

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

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WWII Photographic Perspectives

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Smithsonian Institution

Washington, DC

[The following is the illustrated talk given at the annual Section meeting this past August in Washington, D.C.—*Ed.*]

World War II photographers—professional and amateur—captured on film the United States involvement in the war. From the December 7, 1941, attack on Pearl Harbor to September 2, 1945, victory in Japan, U.S. military combat photographers and professional photojournalists risked their lives alongside the soldiers. Their images portray the efforts of the Allied forces standing for democracy against the Axis powers.

Many of the war's photographs of battle and life on the home front remain familiar to us through magazines, newsreels, and our own family albums.

The photographs shown in this presentation represent a selection of the vast holdings of the Smithsonian Institution, specifically highlighting the photography collections of the National Museum of American History. Some were donated early in the history of the Museum, many are newly acquired through my recent collecting efforts. This presentation will outline and highlight the variety of WWII era images held by the Museum, emphasizing specifically the range within our Photographic History Collection for civilian and military photographers, studio portraiture, news photos and personal snapshots.

Civilian and Military Photographers

Both military and civilian combat photographers worked side-by-side with soldiers in battle to document the reality of war. However, military photographers received still and motion picture photography technology and combat training, and documented war specifically for their units. Military photographers were responsible for daily intelligence work, and developing film immediately for review of enemy operations as well as photographing daily life and activities in their unit.



Officers and Sailors in Mess Line aboard the U.S.S. Bon Homme Richard, 1945, by Navy photographer John Wesley Stipe. Photography Collection, National Museum of American History, 1995.0119.0378.11

Professional photojournalists entered battle situations with much less rigorous training. As war correspondents, these photographers had to quickly learn the ways of the military, guided by the troops they followed. Photographs taken by contract and freelance professional photographers in World War II often appeared in magazines, newspapers or newsreels.

John Wesley Stipe, U.S. Navy Photographer (1923-1970)

John Wesley Stipe enlisted in the U.S. Navy December 26, 1941 at Macon, Georgia. His training for combat military photographer included sixteen weeks at the Navy photography school, eight weeks at the motion picture camera school, and four weeks in aerial photography.

Stipe served aboard the aircraft carrier USS *Bon Homme Richard* in the combat photography unit from November 1944 to September 1945. He and his colleagues were responsible for still and motion picture photography, maintaining the aerial gun cameras and darkrooms, and making maps. Stipe's photography provided images documenting the launching and commissioning of the ship, aerial intelligence photography, life and work aboard ship, portraits of sailors and pilots, the V-J day aerial "victory parades," and the aftermath of the bombing of Tokyo.

The fifth annual Midwinter meeting to be held in Durham, NC, February 23-24, 2007. Make your plans to attend and be involved in the Section NOW!

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

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The Susie Banks family, Washington, D.C., January 21, 1945, by the Scurlock Studio, Washington, DC. Photography Collection, National Museum of American History, 618n10049574-01pg.

The U.S.S. *Bon Homme Richard* (CV 31) had a crew of approximately 354 officers and 3170 enlisted men, held 80-100 planes, and an armament of 12 5-inch 38 caliber guns, 68 40mm guns and 35 20mm guns. The Essex-class aircraft carrier departed Norfolk, Virginia, March 19, 1945, to join the Navy Pacific Fleet. By April 5, she arrived at Pearl Harbor for training exercises in the Hawaiian waters then joined Task Force 38 off Okinawa, Japan, in June. The U.S.S. *Bon Homme Richard* served with the 3rd Fleet during air strikes against Japan from July 2-August 15, remaining off Japan until September 16. Following a short training period in Guam, the carrier left for San Francisco arriving there October 20, and later was converted for troop transport duty through January 1946.

After the war Stipe worked as a photojournalist for the *St. Louis Post Dispatch* and the ACME picture agency. Several hundred photographs with albums and related reference materials are now part of the Photographic History Collection.

Studio Portrait Photography

Military officers and soldiers often posed for formal portrait photographs to give to family members and loved ones. Portraits of the World War II era reflect the traditional practices of studio portrait photography, including a formal seated pose and solid backdrop. John Wesley Stipe did take portrait photographs of his fellow sailors, but by far the Museum holds more WWII era portrait work by the Washington, DC, Scurlock Studio.

