn from the David E. Apter papers in Manuscripts and Archives, and many were exhibited in the David E. Apter exhibition that was presented at Yale earlier this year. Professor Apter is the Henry J. Heinz II professor Emeritus of Comparative Political and Social Developments at Yale University. The photographs were taken by Professor Apter during his research trips to Africa in the 1950s and document the transition from colonialism to independence in western and eastern Africa, especially in what are now Ghana, Nigeria, Benin, Uganda, and Rwanda.

**Association of Moving Image Archivists (AMIA).** *AMIA Compendium of Moving Image Cataloging Practice*. Society of American Archivists and Association of Moving Image Archivists, 2001. 272 p. \$30 for SAA members; \$40 for non-members. **To order:** Order online through the SAA website at <<http://www.archivists.org/catalog/index.asp>>

By presenting a snapshot in time of the cataloging practices of 27 diverse institutions, this authoritative resource offers solutions to cataloging problems unique to moving images. The range of institutions examined includes

historical societies, university archives, broadcast organizations, museums, and subject-specialized collections. The collections include television, film, and video, and utilize both MARC and non-MARC cataloging.

**Association of Moving Image Archivists (AMIA).** *Local Television: A Guide to Saving Our Heritage*. Association of Moving Image Archivists. 116 p. **To order and for price information:** Please contact AMIA at (323) 463-1500.

Local television stations are the pioneers of the television industry and, in a very vital way, the guardians of our local heritage. This Guide is an effort to provide brief yet practical guidance toward saving this heritage. It provides the steps and resources to help television stations and archives begin the process of preserving and archiving their film collections.

**Association of Moving Image Archivists (AMIA).** *The Moving Image* (Fall 2003). University of Minnesota Press. 200p. Cost: Subscription to *The Moving Image* is a benefit of AMIA membership. **To order:** Non-AMIA members who wish to subscribe should contact the journal publishers, University of Minnesota Press at <<http://www.upress.umn.edu/journals/movingimage/default.html>>. Regular rates, USA, are: individuals, 1 year (2 issues) \$30; libraries, 1 year, \$75. Other countries add \$5 for each year's subscription. Checks should be made payable to the University of Minnesota Press. Back issues are \$22.50 for individuals and \$56.25 for institutions (plus \$4.50 shipping for the first copy, \$1 for each additional copy).

**Bank of Stockton 2004 Calendar:** *Featuring Images from the Bank of Stockton Historical Photo Collection*. Bank of Stockton, Stockton, Calif. Free. **To order:** Please contact William Maxwell, Archives Manager, at (209) 929-1575 or by e-mail at <[williammaxwell@bankofstockton.com](mailto:williammaxwell@bankofstockton.com)>.

**Boomhower, Ray E.** *"One Shot": The World War II Photography of John A. Bushemi*. Indiana Historical Society Press, 2004. 168 p. \$29.95. **To order:** Please contact the History Market at 1-800-447-1830

Assigned to *Yank*, the weekly magazine written by and for enlisted men, John A. Bushemi documented World War II through his photographs. Nicknamed "One Shot" for his uncanny ability to capture even the liveliest action with just one click of his shutter, he specialized in "photography from a rifle's length vantage point," according to his colleague Merle Miller. *"One Shot"* captures Bushemi's early days photographing soldiers training at Fort Bragg in North Carolina to his frontline assignments among the grizzled American forces engaged in fighting in the Pacific. The book includes approximately 100 photographs by and of Bushemi.

**Hall, Elton W.** *Francis Blake: An Inventor's Life, 1850-1913*. Massachusetts Historical Society, 2003. 232 p. \$30.00. **To order:** Order online at <<http://www.masshist.org/books>> or through Northeastern University Press at 1-800-666-2211.

This detailed biography charts the rich life of Francis Blake—Massachusetts inventor, photographer, philanthropist, and businessman. His passion for innovation changed the way Americans communicated when his major invention, the telephone transmitter, became the world standard. His experiments in high-speed photography placed him in the

forefront of the photographic world in the 1880s; a substantial portfolio of his work still exists, selections of which appear in this book. The arc of Blake's life, from modest circumstances and initiative to wealth and independence, epitomizes how a gifted individual could create and re-create himself during America's Gilded Age.

**The Huntington Library:** *Treasures from Ten Centuries*. Huntington Library Press, 2004. 160p. \$24.95. **To order:** Order online through the Huntington Library Press at <<http://www.huntington.org/HLPubs/HEHPubs.html>>

*The Huntington Library: Treasures from Ten Centuries* throws open the vaults of the Huntington for perusal, providing a close-up look at familiar icons such as the Ellesmere Chaucer and the Gutenberg Bible, as well as a host of lesser-known rarities. An introduction by Library Director David Zeidberg describes how Henry Huntington's personal collection became the foundation for what is today one of the world's leading humanities research centers. Chapters written by the curators present highlights from the collections of medieval manuscripts, British and American history and literature, western Americana, early printed books, cartography, paleography, history of science and technology, photography, and ephemera.

**Korzenik, Diana.** *Objects of American Art Education: Highlights from the Diana Korzenik Collection*. Huntington Library Press, 2004. 48 p. \$9.95. **To order:** Order online through the University of California Press at <<http://www.ucpress.edu/press>>

This book explores the array of scholarly interests that inspired Diana Korzenik to form a collection of art-teaching materials dating from 1770-1950—now the richest and most extensive archive of its kind. In the course of gathering these artifacts, Korzenik, a professor emerita of the Massachusetts College of Art in Boston, traced the methods and materials used to teach artists and amateurs to draw and, by extension, to see the world around them. The book's illustrations provide an extensive sampling of these materials, depicting drawing books, cards, and three-dimensional teaching aids.

**Kuhl, Nancy.** *Extravagant Crowd: Carl Van Vechten's Portraits of Women*. Beinecke Rare Book and Manuscript Library, Yale University, 2003. 300p. **To order:** Order online at <<http://www.dartmouth.edu/%7Eupne/0-8457-3148-3.html>> or call 1-800-421-1561.

*Extravagant Crowd: Carl Van Vechten's Portraits of Women*, the catalog for a Beinecke Library exhibition of the same name, includes photographs of about 85 women of achievement photographed by Van Vechten between 1932-1964; each photograph is accompanied by a short biography of the subject. The women include some of the best known of Van Vechten's subjects—Gertrude Stein, Billie Holiday, Zora Neale Hurston, and Marianne Moore to name a few—and some now-forgotten women who made significant contributions to the Broadway theater community, the Harlem Renaissance, the early Hollywood film industry, and the 1920s and 30s expatriate communities in Paris and London. The group includes performers of all kinds, writers, journalists, salon hostesses, artists, photographers, and social activists. The catalog has an introduction by Bruce Kellner, a leading Harlem Renaissance scholar and the executor of Van Vechten's estate.



