

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

Volume 20, Number 1

December 2005

PLAN NOW TO ATTEND THE FOURTH ANNUAL MID-WINTER MEETING! DATES NOW SET

The Visual Materials (VM) Section fourth annual mid-winter meeting is scheduled for February 3-4 in San Francisco, CA.

Mid-winter is a working meeting open to all Section members who wish to actively participate in Section committees or working groups. A list of committees and brief descriptions can be found on the VM Web site <<http://www.lib.lsu.edu/SAA/commdesc.html>>. The goal of the two-day meeting is to develop long-term projects and plan for the annual conference. The meeting is sanctioned by SAA, but funding support is not available from SAA or the Section. In order to keep costs down, we will have shared accommodations for a few individuals, and meals will be cooked at the meeting site.

The site will be a rented apartment in the ever-funky "Lower Haight Street" area, close to public transit, markets, and restaurants. The "flat" has a living area that will accommodate our meeting, albeit in a cozy way, as well as two bedrooms (each with a double bed) and a living room futon. Out-of-town guests looking for reasonable accommodation are encouraged to sign up for one of these 3 sleeping spots. (If demand warrants, we may squeeze another person in.)

The flat will be the site of the all-day meetings on Friday and Saturday, as well as the social venue for mealtimes and evening relaxation. As in previous years, a collection will be taken to cover grocery and incidental costs, but our goal is to keep expenses low for everyone.

Overnight guests at the flat will be asked to contribute \$50.00 per night, assuming occupancy of 3 people for 3 nights (Thurs. night, Feb. 2 through Sat. night, departing on Sunday, Feb. 5.) Priority for these spots will be given to the first 3 people who can commit to all 3 nights. If you can only commit to 2 nights, we might have to give preference to a 3-nighter. (Please remember, the Section has no budget or funds, so your Chair must recoup out-of-pocket expenses!) If another person or two is added for some or all of the nights, per-person costs will come down.



The welcome to all of us as we entered our Section meeting in New Orleans. Book fair items (see p. 6 for a complete list) are below Mark Martin's opening slide for his talk on a Civil-War era album of New Orleans and other views. Martin's opening remarks begin on p. 15.

If you wish to participate in the Mid-winter or would like more details, please contact James Eason at <jeason@library.berkeley.edu>.

For summaries of past mid-winter meetings, see the Section Web site <<http://www.lib.lsu.edu/SAA/midwinter.html>>.

An agenda for this year, and other related messages, will be forthcoming on the VisMat listserv.

Hope to see you in February!

THE BIG EASY AND THE VISUAL MATERIALS SECTION

Minutes
Visual Materials Section Meeting
Friday, August 19, 2005
Hilton Hotel
New Orleans, LA
Noon to 2:00 pm

*Ardys Kozbial wins
Chair-Elect at
NOLA Meeting.*

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

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

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Ardys Kozbial

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Mark E. Martin

Website Images Policies and Guidelines

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The meeting opened with a welcome from Mark Martin (Chair, Louisiana State University), Laurie Baty (newsletter editor, United States Holocaust Memorial Museum), and James Eason (Chair-Elect, University of California, Berkeley), to the 2005 Visual Materials Section meeting at SAA.

There were 78 individuals in attendance.

Mark introduced Section's Working Group Chairs to the audience:

Ardys Kozbial, Advanced Workshops Working Group
(akozbial@sbcglobal.net)

John Slate, Bibliography Working Group
(jslate@mail.ci.dallas.tx.us)

Laurie Baty, Newsletter Editor and Publications Working Group
(lab0254@aol.com)

Miriam Meislik, Program Development Working Group
(miriam+@pitt.edu)

Miriam Meislik (University of Pittsburgh) reported on t-shirt sales. Pre-order sales were down this year; pre-orders usually account for 20 shirts out of an order of 50, but this year, only 7 were pre-ordered. Miriam asked attendees whether the low pre-sale figures meant that the t-shirt design was bad. It appeared that it was more likely due to the fact that the annual paper mailing was replaced by e-mail announcements and the electronic version of *Views*. Miriam thought that an online order form next year should increase sales. Even with the low advanced sales, all but one t-shirt sold during the Section's office hours in the Exhibit Hall. One t-shirt, donated by an anonymous purchaser, was given away by drawing during the meeting and was won by Paula Mangiafico.

Laurie Baty reported that there was a low return of ballots and asked attendees if the online printable ballots and order forms were effective, or were just ignored because members forgot to print them out and mail them. A section member responded with a question as to whether SAA's electronic ballot testing had gone well this year. (See comments by Council liaison Joel Wurl, University of Minnesota, below.) James Eason confirmed that secure and verifiable electronic balloting has been a Section goal over the past year, and trusts it will be in place via the SAA Web site for next year.

Marisa Bourgoin (Corcoran Gallery of Art) spoke as a representative from the SAA 2006 Program Committee and asked the Section membership to be thinking about session proposals for the Washington, D.C. meeting. Proposals are due by October 7th. She reported that there will be no theme to next year's meeting and that section endorsements have been waived because it will be a joint meeting with NAGARA and COSHRC. Session proposal forms and tips for proposals are online on the SAA Web site <<http://www.archivists.org/conference/dc2006/proposals2006.asp>>.

If anyone needs more information, Marisa can be contacted at <mbourgoin@corcoran.org>. Mark Martin asked that session proposals still be sent to James as Section Chair so that the Section is aware of what VM-related proposals are being drafted. An audience member asked Marisa whether speakers have to register for the conference. Marisa and Joel Wurl said yes, unless speakers are not from the archival profession or a closely related field.



An illustration from Five Decades of the Burin, the Wood Engravings of John DePol. See review of this book beginning on p. 14.

Joel Wurl, outgoing SAA Council liaison for the Visual Materials Section, was thanked by Mark Martin for all of his hard work for our active and demanding Section. Joel thanked the Section for its creativity and productivity. A new liaison, Christopher Ann Paton, (Georgia Archives) will be taking over from him. Joel spoke about electronic elections and said that this year's electronic balloting test with the Preservation Section was a success, with more returns than from previous years using paper ballots; he indicated that electronic balloting should be used by more sections. Joel announced that an SAA education workshop related to visual materials, "Archival Perspectives in Digital Preservation," will be held in Richmond, VA, November 3-4. He also said that the Council also has been looking at past procedures for session proposal endorsements by sections and roundtables and has drafted guidelines for the process. These guidelines affirm that endorsements should be regarded by the Program Committee with "appropriate weight," and that two endorsements per year would be accepted from each section and roundtable, though they are not a guarantee of program inclusion. The guidelines will be effective in 2007. Joel also discussed the Council's work in identifying three strategic issues faced by the archival profession: technology, diversity, and public support. He asked the Section to think about their relevance to visual materials and will be asking for feedback from the SAA membership this fall.