The Scurlock Studio, Washington, DC (1911-1994)

In the 1940s, Addison Scurlock was joined by his sons, Robert and George, in the family portrait studio and photography business. Robert Scurlock joined the prestigious Tuskegee Airmen unit and spent much of World War II in

Europe. Addison and George continued photographing the typical range of subjects in the portrait studio—including portraits of soldiers and their families posed in the studio—while also photographing weddings, organization meetings, social gatherings and political events on location.

The Scurlock Studio (1911-1994) established strong ties in the African American community of Washington, D.C. Operating in a segregated city in its first decades, the Scurlock Studio provided quality photography for the growing black community, especially middle class residents in the Shaw and LeDroit Park areas.

After service in World War II, Robert opened the Capitol School of Photography with his brother George. The school operated from 1948 to 1952. The Scurlock Studio Collection of photographs and business records is now part of the Museum's Archives Center, with the cameras and equipment accessioned in the Photographic History Collection.

Science Service, Washington, D.C.

The Science Service news agency, established in 1930, is dedicated to popularizing and promoting science to the general public through its newsletter and photography. Science Service images have been published in hundreds of American newspapers and magazines.



Navy aerial photography with seventy-five pound camera positioned over the side of a plane. Photo released by the Photo Science Laboratory, Naval Air Station, Anacostia, Washington, D.C., January 1944. Photography Collection, National Museum of American History, 2004-10300



U.S. infantrymen rest on middle floor of bombed out house they are using as temporary headquarters during an advance on nearby German positions while a local Italian family occupies the floor above, Loiano, Italy, photograph by Margaret Bourke-White, April 1945.

During World War II the agency worked closely with the U.S. government and the armed forces to promote the war effort by documenting advances in science and technology such as aerial reconnaissance.

Featured here are Science Services images of the Naval Photography Laboratory and the Army Motion Picture Units. Both units were headquartered in Washington, D.C.

Science Service specifically selected images to demonstrate the importance of aerial reconnaissance missions over enemy territories which depended highly on the photography recorded onboard planes. Improvements in still and motion picture equipment, as well as photographer and printer training were essential to the war effort.

The Science Service Archive is divided among technology units within the National Museum of American History and the Smithsonian Archives.

Washington, D.C., was home to two important photographic units of the U.S. military during World War II. Science Service agency photographs documented both the

Photo Science Laboratory at the Naval Air Station in Anacostia, and the War Department's Motion Pictures Unit at the Army War College.

Officers and enlisted men worked with the latest advanced equipment and processors to print aerial reconnaissance photos, images of air raids, and bombardments—film preserving the history of World War II battles. Photographer Edward Steichen and specialists from the Eastman Kodak Company were government consultants advising the creation of the Photo Science Laboratory.

Motion picture training films were produced using models, animation and the latest "Hollywood" special effects to thoroughly detail a variety of military tasks.

LIFE magazine and Magazine War Correspondents

Each week *LIFE* delivered the latest news developments of World War II into the homes of the American public. The magazine devoted much space to the war, its major battles, personalities and effects on the United States and its citizens.

The most famous American picture magazine, *LIFE* was started by publisher Henry Luce in 1936. Readers were invited "to see life; see the world" in each weekly issue. The magazine won a reputation for hiring some of the best photographers in the world. *LIFE's* compelling photo essays ran in every issue presenting major news stories happening around the world making the magazine a popular alternative to the war coverage available in movie newsreels and newspapers.

LIFE focused on all aspects of World War II, military training and combat, and changes on the home front. A complete run of *LIFE* is available in Smithsonian Libraries, National Museum of American History branch.

Magazine War Correspondents

World War II presented an opportunity for photojournalists to reach wide audiences with their photography. Major war assignments won fame for many magazine contract and freelance photographers.

Magazines provided press credentials and negotiated arrangements for photographers to accompany U.S. troops and government officials in Europe and Asia during World War II. Dangerous and sometimes deadly, the work was always adventurous. Each photo essay brought the reality of war to magazine readers at home in America.

Margaret Bourke-White (1904–1971)

The first woman recognized as a war correspondent by the U.S. Air Force in 1942 was Margaret Bourke-White. Known for her early photographs taken for the Depression-era Farm Security Administration and images of modern industry and manufacturing machines, she worked as a war correspondent in Europe and North Africa under an exclusive contract for *LIFE* magazine.