Claire Avery, *Vogue*, October 15, 1934. ©Condé Nast Archive. See article, page 10.

**Project SAVE 2004 Calendar.** Project SAVE American Photograph Archives, 2004. 25 p. Special offer: 1 calendar for \$7.50 (originally \$15), 2<sup>nd</sup> calendar for \$5. **To order:** Please use the form provided or contact Project SAVE at 617-923-4542.

Twenty-five vintage photos from the Project SAVE American Photograph Archives depict Armenians in the homeland and the world-wide diaspora, with captions that reveal points of interest.

**Snyder, Susan, ed.** *Bear in Mind: The California Grizzly*. Heyday Books, in conjunction with the Bancroft Library, 2003. 266 p. \$49.50. **To order:** Order online through Heyday Books at <<http://www.heydaybooks.com/public/books/bim.html>>

*Bear in Mind* is the story of the California grizzly bear. Once arguably the most powerful and terrifying animal in

the California landscape, he now lives in the imagination, a disembodied symbol of the romantic West. *Bear in Mind* is also a portal into one of California's great resources, the Bancroft Library of the University of California, Berkeley. More than 150 images from the library's archives and collections—newspaper illustrations from the gold rush, paintings from early scientific expeditions, photo albums, sheet music, settlers' diaries, fruit-crate labels, and more—accompany the bear stories of Indians, explorers, vaqueros, forty-niners, and naturalists, among others. The result is a uniquely compelling natural history, a grand book worthy of its subject.

**Wilson, Bonnie G.** *Minnesota in the Mail: A Postcard History*. Minnesota Historical Society Press, 2004. 133 p. \$29.95. **To order:** Order online at <<http://www.mnhs.org/mhspress>> or call 1-800-621-2763.

A postcard is more than a pretty picture. In *Minnesota in the Mail*, curator and postcard collector Bonnie G. Wilson highlights both the images and curious stories behind 185 postcards from the extensive collection of the Minnesota Historical Society. Wilson helps readers understand the needs and wants of postcard makers and senders, at the same time sharing historical details that go beyond the captions and messages. Grouped into four categories—towns, business, families, and vacations—these postcards show Minnesota’s resorts and main streets, the world’s largest ball of twine and a barbershop on a railroad train, ads for flour, an Ojibwe family, and other Minnesota views. This concise history of the postcard helps enthusiasts to “read” a postcard – beyond the penned messages and preprinted captions. Details about regional publishers are gathered in an appendix that collectors will appreciate.

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### VISUAL MATERIALS SECTION’S VIEWS NOW ELECTRONIC

As the August 2004 issue of *Views* went to press, we learned that it would be the last issue actually printed and mailed through SAA’s Chicago office. This, then, is the first of the new all-electronic publications. Based on discussions at the Mid-winter meetings, it was decided that the Section would maintain its newsletter as “printable.” As we learn the capabilities of publishing electronically, we hope to provide live links to Web pages being referenced as well as links to e-mail. Bear with us as we learn our new environment.

In preparation for our new format, the *Views* editorial staff has increased from two to more than five. Thanks to everyone who answered our call for help! In addition, we’re now indexing as part of the publication process. You’ll notice that the index to the last volume has been available since September.

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.

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### VISUAL MATERIALS LISTSERV

To *subscribe* to the Visual Materials listserv, send a message from your own e-mail 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.



*René Bouet-Willaumez, Vogue, February 1, 1934. ©Condé Nast Archive. See article, page 10.*

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### Report from the Chair

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

We’ve just recently come away from a very successful annual meeting in Boston where the VM Section was represented in a number of well-attended sessions. Two of those sessions stand out in particular. The first, an experimental session showcasing 15 speakers with 5 minutes each to address current research topics in visual materials, played to an overflow crowd and resulted in a number of promising research leads. The second, a session on “unified” cataloging of visual, museum, and traditional library materials and problems associated with doing so, had over 150 attendees. Not bad for Saturday after lunch!

The Section meeting once again brought together such a large crowd that we were sited in one of the largest meeting rooms at the conference. As our Council liaison Joel Wurl mentioned during the meeting, the size of that room indicated how active and involved our membership is; were we not, we would have had a much smaller room. My thanks to all Section members, past and present, for making this possible.

As a result of having a Mid-winter meeting we have been able to free up time during the annual meeting to introduce



**Roger Fenton, The Princess Royal and Princess Alice, 1855**, salted paper print, 33.7 x 30.5 cm (13 1/4 x 12); 68.4 x 53.2 cm (26 15/16 x 20 15/16), Courtesy of the Royal Photographic Society Collection at the National Museum of Photography, Film & Television, Bradford, England. Another of many luscious prints on exhibit at the National Gallery of Art's All the Mighty World: The Photographs of Roger Fenton, 1852-1860. Exhibition on p. 12.

presentations by local speakers involved at some level with visual materials. This year, Sally Pierce, Curator of Prints and Photographs, Boston Athenaeum, presented an excellent overview of the Athenaeum's collections. Thanks Sally!

The 3<sup>rd</sup> annual VM Section Mid-winter meeting will return to the Washington, D.C., area. Look for a more detailed report on page 1. Additional information about the committees can be found on the VM web site <<http://www.lib.lsu.edu/SAA/leaders.html>>.



**FROM THE CHAIR-ELECT**  
**James Eason** <[jeason@library.berkeley.edu](mailto:jeason@library.berkeley.edu)>

It's been a very short and busy three months since our August meeting. I'm very pleased to be serving as Vice Chair and Chair Elect, and look forward to a productive and useful two years with the Section. In thinking back to the meeting, I would like to echo Mark's enthusiasm for the Visual Materials content that was offered. The VM Cataloging and Access Roundtable generated some very good discussion on new publications and standards work, and there were some real stand-out sessions, such as "Materiality, Meaning, and Metadata: the Importance of Physical Form", which consisted of excellent papers by Ala Rekrut, Joan Schwartz, and Terry Cook. (A version of Joan's paper was published in the recent *Photographs Objects Histories*, I understand.)

In late August I had the pleasure of attending the International Congress on Archives in Vienna, Austria. It was a wonderful and stimulating conference, and I recommend it almost as highly as I recommend a visit to Vienna! The focus is largely on the European and developing worlds, and upon governmental records, but it is by no means limited to this scope. There were several visual materials related sessions. The European Visual Archive (EVA) project was described, and Tim Harris described its initial collaborative imaging project between municipal archives in London and Antwerp. (Several reports on this project are now available online.) An interesting experiment at the National

Archives of Australia was also described, with Maggie Shapley outlining their "Digitization on Demand" pilot program to allow online visitors to request digital images free of charge. This service is provided through their PhotoSearch function, <at <http://www.naa.gov.au/>>.