Ellen Doon (Yale University), co-coordinator with Megan Friedel (Massachusetts Historical Society) of the Visual

Materials Section Book Fair, spoke about this year's annual book fair. She gave background on the fair and its purpose and gave a brief description of some of this year's submissions. The Fair was held from 9-11am in the Exhibit Hall and was on display during the Section meeting. A bibliography hand-out with ordering information for all of the publications accompanied the Fair. This year there were 11 submissions, down from the previous year. She asked the Section to consider contributing publication to next years' Book fair. There was a suggestion from the floor that contributors to the book fair be asked to donate the publications they send so they may be sold to raise funds for Section activities.

Mark Martin announced the candidate for Chair-Elect, Ardys Kozbial (University of California, San Diego), who was running unopposed due to the withdrawal of a second candidate. Ardys made brief remarks about her candidacy and Section activities. Mark asked if there was anyone who wanted to nominate another candidate from the floor; there were no nominations. The Section elected Ardys as Chair-Elect by general acclamation. Ardys asked that there be a discussion as to why more people did not vote by ballot earlier this year. A single-candidate ballot most likely contributed to the low response. One Section member responded that he did not vote because he wanted to see who was nominated from the floor, and Mark discussed the pros and cons of paper ballots.

Lynda DeLoach (George Meany Center) spoke as a representative from the SAA Diversity Committee. She gave an update of the committee's initiatives and asked Section members to read the committee's full taskforce report available at <http://www.archivists.org/governance/taskforces/diversity_final.asp>. Interested Section members also should see related Council minutes from June 2004 at <<http://www.archivists.org/governance/minutes/min060504.asp>>. The Diversity Committee focuses on increasing diversity through membership and scholarships. They also would like to increase education offerings for courses for undergraduate and graduate students. A new award, the Diversity Award, will be awarded to an institution helping to increase diversity within the archival profession. The Diversity Committee will also establish a Diversity Fair as an outreach program to bring more people to the annual meeting.

Mark discussed the VM Section Mid-Winter Meeting. Jim Cartwright (University of Hawaii), pointed out that it is difficult for Western archivists to attend the meetings on the East Coast, and that naming people to more formalized steering committees or working groups might make it easier for members to secure institutional support to attend. Mark reiterated that the Mid-Winter Meeting is officially sanctioned by SAA and is on the official SAA calendar, which should help in securing support. Also, the 2006 meeting will be in San Francisco. The meeting is open to all members, but is a working meeting and attendance implies a commitment to contribute to ongoing Section efforts. Working Group projects are posted on the Visual Materials Section website, as well as the minutes and the Three-Year Plan for the section. A Section member discussed the difficulty of getting funding to come to the meeting and asked if there was the possibility for a virtual meeting. Laurie Baty and John Slate (City of Dallas Archives) talked about how e-mail can help bring in volunteers for new projects suggested at the Mid-Winter Meeting. John discussed how the

Bibliography Committee was organized over e-mail and that it was very successful. Mark asked that everyone join the VisualMat listserv to keep informed about how they can help out with Section tasks. He also indicated the fundraising from t-shirt sales and other sources will help defray the costs of the meeting venue. A Section member suggested that perhaps the Midwinter could be blogged in 2006 so that people could follow along and participate online without attending the meeting.

Mark asked for other announcements from the floor. Connie Schulz (University of South Carolina), said that she is interested in talking to a subject-area film scholar for a job posting. She can be reached at <connieschulz@sc.edu>.

After a brief break, Mark Martin gave a presentation entitled, *Greetings from New Orleans—circa 1865*. He showed images from the Marshall Dunham *carte de visite* album from the Louisiana State University Special Collections that depicted New Orleans and other Southern venues in the mid-1860s.

Following Mark's presentation, James Eason spoke as Incoming Chair. He confirmed that the Visual Materials Section Mid-Winter Meeting is being planned for San Francisco during the last weekend of January or one of the first two weekends in February. He hopes to have a vacation rental apartment available for the meeting site and as a place for some attendees to stay. James emphasized the role of the Section in fostering professional communication, education, and mutual support. More development of Advanced Workshops, better support and content development for the website, continued efforts on VM-related SAA publications, and development of strong VM content for future SAA programs are all Section efforts he hopes to continue. James asked that Section members start thinking about session proposals now and to use him as a sounding board for proposal development, even though there's no formal Section endorsement this year. He also asked again that Section members join and use the Section's VisualMat listserv. Mark added that the Web site will be refined this year and that comments and suggestions are welcome. James asked for members willing to serve on an editorial team to work with the Webmaster to keep the site updated and current, so that it can be developed into a dynamic and increasingly useful professional resource. James also discussed his hope that the Section will be active in providing in-depth education for visual-materials archivists. Illustrative of progress on this front, Ardys Kozbial mentioned that the successful *Describing Photographs in the Online Environment* pre-conference workshop given this year by Martha Mahard (Simmons College) came out of the efforts of the Advanced Workshops Working Group.

Solveig DeSutter (SAA Education Officer) spoke as a representative from the SAA Education Committee. The Committee is developing courses based on the new edition of *Administration of Photographic Collections*, due out later this year. The first is *Understanding Photographs: Introduction to Principles and Practices*, which will be held in Washington, DC, on November 3-4. More half-day and full-day courses will be developed for 2006 and will be available online. Martha Mahard's *Describing Photographs in the Online Environment* will be held again in New York on November 7.

John Slate, Chair of the Bibliography Working Group, updated the Section on the progress of the new bibliography for the Web site. He has collected new additions to the original Visual Materials Bibliography compiled by Richard Pearce-Moses (Arizona State Library, Archives, and Public



Girod Street Cemetery. Located near the intersection of Liberty and Perrilliat Streets, the Girod Street Cemetery opened in 1822. In 1957 the much neglected and often vandalized cemetery was condemned, deconsecrated, and razed. The Superdome now exists near the site. Marshall Dunham Photographic Album (Mss. 32410085), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

Records), and has added publications reviewed in *Views* and revisions collected by volunteers via e-mail. John had hand-outs of the new bibliography available during the meeting and the new draft will be online soon. (Webweaver Mark Martin said he would put it up before the end of August.) John asked for more volunteers to help with continuing revisions to the bibliography.

James asked for any final comments or announcements from the floor. Miriam Meislik announced that the Gallery for Fine Photography on Chartres and Bienville Streets in New Orleans had a great exhibit of photographs. Arden Alexander asked that section attendees come to the session "Documenting the Middle East Through Photographs." Stephen Fletcher (University of North Carolina at Chapel Hill) announced that UNC-CH has received a new collection with over 100,000 negatives and asked if anyone had suggestions for how to have the collection appraised for monetary value. Nancy Kunde (University of Wisconsin) announced that a "Standards Portal" is being created for standards for archival description and practice; contact her at <nkunde@library.wisc.edu> if you'd like to be involved.

The meeting adjourned at 2:00 pm.

Respectfully submitted

Megan Friedel

Secretary *Pro Tem*

REPORT FROM THE CHAIR

James Eason <jeason @library.berkeley.edu >

About two months have passed since our annual meeting in New Orleans, and I imagine many of our members are still reeling from the effects of hurricanes Katrina and Rita. Even if geographically remote, the devastation felt close to home since it was right on the heels of our conference. Whether we're actually from institutions in the path of the storms, further removed but in positions to assist in rescuing collections or providing other support, or we've simply been among the millions of empathetic observers glued to news coverage, preparations for the unimaginable have certainly been moved to the forefront of our thoughts.