Bourke-White survived harrowing experiences, including being in a military convoy torpedoed in North Africa. Later in January 1943, she became the first woman to accompany an air force crew on a bombing raid, flying to a German-held El Aouina Airfield in Tunisia. Towards the end of the war in Europe, Bourke-White photographed in Italy with the Army



One of Capa's surviving photographs from several rolls of film shot while accompanying the first wave of American troops landing on D-Day. Photography Collection, National Museum of American History, 2004-10316.

Supply Services and the 88th Division. Unfortunately, three hundred of her photographs were stolen en route to the U.S.

Margaret Bourke-White was a contract photographer with *LIFE* for the rest of her professional career. She remains one of the most respected photojournalists of the 20th century. Photographs from an exhibition at the Smithsonian in the 1960s remain in the Museum's Photographic History Collection.

Robert Capa (1913–1954)

Robert Capa documented World War II from the bombing of London to major fronts in North Africa, Sicily, mainland Italy, France and Germany.

Born in Budapest, Hungary, Capa's given name was Endre Friedmann. A frequent participant in political protest, Friedmann was forced to emigrate to Berlin at 17. He then moved to Paris. There he received his early training with famous *LIFE* photographer Andre Kertesz using the new 35mm format. Covering the Spanish Civil War and Sino-Japanese War in the 1930s, he established himself as the greatest war photographer in the world.

His photographs were sold and published as those of the "famous American photographer" Robert Capa, the fictitious third person in the Alliance Photo agency started by Friedmann

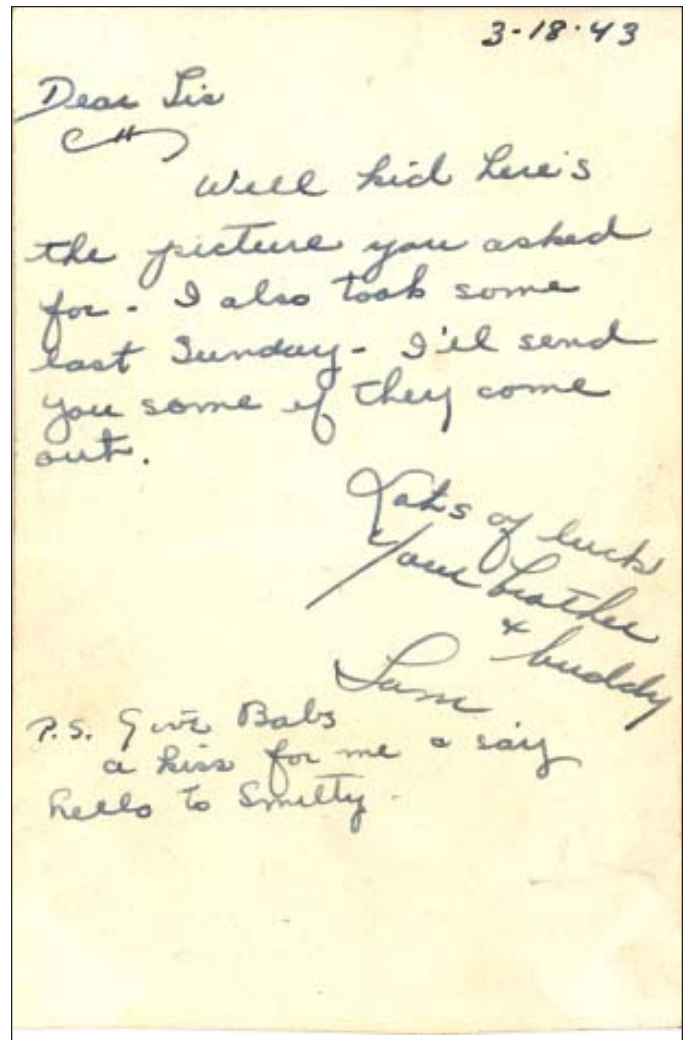
and girlfriend Gerda Pohorylle in Paris. The photographs gained much attention and Capa's reputation was established. Friedmann then legally changed his to Capa.

After starting the respected Magnum Agency (with three friends after the war), he died in 1954 while on assignment in Indochina. These are photographs from "Images of War," an exhibition of Capa's work shown in the Museum in the spring of 1964.