The next ICA will take place in 2008 in Kuala Lumpur, for those who like to plan their travels in advance.

I look forward to seeing many of you in February at the upcoming section Mid-winter Meeting and making progress on several fronts that we identified last year. I hope that we can continue to expand member involvement in our newsletter and website efforts so that they can be increasingly useful resources, without over-burdening any one volunteer. I also look forward to the fruits of the labors of our recently reconstituted Advanced Workshops Committee.



**WEB SITE REPORT**

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

There has been minimal activity on the Web site these past few months. The index for *Views*, vol. 18, has been added, pages have been updated where needed, and suggestions given by readers have been incorporated where practicable. Please let Mark E. Martin know if you see something on the pages that needs attention or have suggestions for improving the site. Just drop him a line via e-mail at mmarti3@lsu.edu.

**AMIA NEWS**

The Association met in Minneapolis in November. We hope to have a full report in the next issue of *Views*.

**Standards Committee Update**

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

At this year's annual Standards Committee meeting, Diane Vogt-O'Connor concluded her term as chair. The incoming Standards Committee Chair is Nancy McGovern of Cornell University.

SAA recently published *Describing Archives: A Content Standard (DACs)*. This volume replaces *Archives, Personal Papers, and Manuscripts as a content standard for catalog records*. DACs is "designed to facilitate consistent, appropriate, and self-explanatory description of archival materials and creators of archival materials. It can be applied to all types of material at all levels of description."

The Association for Research Libraries released the report "Recognizing Digitization as a Preservation Reformatting Method." It is available for review at <[http://www.arl.org/preserv/digit\\_final.html](http://www.arl.org/preserv/digit_final.html)>.

The Andrew Mellon Foundation funded The Archivists' Toolkit, a project of the University of California at San Diego, New York University, and the Five Colleges Libraries. "The Toolkit will be a suite of open source software tools for processing and managing archival information. Its objective is to decrease the time and cost associated with archival processing and to promote the standardization of archival information. Early implementation of the Toolkit will focus on small to medium-sized repositories for which resources and staffing are comparatively limited." The project Web site is at: <<http://euterpe.bobst.nyu.edu/toolkit/>>.

Another grant project recently funded by the Mellon Foundation is "Developing Standardized Metrics for Assessing Use and User Services for Primary Sources." This project will explore the standardization of data on use and users. It is administered by Elizabeth Yakel (University of Michigan), Wendy Duff (University of Toronto) and Helen Tibbo (University of North Carolina).

The Institute of Museum and Library Services and Heritage Preservation, in conjunction with several private foundations, funded the Heritage Health Index, a new project whose goal is to "assess collections in all media, in all formats, in all types of institutions, and in every state."

Surveys were distributed in August and completed forms will be accepted until October 8. For further information about the index, see: <<http://www.heritagepreservation.org/PROGRAMS/HHLhome.HTM>>.

Richard Pearce-Moses is nearly finished with the work on SAA's *A Glossary of Archival and Records Terminology*. The glossary includes a searchable interface and is currently available as an exposure draft at: <<http://www.archivists.org/glossary/>>.

Two industry standard related announcements were released just prior to the *Views* deadline. The first is from Adobe Systems introducing their Digital Negative Specification, "a new unified public format for raw digital camera files." The press release is available at: <<http://www.adobe.com/aboutadobe/pressroom/pressreleases/200409/092704DNG.html>>.

The second announcement comes from Fuji Photo Film, Eastman Kodak Company and Konica Minolta Photo Imaging who have joined to form the Picture Archiving and Sharing Standard (PASS) group. They announce a new agreement to jointly develop a "set of open standards for the consumer imaging and electronics industries, aimed at the preservation of digital photos and motion images on CDs, DVDs and other media." The group's goal is to "enable digital file compatibility with future playback devices, preserving the satisfying 'photo experience' that consumers have enjoyed for decades."

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

The annual meeting of the Architectural Records Roundtable (ARR) was held on August 5, 2004 during the SAA annual meeting in Boston. Beth Dodd and Ardys Kozbial, Co-Chairs, led the meeting with 38 people in attendance. For the first time, ARR and Visual Materials Cataloging and Access Roundtables were not held at the same time. Danna Bell-Russell, outgoing Council member, gave her last report as Council Liaison with the Roundtable and introduced Peter Gottlieb as our new Liaison. Members voted for Beth and Ardys to continue as co-chairs of ARR.

ARR voted to work with the Standards Committee to have SAA officially endorse *Standard Series for Architecture and Design Records*, by Kelcy Shepherd and Waverly Lowell as a best-practice book. Tawny Ryan Nelb and Waverly are working on *Manual on Architectural Records*. This is part of the SAA Basic series, and publication is set for 2005. Tawny's "Media and Support Charts" are available for sale. Each laminated chart has about 10 actual sample pieces of drawings along with physical descriptions of each. They are great for identifying the wide variety of architectural drawing formats.

ARR may need a new liaison to the SAA Standards Committee; Tawny has stepped down due to communication difficulties. Also, ARR would like to start a Web site and is looking for a Web master. Please contact Beth <[dodd.beth@mail.utexas.ed](mailto:dodd.beth@mail.utexas.ed)> or Ardys <[akozbial@sbcglobal.net](mailto:akozbial@sbcglobal.net)> if you are interested in either of these volunteer opportunities.

While the session proposal deadline has passed, any ideas for tours or pre-conference workshops are welcome. The 2005 meeting will be in New Orleans, and some of the tour suggestions were a riverboat tour of mansions, visiting a National Register Site, Tulane architecture, and historic New Orleans. A workshop suggestion was a three-day advanced workshop on preservation of architectural records, including photographs. Send your suggestions to Ardys or Beth.

Members discussed their current or recently finished projects. Library of Congress will be scanning the COPAR newsletter. The Environmental Design Archives at UC Berkeley has both EAD-encoded finding aids and Excel spreadsheets for their projects available on their website. The Art Institute of Chicago has Mellon Foundation funding to put the Ryerson & Burnham Archives EAD-encoded finding aids online. They have a beta site <<http://www.artic.edu/aic/libraries/rbarchives/rbarchives.html>> and are interested in feedback; send comments to Nathaniel Parks at <[nparks@artic.edu](mailto:nparks@artic.edu)>. The Denver Public Library is processing six architectural collections using grant funding.