Some years ago I was surprised to find that our own special collections disaster recovery plan, while well developed and detailed in many respects, was alarmingly homogenous. The focus was, of course, paper-based media. The great diversity of photographic and other visual media was not adequately accounted for, and it was clear that the time-buying salvage approaches which work for one medium could be devastating to others. We've made significant improvements to our plan, but current events remind me that it's time to review the document, particularly in light of our own recent move. Can we quickly identify storage areas for materials exceptionally sensitive to immersion, or



High water at the levee, Baton Rouge. *One may see in the image that there is no levee. Tide lines are visible on the buildings to the right of the wagons. The steamboat is the "Empire City," which served as headquarters for Federal army commanders while Baton Rouge was occupied. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

sensitive to freeze-drying? Will we be able to rapidly segregate the most sensitive material? Faced with a large scale disaster, I fear not! It's time to look at our brand new stacks plans and prepare for the worst.

With regard to Section business, we had an excellent turn out for our August meeting, as reported elsewhere in this edition of *Views*. It was great to see so many of you there. Special thanks go to Mark Martin for presenting fascinating images of Reconstruction era New Orleans from a cartes de visite album held by the University of Louisiana at Baton Rouge.

Looking ahead to 2006, I encourage you to consider getting more involved in Section projects and attending our fourth annual Mid-winter planning meeting. We'll be gathering in San Francisco on Feb. 3rd and 4th to review our goals, discuss ongoing activities and new projects, and to assign responsibility to individuals willing to contribute more of their time throughout the year. I have particularly high hopes that we will be able to find a few people to form a website editorial committee, taking on content responsibility for specific topics and assisting our over-burdened web weaver. Please consider volunteering to work with such a group, and also give some time to thinking about the Section and what you as a visual materials professional would find useful in terms of resources and programs that the Section could support. I look forward to hearing from you!

FROM THE CHAIR-ELECT

Ardys Kozbial <akozbial@sbcglobal.net>

Members of the Advanced Workshops Working Group (AWWG) met in September to gain some direction and momentum for organizing this working group. Although the section may not see much activity for a few more months, the group is actively pursuing its foundational work. A mission statement, a definition of "advanced workshop" and updates to the AWWG pages on the VM web site are well underway. Current favorite phrases in the working definition are "delving deeply into a specific topic" and "the assumption that attendees possess basic knowledge about the topic, archival principles and visual materials."

Additionally, the AWWG is finding ways that it complements SAA's Education Program and ways the groups can work together. The AWWG intends to use this space in *Views* to, first and foremost, solicit ideas for Advanced Workshops and second to share news of the group. That said, if there is a topic that you would like to see addressed in a workshop on a deeper level than a basic workshop, please contact me at <akozbial@sbcglobal.net>.

Members of this group in addition to the chair include Stephen Cohen, Megan Friedel and Paula Mangiafico.

SECOND ANNUAL BOOK FAIR

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

- *African-American Contribution to Simmons (AACCS). The Power of Our Presence: The Black Experience at Simmons College, 1910-2005 Calendar.* Simmons College, 2005. 36 p. Free.

To order: Please contact Jason Wood at the Simmons College Archives at <jason.wood@simmons.edu> or by telephone at 617-521-5221.

This calendar, a product of the Documentation Project on the Black Experience at Simmons College, is one part of a comprehensive project to document the history and contributions of black alumnae, students, staff and administrators to Simmons College and to the larger community. Features historic photographs and photo collages.

- *Bank of Stockton 2005 Calendar: Featuring Images from the Bank of Stockton Historical Photo Collection.* Bank of Stockton, Stockton, Calif., 2005. Free.

To order: Please contact William Maxwell, Archives Manager at the Bank of Stockton at <williammaxwell@bankofstockton.com> or by telephone at 209-929-1575.

- Bee, Harriet Schoenholz and Michelle Elligott, eds. *Art in Our Time: A Chronicle of The Museum of Modern Art.* The Museum of Modern Art, 2004. 256 p. \$50.

To order: Order online at <<http://www.momastore.org>>

With historical photographs and archival documents, many of them never before published, *Art in Our Time* contains images of the Museum's various exhibition spaces, buildings and gardens—from its original home in the Heckscher Building at the corner of Fifth Avenue and 57th Street, to its present location in Yoshio Taniguchi's complex on West 53rd Street. It also includes installation shots of major exhibitions and important events at the Museum, and photographs of curatorial staff and Museum officials whose discerning policies helped shape our understanding of modern art. Documents include excerpts from letters, invitations, and other archival material that tell the story of The Museum of Modern Art from its beginnings to the present. Includes 556 illustrations (171 in color).

- Bordelon, Kathie. *McNeese State University.* Arcadia Publishing Co., 2001. 128 p. \$19.99.

To order: Order online through McNeese State University Archives and Special Collections at <<http://www.library.mcneese.edu/depts/archive/msubook.htm>>

Surrounded by live oaks and azaleas, McNeese State University has served Southwest Louisiana for over sixty years. Scenes of student life — in classrooms, dormitories, club meetings, and at athletic events — as well as memorable events throughout the course of the school's history are the focus of this visual journey. Students are pictured during lighter moments,

enjoying the camaraderie of their classmates, but their serious side is also displayed during such trials as the disastrous hurricane that forced over 1,000 refugees to shelter on campus and the period during World War II when the campus became the headquarters of the Louisiana Maneuvers. Author Kathie Bordelon serves as the university archivist at the Frazar Memorial Library. In this engaging volume of photographs, she has culled the very best images of the school's collections to illustrate its lively, colorful history and the story that continues to unfold.

- DePol, John. *Five Decades of the Burin: The Wood Engravings of John DePol.* D.R. Godine and University of Delaware Library, 2004. 78 p. \$17.95.

To order: Order online at <<http://www.godine.com>>

Born in 1913, John DePol was a self-taught graphic artist who worked in a variety of media, but his main contribution was to the world of wood engraving. Although he has illustrated countless books and magazines and been a friend to most letterpress printers and private presses of the latter half of the last century, his work remains little known and his contributions unheralded. In anticipation of a celebration of his life and work at the University of Delaware, this book presents more than 100 of his best engravings from five decades with an extensive text examining his place in American graphic art.

- *Gillray's Legacy.* The Ohio State University Cartoon Research Library, 2004. 62 p. \$15.00.

To order: Order online through the Cartoon Research Library at <<http://cartoons.osu.edu/publicat.htm>>

Gillray's Legacy features the work of James Gillray (1756-1815), Georgian England's great caricaturist, and examines his impact on American cartoonists. Gillray subjected all the key political figures of his day to his witty, telling, and often outrageous exaggerations,



Horn and Hoof club float, homecoming, McNeese State University, 1954. From McNeese State University. See p. 14 for a review.