Photographing D-Day, June 6, 1944

Robert Capa was one of two magazine war correspondents allowed to join the U.S. troops landing on the shores of Normandy, France, for the D-Day operations, June 6, 1944. Sailing with the 2000 men transported on the U.S.S. *Chase*, Capa joined the men of Company E on a barge headed for the Section of the beach designated "Easy Red."

Dodging bullets and hiding behind pieces of steel, Capa photographed for hours in waist-deep water with several Contax cameras. His hands trembled and he ruined many rolls of film as he tried to change film amid the dead and wounded of the battle. Capa did make his way to the shore, but soon after found himself jumping aboard a barge to rest and dry off, not realizing the boat was returning to its main



Postcard, portrait of Samuel Inzerra of Newburgh, NY, written on reverse, "March 18, 1943/Dear Sis, Well kid here's/the picture you asked/for. I also took some/last Sunday-I'll send//you some if they come/out./Lots of luck, Your brother/& buddy/Sam/P.S. Give Babs/a kiss for me & say/hello to Smitty." Photography Collection, National Museum of American History, 2004.0016.03.

ship. Capa didn't get back to shore again until the fighting had ended.

Capa's D-Day film was sent directly to the offices of *LIFE* in London for processing. Hurrying to develop the rolls, a technician turned up the heat in the dryers, ruining many of the 72 images taken. Only 11 survived.

Personal Snapshots

Many Americans of all services and ranks took their cameras to war and photographed World War II as they participated in it. Soldiers carried small folding or pocket-sized cameras, documenting daily life in wartime.

Photograph albums and amateur snapshots reflect the importance of cherished memories during the hard times of war. Soldiers were photographed at home before leaving and photographed on furlough. They carried with them photographs of loved ones left behind.

These snapshots record life during wartime in a different way than the images of military combat or professional photojournalism. Casual and personal, these photographs portray lasting memories to be shared by generations of families.



Freinds photographed during World War II at a U.S. Hospital Unit outside Paris by Dr. Sylvester Crynes. Photography Collection, National Museum of American History, 0423900-RI-E032.



Inzerra-Smith family photograph album, "Sam's Furlough January 1944," Samuel Inzerra with wife, sister and niece at home in Newburgh, New York, during leave from the U.S. Navy, collected for the Smithsonian by Delaney from her mother, Barbara Titanic. Photography Collection, National Museum of American History, Page 11.

Collecting efforts continue at the Smithsonian to more fully document snapshot and amateur photography of this nature, adding to the existing portrait, snapshot and album collections.

Stansberry Collection

Dr. Sylvester F. Crynes (1909–1974) was an enthusiastic amateur photographer his entire life. Crynes served in the U.S. Army Reserves while attending the Pacific Pharmacy College in Portland, and the University of Oregon Medical School. When the U.S. entered World War II in 1942, Crynes enlisted in the U.S. Army.

Dr. Crynes trained first in San Antonio, Texas, and then departed for Europe from Halifax, Nova Scotia, on a ship carrying U.S. troops and ammunition to England. While in England, Crynes attended the London School of Tropical Diseases for six weeks. As part of the US Hospital Unit outside Paris, he was part of the first wave of Americans to go into the city after its liberation and remained there until he was discharged in August 1945.

As a medical officer, Crynes afforded several expensive and high quality 35mm Leica cameras, and color Kodachrome slide film. His images provide excellent visual documentation of the destruction of London, the liberation of Paris, and daily camp life in a U.S. military medical unit.

Eighty-five Kodachrome slides; select portraits and snapshots; various related documents and ration cards; and two Leica cameras were donated to the Photographic History Collection by Crynes' daughter, Sandra Stanberry in 2004.

Conclusion

Collections of WWII era photography at the Smithsonian span the work of the best professional photojournalists to the average GI and their family members at home. While many photographs by magazine and military photographers were found in my search of existing collections, much less was found for vernacular family snapshots and GI images.

To date, an article regarding my collecting efforts in Smithsonian Magazine has inspired nearly 1,000 responses from the general public. My volunteers and I continue to work to review the emails and letters to assess the possible offers of donations. We're selecting small collections of the best examples, and broadest representation, of snapshots and albums documenting daily life at home and abroad for Americans during WWII. For more information please contact me at the National Museum of American History, Smithsonian Institution, 202 633-3810.





J. H. Fitzgibbon. City of Guatemala, View No. 3, 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. See article, p. 14.