Special recognition was given to Anthony Reed and the Frederick Law Olmstead National Historic Site for hosting a pre-conference reception for ARR and Museum Archives Section members. Also recognized were Mary Woolever for her work on incorporating the *Burnham Index to Architectural Literature* into the *Avery Index to Architecture Periodicals* and the participants in the one architecture-related session on the program.

Member news: Nancy Hadley is the new Archivist at AIA, and Ardys Kozbial is now on the west coast as Metadata Librarian on the Union Catalog of Art Images (UCAI), a Mellon grant-funded project at the University of California San Diego.

Nancy Loe reports that the Special Collections Department of the Robert E. Kennedy Library, California Polytechnic State University, San Luis Obispo, is mounting a major exhibition entitled "Julia Morgan: Pioneering Spirit." The exhibit is part of the centennial celebration of Julia Morgan becoming the first woman licensed to practice architecture in California in 1904. Featuring original Morgan sketches, architectural plans, and correspondence from the Kennedy Library's extensive Julia Morgan archives, the exhibit documents Morgan's training at L'École des Beaux Arts in Paris and her commissions on the Central Coast. "Julia Morgan: Pioneering Spirit" opened to the public on October 22 as part of the Hearst Lecture Series in cooperation with the College of Architecture and Environmental Design. The exhibition will run through March 25, 2005. Public hours are Monday through Friday from 10 a.m. to 2 p.m. in the Special Collections Department.

The Art Institute of Chicago opens its exhibition "Chicago Architecture: Ten Visions" in December 2004. Ten architects will come together to install and curate an exhibition of their vision for urban planning in Chicago. The exhibition will be open through January 2005.

As always, if you have news about collections, people, exhibitions, or anything architectural, please let me know at <[bilderbk@gwm.sc.edu](mailto:bilderbk@gwm.sc.edu)>.

## Illustrations from the Condé Nast Archives Shawn Waldron

As with most well-known image collections, many people have an image in their mind that they associate with Condé Nast. Some may think of Horst's 1939 photograph of a seated woman seen from the back, her corset coming unlaced. Others may picture Hoyningen-Huene's image of a swim-suited man and woman sitting on a diving board gazing off into the horizon, or possibly Steichen's immortal portraits of a defiant Paul Robeson or Gloria Swanson gazing out from behind a lace veil. Unknown, or worse, forgotten about, are the illustrations that colored the covers and filled the pages of *Vogue* from 1892 until they were finally pushed out by the young British photographers of the 1960s. While many of these illustrations have been lost or destroyed, thousands have survived. Ranging from charcoals quickly sketched as the 'mannequins' modeled the latest fashions in a Paris salon to the large, full color gouache cover paintings chosen for their beauty first and their ability to sell magazines second (albeit a very close second), these illustrations are remnants of a time when fashion was simply about haute couture, from Paris, and nothing more.

*Vogue* was fortunate to have Mr. Nast as its publisher from 1909 to 1942 due to his incredible knack for stacking the office with talent. As a result, the Condé Nast Archives is lucky to count among its collection original illustrations by Benito and Beaton, Eric and Willaumez (these two are the standard bearers), Bouche and Berard, and Avery and Brissaud, just to name a few. Unfortunately, we are not as lucky when it comes to the untold numbers of illustrations that were lost, destroyed, or simply thrown away, since, after all, "Who cares about that old coat? It's from last year."

Illustration also filled the pages of *Vanity Fair* and *House & Garden* during the first half the century, examples of which are in the Archives. If you would like to see them, or more from the pages of *Vogue*, direct your browser (here comes the shameless plug) to <[www.condenastart.com](http://www.condenastart.com)>.

When speaking about fashion illustrators, Baudelaire is reported to have said that they, "distill the eternal from the transitory." I don't know of any archivist who believes in eternity, but there are six examples of fashion illustration from the pages of *Vogue* and the Condé Nast Archives illustrating this issue of *Views* that I hope will see the next hundred years.

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## EXHIBITION REVIEWS

### Stephen J. Fletcher, University of North Carolina at Chapel Hill <[fletches@email.unc.edu](mailto:fletches@email.unc.edu)>

After the annual Visual Materials Section meeting in Boston, members interested in assisting with the production of *Views* gathered to discuss some new possible additions to the newsletter. One of the ideas we decided to implement was exhibition reviews, and I volunteered to be the reviews editor. For the sake of expediency and the coincidence of this issue during the throes of the national election, I have written the first review. I am hoping that section members will contribute reviews, either drawn from those that appear in the exhibits listed in *Views* or from something you saw on your own. So please venture over to Shawn Waldron's



*René Bouet-Willaumez, Vogue, February 1, 1934. ©Condé Nast Archive. See article opposite.*

*What's Up* column and, if so moved, write a review and tell us what you think!

*Oh Freedom Over Me*, Center for Documentary Studies, Durham, North Carolina, 16 August—7 November 2004.

I went to *Oh Freedom Over Me* with eagerness; being new to the South, this was a chance for me to learn more about where I live as well as photographic endeavor with which I was unfamiliar. In addition, the Center for Documentary Studies at Duke University has produced many splendid exhibits in their cozy house of a home. I left the exhibit greatly disappointed, with more historical knowledge gained in the form of handouts than gleaned from the work itself.

Billed as “a multimedia exhibition marking the fortieth anniversary of Freedom Summer and celebrating American voting rights and responsibilities,” it is more a display of ten often poorly produced digitally printed banners hanging from the ceiling in the main gallery, a baker’s dozen of digital prints lined unimaginatively on one wall, a small stereo system playing a Smithsonian-issued CD of Civil Rights Movement songs, and, in one corner, a small TV monitor silently (and as a result, sometimes inane) playing a

continuous loop video of period footage from the Mississippi Department of Archives and History. A smaller second room had a larger television with a video documentary available for viewing, and a table displaying photographic books related to the topic, voter registration forms and other election literature, and a modern blue plastic voting booth.

The topic deserves better treatment than it receives in this exhibit. In 1964 photographer Matt Herron formed the Southern Documentary Project with eight other photographers, including Danny Lyon, George Ballis, Dave Prince, and—as disregarded in the announcement and in the exhibit’s content—“others.” Inspired by the Farm Security Administration photographs and informally advised by Dorothea Lange, the project aimed to capture “the rapid social change taking place in Mississippi and other parts of the South.” The efforts by civil rights organizations to improve voter registration and education, and the participation of middle-class Americans from outside the area in the fight for others’ civil rights came to be known as the “Freedom Summer.”