U.S.S. *Essex* off Baton Rouge. The U.S.S. *Essex* was converted in stages from the steam ferry "New Era" into a 1000-ton ironclad river gunboat. *Essex's* Commanding Officer, William D. Porter, spared little expense in upgrading his ship into one of the most powerful ironclads on the Western Rivers. After joining Rear Admiral Farragut's squadron as the only Federal ironclad on the lower Mississippi, she helped repel an attack on Baton Rouge, Louisiana, on 5 August 1862 and was instrumental in the destruction of the CSS *Arkansas* the next day. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

elaborations, and confabulations and, in the process, transformed the then new genre of personal caricature into high art. A brilliant draftsman and skilled printmaker, his images, inventively interwoven with carefully worded titles and texts, reflect his familiarity not only with current events, issues, and scandals, but with ancient history, mythology, and contemporary and classical literature. In this exhibition catalog, designs by Gillray from the collections of The Ohio State University Cartoon Research Library are supplemented by works courtesy of the Library of Congress, Art Institute of Chicago, and Draper Hill. *Gillray's Legacy* is a small sample of two decades of his social and political satires that seeks to inspire further interest in his work. The catalogue includes the essay, "A Genius on the Edge: James Gillray and Caricature in late Georgian Britain" by Dr. Cindy McCreery.

- *Making Connections: Treasures from the University of Hawai'i Library*. University of Hawaii Art Gallery, Department of Art and Art History, 2005. 164 p. \$25.00 plus postage.

To order: Write to University of Hawaii Art Gallery, Dept. of Art and Art History, 2535 McCarthy Mall, Honolulu, HI 96822.

Hamilton Library at the University of Hawaii at Manoa has recovered substantially from the heavy damage and

destruction caused by severe floods in October 2004. Although some of its valuable materials were damaged or lost, many significant works fortunately escaped the tragedy unscathed, and damaged objects are undergoing reclamation by conservators. With the first exhibition ever of over 300 objects from its fabulous rare and special collections, witness the exciting renaissance of the primary research library in the state of Hawai'i through this catalog of the exhibition, "Making Connections: Treasures of the University of Hawaii Library." Thematically organized to highlight the various collections and works, the exhibition reflects the interests of the community and the designated areas of excellence within the university especially relating to Hawaii, the Pacific, and Asia. Selected objects include photographs, prints, drawings, maps, posters, and fine examples of book design, as well as rare books and manuscripts.

- *Montana Historical Society 2005 Calendar*. Montana Historical Society, 2005. 24 p. \$8.50.

To order: Order online through <www.montanahistoricalsociety.org> or through the Montana Historical Society Museum Store at 1-800-243-9900.

- Sartzky, Gary D. "Nineteenth-Century New Jersey Photographers." *New Jersey History*. New Jersey

Historical Society, Fall/Winter 2004. Vol. 122, Numbers 3-4. 108 p. \$10.00.

To order: By mail only, send \$10 to H. Peele, New Jersey Historical Society, 52 Park Place, Newark, NJ 07102. (After receiving publication, contact author by email at <gsaretzk@co.monmouth.nj.us> to obtain corrections and updates.)

- Virginia Civil Rights Movement Video Initiative. "Voices of Freedom." Virginia Commonwealth University Libraries, 2004. 11 digital videos with transcripts. Free online; brochures available at the Book Fair.

To view: View online at <<http://www.library.vcu.edu/jbc/speccoll/civilrights.html>>.

"Voices of Freedom" was produced by the Virginia Civil Rights Movement Video Initiative, a non-profit organization incorporated in 2002 to produce videotaped oral histories of leaders of the Civil Rights movement in Virginia. While much has been written about the dramatic events which occurred in the deep South, the story of the Civil Rights movement in Virginia has largely gone untold. "Voices of Freedom" focuses on statewide activities from the 1950s through the early 1970s and includes stories about the "Jim Crow" segregation laws that prevailed up until the mid-1960s; stories about the

struggles to change the laws and to change public attitudes; and advice from these civil rights veterans to future generations of Virginians/Americans. Researchers can access from this site eleven videotaped interviews (edited down to about 25 minutes) of leaders and activists in Virginia's Civil Rights movement. The complete transcripts of these full interviews are also available from this site.

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



New Orleans Insane Asylum, corner of Marigny & Old Levee, 3rd District. *The Asylum was located in the Fauburg Marigny a few blocks downriver of the Quarter. The street "Old Levee" is today named Decatur. The blue 2 cent tax stamp on the verso of this image was cancelled, 16/9/1864. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

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 of Moving Image Archivists' Annual Meeting was November 30-December 3 in Austin, TX. We hope to have a complete report in the February 2006 issue of *Views*.

STANDARDS COMMITTEE UPDATE

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

After several years, my term as SAA's representative to AIIM's (Association for Information and Image Management) C18 Committee (the standards committee for Public Records, Libraries and Archives) is completed. I will now serve a three-year term as a member of the Standards Committee and will continue to provide standards-related news and information to *Views*. Nancy Kunde (University of Wisconsin Madison) is the new chair of the Committee.



McNeese State University [<http://library.mcneese.edu>]

McNeese State University, ca. 1969-1974. From McNeese State University. See p. 15 for a review.

The Standards Committee meeting in New Orleans was a working meeting where discussion about the Standards Portal Project continued. This year's main priorities are to move forward on this project and to continue to facilitate communication about standards and between standards-related groups.

Several new standards have been open for comment since the last issue of *Views*. NISO solicited comment on the following standards: 1) TC 46 ballot, Work process analysis for recordkeeping; 2) ISO 15489-1 Information and documentation—Records management, Part 1; 3) ISO/DIS 2789, International library statistics; and 4) ANSI/NISO Z39.87-200X "Data Dictionary – Technical Metadata for Digital Still Images." Information about the first three ISO standards is available online through <<http://www.iso.org/>>, while the last is at the NISO web site, <<http://www.niso.org/standards/balloting.html>>. Thanks to everyone who took the time to review this standard and provide feedback with very little lead time.

In other news, RLG released a draft report for the certification of digital repositories based on the findings of a joint task force with NARA. Titled "An Audit Checklist for the Certification of Trusted Digital Repositories," it is available at <http://www.rlg.org/en/page.php?Page_ID=20769>.

The American Library Association's Committee on Cataloging, Description and Access, is developing a replacement for *Anglo-American Cataloging Rules (AACR)*. The name for the new edition has been changed to *RDA: Resource Description and Access*. A prospectus describing the process is available at: <<http://www.collectionscanada.ca/jsc/rdapropectus.html>>.

The IFLA Working Group on Functional Requirements and Numbering of Authority Records released a draft of "Functional Requirements for Authority Records." It is available for review at: <<http://www.ifla.org/VII/d4/wg-franar.htm>>.

As you can see, the standards community has been productive since my last report. Enjoy catching up on all the new developments!

ARCHITECTURAL RECORDS ROUNDTABLE

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

The Architectural Records Roundtable met on Wednesday, August 17. There was a good gathering in New Orleans. Beth Dodd and Ardys Kozbial led the meeting. Ardys stepped down as co-chair to become chair of the Visual Materials Section. Beth continues as co-chair and is joined by Laura Tatum at Yale University <laura.tatum@yale.edu>.

Aimee Felker, our Council liaison, discussed SAA's Strategic Priorities Issues and how the Roundtable might incorporate them. The main issues are Technology, Diversity, and Public Support of archival programs; other issues include demographic changes within profession and professional identity. For more information, see the July/August issue of *Archival Outlook*.



Thatched hut - Houma. *Not much else is known about this image. Information about who the people are and why this cabin was built is lost. It does, however, give us an example of temporary building construction methods using materials at hand as the thatch is either palm or palmetto fronds. Marshall Dunham Photographic Album (Ms. 3241084), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

There was a call for a roundtable member to be liaison to the Standards Committee. If interested, please contact Beth Dodd at <dodd.beth@mail.utexas.edu>.

The Roundtable listserv was moved from Cal Poly to the SAA server. To subscribe, send command "subscribe archrecs" to <imailsrv@lists.archivists.org>. Many thanks to Nancy Loe for hosting the listserv.

Waverly Lowell and Tawny Ryan-Nelb are editing galleys for the architectural records manual. They hope it will be available in the spring. Waverly also sent news from the Environmental Design Archives (EDA): they are involved in a Berkeley Design Books series published by William Stout Books in San Francisco. The first two books on Maybeck and Donnell/Eckbo should be available this fall. Through an NEH-funded grant, EDA was able to make 500 drawings,

photographs, and documents from the William Wurster, William Turnbull Jr., Garrett Eckbo, and Robert Royston collections available on the web through the Online Archive of California at <<http://www.oac.cdlib.org/>>:

Helena Zinkham reports that the scanned version of the COPAR newsletters from March 1974 to December 1985 is available for viewing or downloading as PDF files through the Library of Congress Online Catalog <<http://catalog.loc.gov/>>. The direct link is <<http://lcweb4.loc.gov/natlif/becites/prints/copar/COPARnews.pdf>>.

The Center for Conservation of Art and Historic Artifacts in Philadelphia will be holding an architectural records conference in Chicago, possibly in October 2006. The CCAHA conference in Philadelphia in 2000 was very informative, so don't miss this one!

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>

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>.

UCLA library received a Getty grant to process and catalog five collections documenting art and architecture in 20th century Los Angeles. For more information, visit <<http://www.library.ucla.edu/libraries/special/scweb>>.

For those of you interested in architecture related websites, several were mentioned at the Roundtable:

The UNESCO Archives Portal, with architecture in section under Academia and Culture at <http://portal.unesco.org/ci/en/ev.php-URL_ID=5761&URL_DO=DO_TOPIC&URL_SECTION=201.html>; The Art Institute of Chicago project Collecting Digital Data at <http://www.artic.edu/aic/collections/dept_architecture/ddd.html>; and the upcoming exhibition of Eero Saarinen's work, *Realizing American Utopia*, at <<http://www.eerosaarinen.net/>>.

MIC: MOVING IMAGE COLLECTIONS UPDATE

Jane D. Johnson, Library of Congress,
<jjohnson@loc.gov>

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

The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
and
2005-2006 Leadership Roster
will be found on page 2 of this issue.

WHAT'S UP

Through December 31, 2005 – *The Perfect Medium: Photography and the Occult*. Metropolitan Museum of Art, New York City <<http://www.metmuseum.org>>.

Through December 31, 2005 – *Ansel Adams*. Museum of Fine Arts, Boston <<http://www.mfa.org>>.

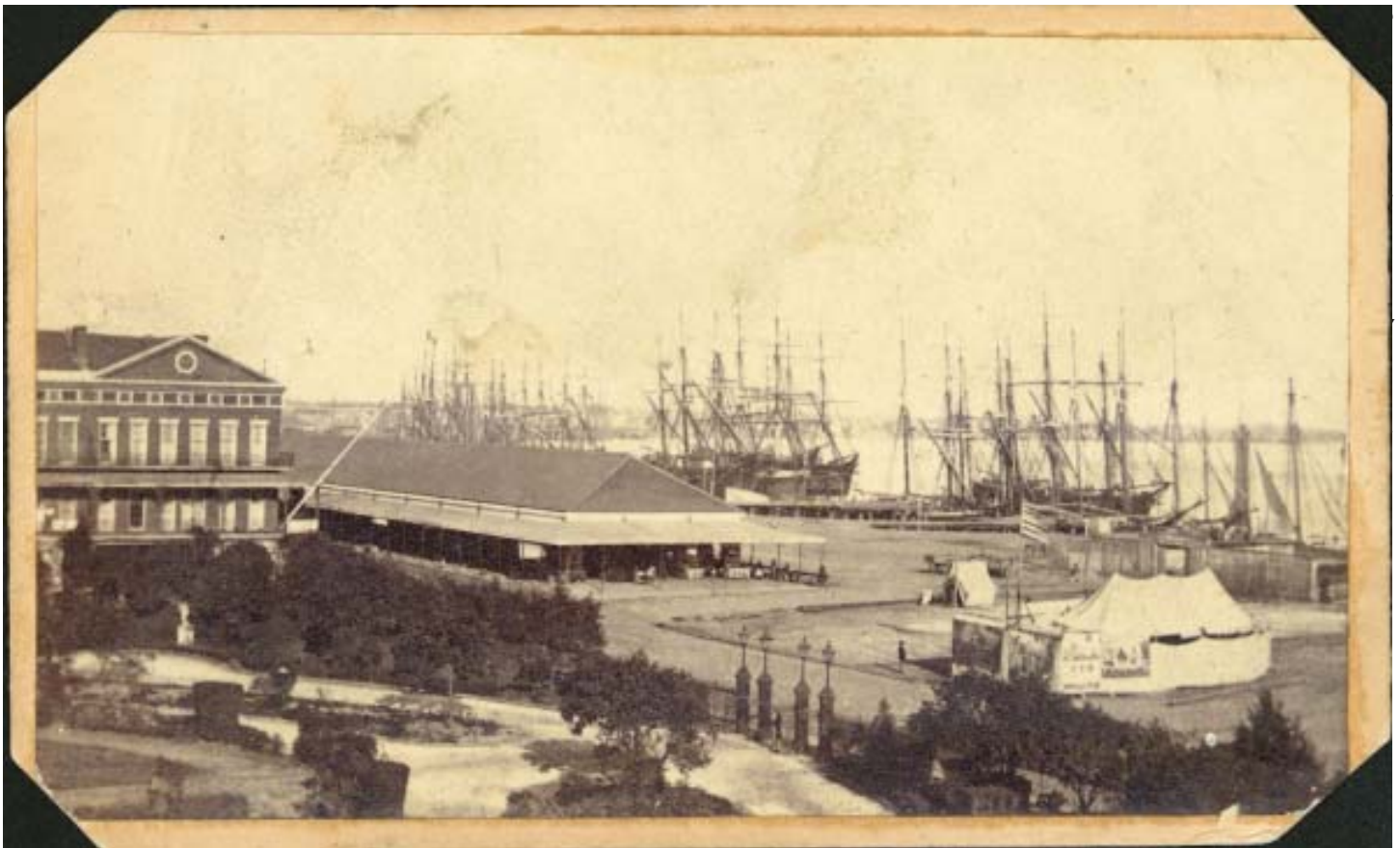
Through January 1, 2006 – *John Szarkowski: Photographs*. Milwaukee Art Museum <<http://www.mam.org>>.