Only one photograph in the exhibit is by Prince; the remainder by Herron and Ballis are split twelve and ten



**Roger Fenton, Cookhouse of the 8th Hussars, 1855**, salted paper print, 15.9 x 20.3 cm (6 1/4 x 8), The J. Paul Getty Museum, Los Angeles. Another of the luscious prints on exhibit at the National Gallery of Art's *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. Review of the exhibition begins on this page.

respectively. No photographs by Danny Lyon are exhibited; only his 1992 book, *Memories of the Southern Civil Rights Movement* published by the University of North Carolina Press, is on display. Why are five of the photographers who worked on this project not represented in the exhibit, especially Lyon who arguably is the more widely known? Or more basically, why are the "other" photographers not even named?

As a whole I am glad I went; I did learn something new, so in this regard the exhibit serves as a springboard. The only problem is that I was ready to dive in there and then.



*All the Mighty World: The Photographs of Roger Fenton, 1852-1860*

National Gallery of Art, Washington, DC

Reviewed by Laurie A. Baty

Although the National Gallery of Art has had a number of photographic exhibitions since the important Alfred Stieglitz exhibition in 1983, it was not until this fall that it formally dedicated exhibition space to the medium (see related article p. 17). Now that the NGA has those dedicated galleries, is photography, *finally*, accepted as a fine art? It was interesting to me that for its first exhibition in this new and newly renovated gallery space, the Museum chose a nineteenth-century photographer, best known for documenting a war and that it's the first it has co-curated with the Metropolitan Museum of Art and the J. Paul Getty Museum. (I always question our contemporary willingness to define 19<sup>th</sup> century photography as "fine art.")

While I'll admit that I'm only supposed to be reviewing the exhibition, having the opportunity to attend the press opening was an eye opener. Listening to the curatorial staff talk about why they had done what they had done was fascinating. Sarah Greenough talked about Fenton's importance as a photographer of more than the Crimean War. She believes him to be an influential photographer because, she states, until Fenton, most photographers were commercial hacks (her words), or gentlemen playing at photography (again her words). I personally found her to be more than a little arrogant in her dismissal of many early British photographers. Clearly Fenton is important; it's up to you to read anything you want to into her words, but I'd remind all of us that we're looking at mid-nineteenth century photography with early twenty-first century eyes and mindsets.

Greenough has joined forces with the Met's Malcolm Daniel and the Getty's Gordon Baldwin to curate this show. I would be willing to bet that many of us, when we hear of Fenton, immediately think of him sitting in the driver's seat of his photographic van (not shown in the exhibition and only as the London *Illustrated News* wood engraving in the catalog), or know of his views of Sebastapol. Few of us know much more of him than his Crimean war views. But Fenton, who, it turns out, actually practiced the art of photography for only a few years, did much more.

The exhibition opens with early views from 1852 and 1854 (Russian and English views) and moves on to Fenton's documentary work completed for the British Museum 1854-1858 and the Crimean conflict 1855 (illustration, p. 11). Room three includes royal portraits 1855-1856 (illustration, p. 8) and excursions to Scotland and Wales 1856-1857 (p. 3). Room four pays homage to sacred and secular architecture 1857-1858 and the fifth room includes stately homes and landscapes 1858-1860 and Fenton's 1858 Orientalist studies (illustration, p. 19). The last room holds the late works, 1859-1860. All the images are rich in color (a major disservice is done to them in the accompanying catalog's reproductions). Regardless of the section, the images are beautiful, rich in tonality, and lush in quality. The curators have selected well and the exhibition lives up to its curatorial hype.

The exhibition is a retrospective without becoming a catalog raisonnée. It is thoughtful, evenly paced, with relatively well-written labels (as an historian, I always want art museums to tell me more than they usually do), and of course, beautiful salted-paper and albumen prints representing Fenton's amazing output. It appears the only the best available prints were selected, and many images known to me were missing, perhaps because of the politics of loan and traveling exhibitions. A stunning panorama, for example, from the Crimea, held by the Library of Congress was sadly missing from the exhibition.

The exhibition and companion catalog (with many essays by colleagues from other institutions) are worth seeing and reading, especially if you enjoy early photography, but, as alluded to above, the "color" reproductions are actually duo- or tri-tones that do not do the original prints justice. It is the catalog that disappoints, not the exhibiton. The exhibition at the National Gallery was made possible with the support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

The exhibition continues on to the J. Paul Getty Museum (Los Angeles; February 1 to April 24, 2005), the Metropolitan Museum of Art (New York; May 24 to August 21, 2005), and the Tate Britain (London; September 21, 2005, to January 2, 2006). VM-Section Mid-winter in London, perhaps?

## WHAT'S UP

- through Dec. 17 - *Roger Fenton's Photographs of the Crimean War, 1855*, Library of Congress, Prints and Photographs Reading Room, Washington, DC.
- through Dec. 31 - *100 Years: Fair Park and the City of Dallas*, Dallas Municipal Archives, Dallas, Texas. [www.ci.dallas.tx.us/cso/archives.htm](http://www.ci.dallas.tx.us/cso/archives.htm)
- through Jan. 2 - *All the Mighty World: The Photographs of Roger Fenton, 1852 - 1860*, National Gallery of Art, Washington, DC. [www.nga.gov](http://www.nga.gov). This exhibit will be traveling into 2006. [See review, this issue, p. 12]
- through Jan. 8 - *In the American West: Photographs by Richard Avedon, A Twentieth Anniversary*, Amon Carter Museum, Fort Worth, Texas. [www.cartermuseum.org](http://www.cartermuseum.org)
- through Jan. 17 - *Dahomey, 1967: Photographs by Irving Penn*, Museum of Fine Arts, Houston, Houston, Texas. [www.mfah.org](http://www.mfah.org)
- through Feb. 27 - *Every Four Years: Ohio's Role in the Making of the American President*, Western Reserve Historical Society, Cleveland, Ohio. [www.wrhs.org](http://www.wrhs.org)
- through March 13 - *The Photographs of Declan Haun, 1961-1969*, Chicago Historical Society, Chicago, Ill. [www.chicagohistory.org](http://www.chicagohistory.org)
- Nov. 5 through March 6 - *Few Are Chosen: Street Photography and the Book, 1936-1966*, Metropolitan Museum of Art, New York, NY. [www.metmuseum.org](http://www.metmuseum.org)
- Nov. 9 through March 6 - *Impressions of New York*, New York Historical Society, New York, NY. [www.nyhistory.org](http://www.nyhistory.org)
- Nov. 16 through Feb. 20 - *Tunnel Visions: Subway Photos 1900-1908*, New York Historical Society, New York, NY. [www.nyhistory.org](http://www.nyhistory.org)
- Dec. 18 through Feb. 27 - *Byrdcliffe: An American Arts and Crafts Colony*, Albany Institute of History and Art, Albany,

## 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)>.



Pierre Brissaud, *Vogue*, March 15, 1924. ©Condé Nast Archive. See article, page 10.