Through January 2, 2006 – *Roger Fenton*. Tate Britain, London <<http://www.tate.org.uk>>.

Through January 8, 2006 – *Young America: The Daguerreotypes of Southworth & Hawes*. George Eastman House, Rochester, N.Y. <<http://www.eastmanhouse.org>>.



Men of the Hartford. *The U.S.S. Hartford served as the flagship for Admiral David G. Farragut's West Gulf Blockading Squadron. As such, she and her crew took part in a number of important naval battles including the capture of New Orleans, Baton Rouge, the Siege of Vicksburg, and the battle of Mobile Bay. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*



French Market and levee as seen from the Presbytere. *New Orleans has been a major port of call from its establishment. The Federal plan of dividing the Confederacy by taking the Mississippi River depended, in part, on capturing the port, which they did in early 1862.* Marshall Dunham Photographic Album (Mss. 32410031), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

Through January 8, 2006 – *In the American West: Photographs by Richard Avedon.* Amon Carter Museum, Fort Worth, Texas <<http://www.cartermuseum.org>>.

Through January 21, 2006 – *Pillar-Print Masterpieces: Narrow Glimpses into Japanese Life, Legends, and Literature.* Worcester Art Museum, Worcester, Mass. <<http://www.worcesterart.org>>.

Through January 22, 2006 – *Scene of the Crime: Photo by Weegee.* Getty Museum, Los Angeles. <<http://www.getty.edu>>.

Through January 22, 2006 – *The Quiet Landscapes of William B. Post.* Minneapolis Institute of Arts <<http://www.artsmia.org>>.

Through February 20, 2006 – *Nicholas Nixon: The Brown Sisters.* National Gallery of Art, Washington, DC <<http://www.nga.gov>>.

February 4 – April 29, 2006 – *Photography Past/Forward: Aperture at 50.* St. Petersburg Museum of Fine Arts, Florida <<http://www.fine-arts.org>>.

Ongoing – *A History of Photography.* Chrysler Museum of Art, Norfolk, Virginia <<http://www.chrysler.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—Ed.]

IN PRINT

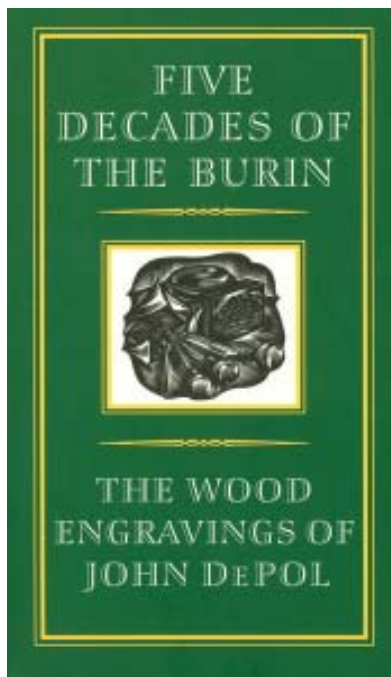
The Books:

Cordova, Carlos A. *Agustín Jiménez y la vanguardia fotográfica mexicana.* México, D.F.: Editorial RM. 263 p. ISBN: 9-68520831X. \$65.00. Available from: <<http://www.karnobooks.com/>>.

Dodds, George. *Building Desire: Photography, Modernity and the Barcelona Pavilion.* New York: Routledge, 2005. 200 p. ISBN: 0-415-32523-4 \$132.00 (cloth). Available from: <<http://www.routledge.com>>.

Hitchcock, Barbara. *The Polaroid Book: Selections from the Polaroid Collections of Photography.* Köln; London: Taschen, 2005. 399 p. ISBN 3-82283072-0 \$39.95 Available from: <<http://www.taschen.com/>> or <<http://www.amazon.com>>.

Jackson, William Henry, Bob Blair, Howard K. Driggs. *William Henry Jackson's "The Pioneer Photographer."* Santa Fe, NM: Museum of New Mexico Press, 2005. 248 p. ISBN 0-89013435-9 \$39.95 Available from: <<http://www.museumofnewmexico.org/MNMPress/>>.



Wehrenberg, Charles. *Mississippi Blue : the photographs of Henry P. Bosse*. Santa Fe, NM : Twin Palms, 2002. 172 p. ISBN 0-944092-98-5 Trade cloth. \$60.00 Available from: <<http://www.twinpalms.com/>>.

The Reviews:

• Dahlberg, Laurie, *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors*, Princeton: Princeton University Press, 2005. 208 p. Cloth ISBN: 0-691-

11879-5 \$75.00 / £48.95

This lavishly illustrated book establishes the towering influence of the scientist Victor Regnault (1810-1878) in the earliest decades of photography, a period of experimentation ripe with artistic, commercial, and scientific possibility. Regnault has a double significance to the early history of photography, as the first leader of the Société Française de Photographie (S.F.P.) and as the maker of more than two hundred calotype (paper negative) portraits and landscapes. His photographic and scientific careers intersected a third field with his appointment in 1852 as director of the Sèvres porcelain works.

Readers are treated to Regnault's own beguiling pastoral, garden, and forest scenes; striking portraits of the scientists and artists in his circle of friends; quirky images of acoustic experiments; and an insider's view of the Sèvres porcelain works. Regnault's richly varied photographs also encompass perhaps the most extensive group of family portraits in early photography, and his romanticized landscapes reflect a moment when the rural outskirts of Paris were being aggressively suburbanized and industrialized.

Occupying a unique and powerful position in the overlapping spheres of photography, science, industry, and art, Regnault was elected president of the newly formed S.F.P. in 1855. By examining his intertwined activities against the backdrop of French photography's nascent pursuit of institutional legitimacy, this book illuminates an important and overlooked body of images and the irregular cultural terrain of early photography.

Laurie Dahlberg is Associate Professor of Art History and Photography, and Chair of the Program in Art History, at Bard College. She has contributed essays to numerous books and exhibition catalogues.

• *Five Decades of the Burin: The Wood Engravings of John DePol* (David R. Godine and the University of Delaware Library, 2004)

Available through David Godine <<http://www.godine.com>>; Softcover, 96 pages, \$17.95; Hardcover, 96 pages, \$30.00

Reviewed by Susette Newberry, Cornell University Library

The impressive title of this slim volume invokes the image of a long career built on the blade of an unforgiving tool. More impressive still is that the self-taught artist in question began his career as a wood engraver around the age of forty, and was still happily active at age ninety-one when this monograph was published last year. Co-published by David R. Godine and the University of Delaware Library, the book accompanied the library's 2004 exhibition, *John DePol: Artist and Engraver*. Both book and exhibition celebrate the John DePol papers, a remarkable collection of prints, sketches, wood blocks, correspondence and many other documents that trace the artist's commissions and relationships with some of the most important figures in American book arts of the twentieth century. Arranged chronologically (as the title suggests), the biography is segmented into decades, each fleshed out with a rich array of images drawn exclusively from Delaware's DePol papers, and augmented with a short bibliography and a biographical chronology by Iris Snyder of the University of Delaware Library. Although not obviously specified, the text was written by David Godine himself. Timothy Murray, director of special collections at the University of Delaware Library, and the man responsible for acquiring the DePol papers, also contributed an excellent foreword concerning the archival collection and its rich research potential.