NY. This exhibit will also travel to the New York Historical Society and the Winterthur Museum. [www.museum.cornell.edu/byrdcliffe/](http://www.museum.cornell.edu/byrdcliffe/)

Jan. 19 through March 20 - *Margaret Bourke-White: The Photography of Design, 1927-1936*, Portland Museum of Art, Portland, Maine. [www.portlandmuseum.org](http://www.portlandmuseum.org). [This is just one of many good visual materials related exhibits at the PMA in the upcoming months. -ed.]

Jan. 28 through May 22 - *Frederick Sommer*, Museum of Art, Rhode Island School of Design, Providence, RI. [www.risd.edu/museum.cfm](http://www.risd.edu/museum.cfm)

Feb. 6 through May 15 - *André Kertész*, National Gallery of Art, Washington, DC. [www.nga.gov](http://www.nga.gov)

[**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.]

## WHAT'S ONLINE

**Rebekah Irwin** <[rebekah.irwin@yale.edu](mailto:rebekah.irwin@yale.edu)>, Catalog Librarian for Digital Projects, Beinecke Rare Book and Manuscript Library

A new column that will feature online collections from libraries, archives, and museums.

The Dolly Madison Project  
University of Virginia  
<http://www.vcdh.virginia.edu/madison/>

“the first-ever complete edition of all of her known correspondence, gathered in an XML-based archive.”

Magnificent Views and Vistas: Mountaineers Climbs 1912-1916.

Tacoma Public Library  
<http://mtn.tpl.lib.wa.us/climbs/>

“...an inspiring as well as a personal look at recreational activities in Washington State in the early years of the last century.”

Frances B. Johnston Photograph Collection  
Louisiana Digital Library Collections Online  
<http://louisdl.louislibraries.org/FJC/Pages/home.html>

“A collection of signed vintage prints by the famed female photographer, this series was part of the Pictorial Archives of Early American Architecture (PAEAA), which was the first photographic collection for the study of American architecture assembled at the Library of Congress...”

The David Rumsey Historical Map Collection  
<http://www.davidrumsey.com/>

“The David Rumsey Historical Map Collection has over 10,000 maps online. The collection focuses on rare 18th and 19th century North and South America maps and other cartographic materials...”

The Digital Library of Appalachia  
Appalachian Library Information Cooperative Exchange  
<http://www.aca-dla.org/default.htm>

“...seeks to provide online access to archival and historical materials related to the culture of the southern and central Appalachian region... reproductions of color or black and white photographs, reformatted typed pages, published books, unpublished manuscripts, personal diaries and correspondence, journal and newspaper articles, musical recordings, oral history recordings and transcripts, and other related reproductions.”

**MIC: MOVING IMAGE COLLECTIONS UPDATE**  
**Jane D. Johnson, Library of Congress,**  
<[jjohnson@loc.gov](mailto:jjohnson@loc.gov)>

- What's the proper way to store videotape?
- Who's got a copy of the film I need?
- What schools teach moving image archiving?
- Where do I learn the basics of nitrate film storage?
- What agencies fund moving image preservation?
- How do I write a deed of gift?
- What distinguishes preservation from duplication?
- What archives collect industrial films?
- Where can I find an illustrated guide to audio formats?

- How do I select a cataloging system?

Most of us have encountered these questions, or asked them ourselves. Now MIC is ready with the answers. The Moving Image Collections (MIC) site at <http://mic.imtc.gatech.edu> has been revamped and they are proud to announce the addition of a wealth of new resources, written and compiled through the exceptional efforts of the MIC Education and Outreach Committee's working groups.

MIC staff also made a number of design and content changes to improve usability, navigation, and displays. Changes to MIC are based on usability studies conducted by the Rutgers School of Communication, Information and Library Studies, and recommendations made by MIC Education & Outreach Working Group members, the MIC Science Educators Advisory Board, MIC participants, and users of the site. Please peruse the MIC Portal at <http://mic.imtc.gatech.edu>. Let them know what you think: there's a questions and comments link on every page!

#### **MORE RESOURCES:**

- Over 800 resources gathered by more than 50 MIC E&O working group members, most of them from the Association of Moving Image Archivists (AMIA) Preservation, Education, Digital Initiatives, Cataloging, and Access Committees

- Over 50 original papers created by E&O members on preservation, cataloging and metadata, research, exhibiting, and much more

#### **FOR GENERAL USERS:**

- Care of home collections
- Home movies
- Festivals and events
- General movie sites
- Films on television
- DVD and video service providers and distributors
- Overview of the preservation process
- Research primer
- Donating your moving images to an archive
- Remembrance Wall: film and television lost and found
- Preservation milestones

#### **FOR ARCHIVISTS:**

- Finding funding
- Acquisitions and collecting policies
- Preservation standards and specifications
- Format identification and technical information
- Cataloging and metadata standards and tools
- Cataloging and metadata systems and utilities
- Organizations
- Conferences
- Bibliographies
- Glossaries
- Training opportunities
- White papers on preserving motion picture sound, reformatting, cataloging principles and authority control

#### **FOR EXHIBITION PROGRAMMERS:**

- White papers on programming basics, philosophy, promotion and marketing
- Sample program notes with guidelines for writing your own
- Projection best practices
- Shipping moving images
- Museum collaborations
- Rights clearances
- Traveling film exhibitions
- Where to search moving images outside MIC
- Where to find stills
- Conferences, festivals, and events
- Resources, discussion lists, organizations

#### **A BIGGER AND BETTER UNION CATALOG:**

- Over 340,000 records from seven alpha implementer archives

#### **IMPROVED NAVIGATION:**

- Google-like navigation bar for maneuverability through large results and jumping to a particular page
- Easy navigation to previous and next record or screen, and return to original search
- Logical alphabetical sort of search results
- Checkboxes allowing you to select specific titles for saving, emailing, or printing
- Guidance when zero or more than 1000 records are retrieved

#### **INCREASED USABILITY:**

- Site map
- Site search capability
- Instructive text on the home page, front and center
- More prominent portal options with guidance for use
- Simplified displays
- More graphics
- MIC site policies
- More about MIC on an expanded 'About Us' page

#### **IMPROVED ARCHIVE DIRECTORY NAVIGATION:**

- Clickable maps
- Browsible list of Archive Directory participants from a hyperlinked alphabet
- Logical alphabetical sort of search results

We have begun the full court press to solicit Archive Directory participation, contacting all organizations listed in *Footage: the Worldwide Moving Image Sourcebook* by e-mail. **Register your organization now** at <http://mic.u.washington.edu>. We are also improving the displays for both Union Catalog and Archive Directory search results, so stay tuned!

As we approach the conclusion of this first (National Science Foundation-funded) phase of development, we are actively gearing up for the technology transfer to the Library of Congress, addition of a cataloging utility, a directory of service providers, and an automated mapping form to accept

cataloging records from any institution into the MIC Union Catalog.

MIC allows users to search across multiple repositories to find current, detailed descriptions of moving images, and the images themselves, for the first time. Recommendations rooted in the practical requirements of preserving analog artifacts have evolved into a visionary initiative which serves a clientele beyond archivists and explores the leading edge of non-textual indexing, digital rights management, and educational use, while continuing to meet the daily needs of archivists and service providers. MIC complements and bridges other similar efforts internationally and proposes preservation and access solutions by optimizing the complementary strengths of its two sponsoring organizations. MIC is an AMIA-Library of Congress collaboration, with major funding from the National Science Foundation. Since October 2003, MIC has been visited 360,000 times by more than 14,000 unique users. Visitors hail from more than 50 countries in Africa, Asia, Australia and Oceania, Europe, and all of the Americas. Visit the MIC site at <<http://mic.imtc.gatech.edu>>.

For more information, please contact Jane D. Johnson, MIC Project Manager, Library of Congress, e-mail: <[jjohnson@loc.gov](mailto:jjohnson@loc.gov)>; phone (202) 707-5903; (732) 828-8918

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## EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April 2003 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 at <[lab0254@aol.com](mailto:lab0254@aol.com)> to let her know that you're interested in preparing such a study.

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## IN PRINT

Baldwin, Gordon, Daniel, Malcolm, et al. *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. New Haven : Yale University Press, 2004. 288 p., ISBN 0-300-1490-1 \$65.00 (cloth).

Bajac, Quentin and Caujolle, Christian. *Encyclopedia of Photography*. New York: Harry N. Abrams, 2004, 280 p. ISBN: 0-8109-5609-8 \$45.00. Available at <<http://www.abramsbooks.com/>>.

Denton, Don. *First Chapter: The Canadian Writers Photography Project*. Banff, Alberta, Canada: Banff Centre Press, 2004. 120 p., ISBN 0-920159-87-7 \$29.99 (Available

from Banff Centre Press, 1-403-762-6100, or <<http://www.banffcentre.ca/press/>>.

Evans, Walker, Sante, Luc, et al. *Many Are Called*. New Haven : Yale University Press, 2004. 208 p., ISBN 0-300-10617-3 \$40.00 (cloth)

Haworth-Booth, Mark. *Photography: An Independent Art - Photographs from the Victoria and Albert Museum 1839-1996*. Princeton University Press, 2004. 208 p. ISBN: 0-691-01742-5. Available at : <<http://www.pup.princeton.edu/>>.

Maharide, Dale and Williamson, Michael. *Homeland*. Seven Stories Press, 2004. 384 p., ISBN 1-583226-273, \$19.95 (hardcover). Available at <<http://www.sevenstories.com>>.

McEuen, Melissa A. *Seeing America: Women Photographers between the Wars*. University Press of Kentucky, 2000. 320 p., ISBN 0-8131-9094-0. \$45.00 (cloth), \$22.00 (paper). Available at <http://www.kentuckypress.com>

Orvell, Miles. *American Photography*. London : Oxford University Press, 2004. 256 p. ISBN: 0-19-284271-4. Available at <<http://www.oup.com/us/catalog>>.

Rice, Mark. *Through the Lens of the City: NEA Photography Surveys of the 1970s* Jackson, Miss.: University Press of Mississippi, January 2005. 224 p., ISBN 1-57806-707-3. \$45.00 (Trade Cloth). Available at <<http://www.upress.state.ms.us/>>.

Rosselli, Paolo. *Architecture in Photography*. Skira, 2004. 128 p. ISBN: 88-8491-014-5. Available at <<http://www.skira.com/>>.

[*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.*]

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## RICHARD AVEDON DEAD AT 81 By Arthur Spiegelman, for Reuters

Richard Avedon, who turned fashion and portrait photography into art forms and captured unforgettable images of some of the world's most famous figures, died on Friday at 81, a spokeswoman for the *New Yorker* magazine said.

Spokeswoman Perri Dorset said Avedon, the magazine's staff photographer, died in San Antonio, Texas, almost a week after he suffered a brain hemorrhage while working on a photo essay on democracy for the magazine. *New Yorker* editor David Remnick said the magazine would publish the essay even though it was incomplete. [*The article appeared in the November 1, 2004, issue. There is a Web site with the exhibition found at <[http://newyorker.com/online/covers/?041108onco\\_covers\\_gallery1](http://newyorker.com/online/covers/?041108onco_covers_gallery1)>—Ed.*]

"He had taken pictures of ordinary people and people you know, wounded soldiers, politicians, activists, convention delegates. He was nearly finished when he was stricken,"

"In the course of 60 years nonstop work, he had the energy level of a hummingbird and he provided some of the most profound and joyous images of our time, whether it was portraits of Samuel Beckett, the Chicago Seven or criminals," Remnick added.

Avedon became the *New Yorker's* first staff photographer in 1992 after a career in which he virtually defined fashion and



portrait photography in the United States, finding faces of women later dubbed super-models, thanks to his pictures.

#### Film on His Life

The 1957 Fred Astaire and Audrey Hepburn film *Funny Face*, about a fashion photographer in Paris, was based on his life. He served as a consultant to director Stanley Donen.

From 1945 to 1965, he was staff photographer for *Harper's Bazaar* under a series of legendary editors. After he left *Harper's*, he joined *Vogue*, where he remained until 1990.

His portraits of such figures as Jimmy Durante, Brigitte Bardot, Georgia O'Keeffe, Jacques Cousteau, Andy Warhol, Charlie Chaplin, Marilyn Monroe, the Duchess of Windsor and Truman Capote were intense studies against a white backdrop that often caught a person's secret persona.

He caught the essence of dancer Rudolph Nureyev by photographing his foot, and his portrait of a sensual Nastassja Kinski in 1981 — wrapped in a python — become one of the most talked-about photographs of its time.

"He seemed to get at the essence of people like no one else. His pictures of Marilyn Monroe capture her extraordinary sadness and her unexpected depth. He invented a kind of portraiture ... that was designed to display the essence of a person," New Yorker editor Remnick said.