John DePol stands as a major figure in the world of fine press book illustration, and in particular, as a champion of a once-disappearing breed of American wood engravers. While Britain's Society of Wood Engravers has always enjoyed a healthy membership, Americans have not embraced wood engraving with the same unflagging enthusiasm. After World War II, few American artists chose to work in the medium until recently. DePol (alongside Leonard Baskin and Barry Moser, it must be said) was largely responsible for reviving interest in wood engraving



Old Type Cases and Composing Stick for Security-Columbian Banknote Company, ca. 1965. From *Five Decades of the Burin*, the Wood Engravings of John DePol.

among artists associated with fine press illustrations. DePol earned his right to be called (in Godine's words) the "Dean of American Wood Engraving," not only for his prolific output, but for his mentorship and promotion of what might otherwise have been a dying art. Wood engraving is a difficult process that demands rigorous discipline and meticulous attention to detail. Many contemporary artists have eschewed hand engraving, finding it too time-consuming, and hardwood blocks too expensive to procure or too small to work. But DePol's enthusiasm helped keep the process alive and his generous spirit had much to do with its endurance.

The reader will find *Five Decades of the Burin* largely illustrated with images that support the focus of the text; what Godine so clearly cherishes most about DePol's work is the artist's joy in the tools, habitat and community of letterpress printers. Papermaking, bookbinding, type casting, printing presses, and type itself are all key themes in DePol's oeuvre. The frontispiece, for instance, is DePol's self-portrait of 1985 as wood engraving block. Strangely, no photographs appear in this book; no images of his wood blocks, his burins or sketches, although they exist in the archival collection. The artist's features and tools are revealed only through his finished prints.

DePol's passion for this difficult printmaking process is readily apparent in his imagery. Although he dabbled in etching and other forms of printmaking, we are told, DePol's preference was for the printmaking medium that most easily allowed the printer to combine image with type, in the chase and on the page. Indeed, he named his personal press the endgrain press in honor of the blocks he engraved. Similarly, Godine focuses on DePol's interest in the great figures in printing history. The artist recognized Ben Franklin annually for thirty years in his work for Boston's Society of Printers. William Morris, William Bulmer and Bruce Rogers all found their way onto DePol's blocks and into the pages of *Five Decades of the Burin*. A third recurring subject is architecture and architectural preservation. Happily, the editor included several examples of DePol's trademark two-, three- or even five-color chiaroscuro-style wood engravings, each one a *tour de force* of precision carving and skillful rendering.

Throughout, Godine emphasizes his personal fondness for DePol as well as their mutual connections, many made through the Typophiles, a group of letterpress printers and enthusiasts. At times, the long lists of DePol's commissions can seem daunting, but they testify to the comradery of letterpress printers and to DePol's central role in their world. Neither *festschrift* (that was published eleven years ago by the Yellow Barn Press) nor *catalog raisonné* (also done earlier by James How, and published by the Book Club of California in 2001), Godine's text offers something more along the lines of an elegiac review. A few months after the book went to press, DePol died, leaving behind a rich artistic legacy.

- Bordelon, Kathie. *McNeese State University*, The College History Series, Charleston, S.C.: Arcadia Publishing, 2001.

Reviewed by James Cartwright, University of Hawaii

Ms. Bordelon indicates in *McNeese State University* that one of the major purposes of this book is to complement



Aerial view of McNeese State University, ca. 1939. From *McNeese State University*.

McNeese State University 1939-1987: A Chronicle by Dr. Joe Gray Taylor, by providing numerous photographs as illustrative of life at McNeese State through the years. This allows Ms. Bordelon the freedom of not having to tell the entire story of McNeese State University, which could be quite daunting even for a relatively new university, instead of allowing her to incorporate numerous photographic images from the past history of the school. There are, however, concurrent drawbacks. Having stated this purpose, the author immediately faces two contrasting dangers. For the newer book to stand alone as well as complement the earlier history, the author must incorporate enough of the history in its text to tell the history at least in barest minimum. On the other hand, the author must not merely mimic the earlier work but must provide valuable insight apart from the earlier history. If, for example, the author mimics the organization of Taylor's history, she faces a problem of supplying photographs for topics which may not exist within the archives or other known repositories; and even if the archives or library at McNeese State has all the photographs needed, a mimicking book has the problem of justification: What purpose does it have beyond solely providing illustration for the previous book? If the author chooses a separate organization, then she must provide enough narrative to connect the various images into the organizational pattern she chooses.

Bordelon's *McNeese State University* begins chronologically with the first chapter entitled "Beginnings." Although the change to the second chapter, titled "Campus Scenes," is subtle, it does suggest covering the rest of McNeese's history, at least as far as concerns the physical plant. To an extent, the chapter fulfills this as there are photographs of campus in this chapter up to the current time. The chapter, however, does not cover the development in sufficient detail to warrant the reader's feeling the subject has been fully developed. An additional problem grows out of the lack of a clear organization within this chapter. Without clues suggesting otherwise, one expects the

chronological organization suggested by the first chapter to continue. A clear chronological ordering is totally eliminated early in this chapter with a photograph of Burton Business Center, constructed in 1980, preceding photographs of two of the original buildings of 1939.

The switch to various topics covered in chapters three through six abandons the earlier concept of a chronological development, with subject overlaps of both the first and second chapters. Chapter seven, "Alumni," offers an opportunity to see the influence members of earlier classes have had on the university as they continue their involvement in the university in various roles. The final chapter, "Moments to Remember," becomes a place to drop in "interesting" photographs which could not fit into any of the earlier chapters. The first photograph of this chapter, a photograph of two coeds lighting a cigarette placed in the mouth of a mummified body once used in the mortuary sciences program on campus, depicts less a moment to remember in the institution's history than a bizarre publicity stunt. As for genuine moments to remember, one easily questions why nothing on the impact of integration upon the students, faculty, institution, or surrounding community appears in the chapter. The same can be said for the era of student unrest and antiwar movements of the 1960s and 1970s.

Did nothing occur at McNeese State during this period? An oblique mention of the discontinuation of ROTC programs on campus appears in the caption of a photograph of a building now used for some other purpose. The question arises if the process leading to the discontinuation of ROTC did not have any "moments to remember."

Other problems with the overall success of the book grow from the internal development of each chapter. The author has not written even a brief introductory essay for each chapter, explaining the rationale behind its being treated as a separate chapter. Because there is no text apart from the "Introduction" to the entire book and photograph captions, the author must force the captions to carry all information needs of readers. For readers who do not know the history of McNeese State, these needs are extensive. As a result, captions frequently attempt to give all the background of people, places, and even of offices, tangentially related to the contents of a photograph, not just the content of the photograph. The author thus ends up discussing people who are not in the selected image or decisions made by people before the event pictured occurred. Within some captions, she tries to write the history of an event or group of people or location from the beginning; it does not work. On the other hand, the author frequently omits dates, not even providing an estimated date when



Bayou Bridge Station. *This bridge crosses Bayou Saint John near the present day intersection of Esplanade and City Park Boulevard. A canal leading into the heart of the city connects to the bayou at this point providing access to the city from Lake Ponchartrain. Note the 2 ironclads moored above the bridge in Bayou Saint John. Marshall Dunham Photographic Album (Mss. 32410042), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*



the precise date is not known by archival or library staff. The combination leaves readers with too much of what seems superfluous and too little of basic information. In summary, the book provides photographic documentation to the history of McNeese State University; but the level of documentation will most likely satisfy only those who already know the history of the university; for those who do not know that history, the book lacks sufficient context.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Ft. Worth, TX. Many of us knew Barbara McCandless, the Curator of Photography at the Amon Carter Museum in Ft. Worth. She passed away Saturday, Nov. 5, 2005, following a lengthy illness. At the Carter, Barbara helped oversee one of the largest and most important photography collections in the country. She organized the highly successful exhibition “Brent Phelps: Photographing the Lewis and Clark Trail,” which was on view at the Carter last year and was the most highly attended show of the season. During her career at the Carter, she authored or co-authored many important publications and organized other exhibitions of renowned photographers such as Karl Struss and Erwin E. Smith. She spearheaded a number of important acquisitions, including landmark photographs by Alvin Langdon Coburn, Edward Steichen, and Gordon Parks, as well as several works by Texas photographers Peter Brown, Keith Carter, Earlie Hudnall Jr. and O. Rufus Lovett. She was instrumental in organizing the museum photographer’s archives as well as developing the acclaimed website on Erwin E. Smith. The Amon Carter Museum is establishing an acquisition fund in memory of Barbara. Donations to the Barbara McCandless Photography Fund may be sent to the Amon

Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107. (Published in the *Star-Telegram* on 11/10/2005.)

New York, NY. We are pleased to report that Shawn Waldron, our Exhibitions Editor, is the proud papa of Sadie, pictured above. We are happy to report that the entire family is doing well and that Shawn is participating in night-time wake up calls. *Views* is always delighted to share this kind of news.

GREETINGS FROM NEW ORLEANS, ca. 1865 Mark E. Martin, Louisiana State University, Baton Rouge.

We were fortunate to have our outgoing Chair, Mark Martin, talk about a photograph album in the LSU Special Collections. Mark’s introductory comments follow.

The photograph album purportedly was assembled by Sgt. Maj. Marshall Dunham of the New York 159th Infantry, Company A. Dunham may have been stationed in New Orleans, Louisiana, between 1863 and 1867. The earliest date is drawn from internal evidence (dates on images in the album) and the closing date from Dunham’s death in the New Orleans yellow fever epidemic of 1867.

The 200 images in the album document sights in Louisiana, Alabama, and Texas, with the majority in Louisiana. Image content ranges from a group of men hanging out in Jackson Square (New Orleans) to Federal prisoners of war in a Confederate camp in Texas (Camp Groce). Of the 200 images, 35 are unidentified as to photographer/studio. There are only 5 different photographers’ imprints on the remaining 165 images. Two are New York City studios (1 mass market bust portrait of U. S. Grant by E. & H. T. Anthony studio and 12 studio shots of “Roger’s Groups” statuary by the M. Stadfeld studio). The other 3 imprints are New Orleans and Baton Rouge photographers: Samuel T. Blessing and Louis Isaac Prince out of New Orleans; W. D. McPherson out of New Orleans and Baton Rouge. Both Blessing and Prince had operated studios in New Orleans before the War and both continued in the profession after the War. McPherson, having spent his



Custom House, Canal and Levee Street. Construction began on the New Orleans Custom House in 1848 but was not completed until after the American Civil War. Interestingly, images published in Harper's Weekly Magazine show the building completed. The blue 2 cent tax stamp on the verso of this image was cancelled, 16/9/1864. Marshall Dunham Photographic Album (Mss. 32410059), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA.

early years in New Hampshire and Massachusetts, arrived in Louisiana sometime in early 1863 and travelled the region from a home base in New Orleans. Like Dunham, Prince and McPherson died during the yellow fever epidemic of 1867; Blessing continued his studio in New Orleans for years finally dying in 1897.

The New Orleans images are a unique and important source for a number of reasons. First, the sheer number and diversity of the images provides a catalog of the architecture of the city. It is often said, with more than a little irony, that the French Quarter survived the urban renewal craze of the 1960s largely because New Orleans and Louisiana were too poor to tear everything down and replace it with modern structures. While not all of the buildings shown in these images survived into the 21st century, a great many have. It is possible to look at these 150 year-old images and then walk the streets of the Quarter and the nearby Warehouse district to look at the very same structures. Doing so provides a catalog of changes and similarities to the casual pedestrian interested in seeing such things. How much more may a researcher glean?

Of course, many of the images document long gone things: the Jackson Street depot of the New Orleans, Jackson & Great Northern Rail Road; the New Orleans City Rail Road car barn on Bayou St. John; the toll gate on the

canal leading to the New Basin, and; the New Basin itself, long filled in and built over. From these images an interested party may learn of the extensive surface rail lines running throughout the city or the economic and industrial canals once leading to the heart of the city.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 February 2006. Opinions expressed are those of the authors.

These images also provide a look at the social structure of the city. One image of Jackson Square depicts a group of men sitting in the sun reading and chatting; such scenes are still played out in that square in front of the same building. Another group of images shows 5 of the city's public markets, most of them now gone. Yet others document public celebrations of Mardi Gras and 4th of July on Canal Street. Scattered throughout are images of public transportation, steamboats, ferries, public cemeteries, and other aspects of life and death in the city.

When the photographers went further afield, they concentrated on scenes of the War. Thirty-three images show Port Hudson, described at the time as "the Gibraltar of the Confederacy," in the aftermath of its siege. Donaldsonville, an important part of the Federal river campaigns, is shown in 4 images. The defenses of Mobile Bay may be seen in 2 images. There are single views of a Confederate POW camp in Texas and a palmetto hut along a road. This roaming band of photographers created images for a hungry audience in New Orleans and back north. It would be very interesting to research how far these images travelled and which markets proved most receptive. With the sesquicentennial of the American Civil War nearly upon us, this album may be of great interest to a fairly large audience.

Now, however, it's time to go and explore this unique American city that is so atypical, so French, so Spanish, so American and yet so foreign. I hope you, the audience, will be able to carry some of these images in your mind's eye as you walk the Quarter and the Warehouse district, comparing what you see with what you have seen.



Chartres Street, New Orleans. *The paving stones covering the street arrived as ballast stones in the holds of sailing vessels. Signs for [Francois] P. Duconge, (druggist, 39 Chartres) and F. Rimalho & Co. (importers and dealers in hosiery and fancy goods, 45 Chartres), as well as other businesses, may be seen. If one were standing on the same balcony today this scene would appear essentially the same. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA.*