#### "No" to Conventional Photography

Avedon once described his technique this way: "I've worked out of no's. No to exquisite light, no to apparent compositions, no to the seduction of poses or narratives. And those no's force me to a yes. I have white background. I have the person I am interested in and the thing that happens between us."

In the introduction to a book he did on the faces of the *American West*, Avedon said, "A portrait is not a likeness. The moment an emotion or a fact is transformed into a photograph, it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth."

In 1994, *American Photo* magazine named him number one on its list of "Photography's Top 100."

"No one has ever used a camera the way Avedon has. Each time he makes a picture, it's like he's discovering the magic of photography again. For all their sophistication, his pictures derive their power from an ability to tap directly into our own childlike forbidden stare," the magazine's editor, David Schonauer, said.

Don Winslow, editor of *News Photographer Magazine*, said it was hard to say what was Avedon's greatest work as "he kept surpassing himself with everything he ever did. He worked with this huge crate of a camera that allowed him to fulfill his vision. He had a minimal approach; the backgrounds were white or gray. The lighting was straight on. He had his subject confront the cameras but the subject was really confronting the photographer."

Avedon often left the realm of fashion to capture gritty real world images of the civil rights movement, the Vietnam war and the Chicago Seven trial.

Born in New York, Avedon quit high school to join the Merchant Marines, where he learned photography by taking identification photos. Afterwards he got a job at a department store and was brought to *Harper's Bazaar* by an art director who discovered him there.

## NATION'S ART MUSEUM DEDICATES SUITE OF GALLERIES TO EXHIBITIONS OF PHOTOGRAPHS

National Gallery of Art inaugurated new galleries devoted to photographs with the premiere of the exhibition, *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*, on view through January 2, 2005.

The new suite of five galleries, which will be dedicated to the exhibition of photographs, is adjacent to state-of-the-art storage rooms for photographs. Encompassing approximately 3,000 square feet, the new galleries occupy the inner tier of the southwestern quadrant of the West Building ground floor.

The project, made possible in part through funding by Gail and Benjamin Jacobs, Edward J. Lenkin, and Diana Walker, was begun nearly two years ago. It involves the restoration of three galleries and the renovation of two rooms.

"All visitors will now have a chance to see the finest works in one of the most beautiful showcases for photographs in the country," said Earl A. Powell III, director, National Gallery of Art. "We hope it becomes a new destination for visitors to the National Mall."

Following the inaugural exhibition of photographs by Roger Fenton will be the exhibition of photographs by *André Kertész*, February 6 through May 15, 2005.

#### Architectural and Design Considerations

Over the years, the space occupied by the new galleries has been altered more than once to accommodate the Gallery's changing needs. The current restoration/renovation will result in a suite of galleries that reflects architect John Russell Pope's original interior design for the West Building.

In three of the rooms, the walls and ceiling have been removed to reveal the original walls, marble bases and borders, and travertine wainscotting, and the original 16.5-foot ceilings have been exposed. The other two rooms are being renovated to duplicate as closely as possible the marble floors, travertine wainscotting, and door trims of the original building. The wall colors of the galleries will blend with the roman travertine marble trim.

The original plaster walls are being retained, but wooden panels will be installed for maximum flexibility in hanging frequently changing exhibitions. The rooms will be kept at the strict temperature and humidity levels maintained throughout the Gallery's exhibition spaces. Light levels will be adjusted to meet the special requirements of each exhibition of photographs.

The five rooms form a U-shaped suite of galleries directly off of the central corridor on the ground floor of the West Building. The galleries surround a new storage room for photographs, a state-of-the-art facility where strict conservation conditions are maintained.

#### The Collection of Photographs

The National Gallery of Art's collection of approximately 8,000 photographs encompasses the history of the medium from its beginnings in 1839. Started in 1949 with a gift of over 1,300 Alfred Stieglitz photographs from Georgia O'Keeffe and the Alfred Stieglitz Estate, and augmented with a further gift from O'Keeffe of more than 300 Stieglitz portraits of her, the collection has now expanded to include work representing the finest examples of the art of photography from the last



**Roger Fenton, Pasha and Bayadère, 1858, albumen silver print, 45 x 36.3 cm (17 11/16 x 14 5/16), The J. Paul Getty Museum, Los Angeles. One of many luscious prints on exhibit at the National Gallery of Art's Fenton show. Review of the exhibition begins on p. 12.**

160 years. Highlights include small but choice groups of photographs by the inventor of the medium, William Henry Fox Talbot, the pioneering Scottish photographers David Octavius Hill and Robert Adamson, and such celebrated Victorian practitioners as Julia Margaret Cameron and Lewis Carroll, as well as the Americans Carleton Watkins and Peter Henry Emerson. French 19th-century photography is also well represented with work by Gustave Le Gray, Henri Le Secq, Charles Nègre, Édouard Denis-Baldus, and Nadar. Among the strengths of the collection are large and important groups of photographs by several major 20th-century American practitioners including Paul Strand, Ansel Adams, Walker Evans, Robert Frank, Frederick Sommer, Harry Callahan, and Lee Friedlander, as well as the unparalleled Alfred Stieglitz Collection.

### State-of-the-Art Storage Rooms Complement New Galleries

The new galleries will make it possible for works from the collection of photographs to be seen more frequently as part of changing exhibitions. However, because photographs are fragile and subject to deterioration if exposed to light for extended periods of time, the collection is stored under strict conservation guidelines and made available for study only by appointment.

The collection storage room for photographs consists of two rooms: one maintained at 62 degrees Fahrenheit and 40 percent relative humidity for optimum storage of black- and-white [*We think they mean gelatin silver—Ed.*] photographs, and the other at 50 degrees Fahrenheit and 40 percent relative humidity for color photographs. Storage at these temperatures and humidity levels extends the life of photographs by slowing the rate of change in their components.

The photographs from the collection not on display may be viewed and studied by appointment, Monday through Friday from 10:00 a.m. to 12:00 noon and from 2:00 p.m. to 4:00 p.m., except federal holidays. To make an appointment, call 202-842-6144.

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

**Columbia, SC.** This just in! We've just learned that Section member and Architectural Records Roundtable liaison Beth Bilderback was named South Carolina Archivist of the Year by the S.C. Archival Association. According to our ears in SC, Beth was taken by surprise. While she didn't receive any money, she did receive an obscenely big loving cup with engraved plaque (see Beth with her award, next column)! Congrats, Beth!



*VM Sectionmember Beth Bilderbak, new South Carolina Archivist of the Year, with her loving cup*

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

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 February 2005. Opinions expressed are those of the authors.

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<http://www.lib.lsu.edu/SAA/VMhome.html>  
 and  
 2003-2004 Leadership Roster will be  
 found on page 2 of this issue.