DC UPDATE: WHAT HAPPENED AT THE AUGUST MEETING

Visual Materials Section
Annual Meeting
Washington, D.C.
August 4, 2006

Introductions

The meeting began at 12:20 p.m. with current, out-going, chair James Eason presiding. James introduced Ardys Kozbial, in-coming chair, and expressed the Section's gratitude to all who had worked so hard on the various aspects of the meeting—especially David Haberstick and Heather Moore for their work organizing the special tour, Megan Friedel and Heather Lindsay for putting together the silent auction and the book fair, Miriam Meislik for the t-shirts, Mark Martin and Sue Kriegsman for handling the election, Ardys for the Section dinner, and Laurie Baty for the recent "rush" issue of *Views*.

Miriam made a brief announcement about t-shirt sales. Mark and Sue introduced the candidates for the office of in-coming chair/chair-elect, Stephen Cohen and Deirdre Scaggs. Each candidate gave a brief statement and paper ballots were distributed for those who had not already voted online.

Report from the VM Section Chair

James began his report by noting that there were currently 844 members of the Section and that the Section

listserv (VisualMat) has 536 subscribers. Income from the sale of 2005 New Orleans t-shirts was reported as \$253.92.

He then reported on the annual Mid-winter meeting which was held in San Francisco February 3-4, 2006. During that meeting plans were discussed for developing guidelines for these annual meetings and recommendations on ways to keep the costs down. Other items discussed in depth at the Mid-winter meeting included the online availability of the bibliography (John Slate, compiler), suggestions for speakers and tours for the 2006 SAA annual meeting in Washington DC, an expanded book fair and silent auction. For more information about the scope and purpose of the Section's Mid-winter meetings go to <http://www.lib.lsu.edu/SAA/midwinter.html>. Minutes from the 2006 meeting are published in the April 2006 issue of *Views* <http://www.lib.lsu.edu/SAA/april06.pdf>.

Introduction of the Section's New SAA Council Liaison

A brief report was made by Lee Miller (Special Collections, Tulane University), the in-coming Council liaison for the Section. Lee prefaced his remarks by encouraging everyone to talk to Council members and to be sure that the Council is working for us as it is meant to. He then called our attention to strategic issues that the Council is addressing and urged us to work to assure that gaps in these issues are addressed and that various proposed initiatives (he mentioned specifically the proposed translation of the brochure into Spanish) be thoroughly thought out and results

measured. Stephen Fletcher encouraged Lee to be pro-active with the Section. Jim Cartwright asked if the council is considering revising Sections and roundtables. At this point Chris Paton who is the current/out-going Council liaison spoke up to say that the Council will be posting a report addressing some issues concerning Section and roundtable structure to the leadership list in September for comments.

Pitch for Proposals from the SAA Program Committee Liaison

VM Section member (and Webmaster) Mark Martin is serving on the SAA Program Committee this year. He reported that the deadline for proposals for the 2007 annual meeting is October 9th, 2006 and that the Program Committee will be using an online form for submissions this year. Mark encouraged the membership to think of new formats for presentations and noted that Sections and roundtables can endorse two proposals each. Section or roundtable endorsement does not guarantee that the proposal will be accepted but does insure that it will be considered in the full committee meeting. Brian Doyle was able to answer a question as to how the proposals were considered and noted that last year they received twice the number of proposals as session time slots. Miriam Meislik coordinates VM-related proposals for the Section.

VM Section Publications Committee

The Publications Committee remains hopeful that it can put together a special VM issue of *American Archivist*. Laurie Baty received warm congratulations from all on her new position as Director of Museum Programs at the new National Law Enforcement Museum. Unfortunately she feels that in her new position she will need to step aside as editor of *Views*, a position which she has held for 20 years. Ardys and James will be seeking a new editor from the membership, and will post a job description on the list in early September.

The authors (Mary Lynn Ritzenhaler, Diane Vogt-O'Connor, Helena Zinkham, Brett Carnell & Kit Peterson) of the long-awaited and hot-off-the-press *Photographs: Archival Care and Management* were warmly acknowledged and graciously agreed to remain after the Section meeting to sign copies of the book which was on sale at a special conference price to members in attendance. Also of interest to VM members is the publication of *Architectural Records: Managing Design and Construction Records* by Waverly B. Lowell and Tawny Ryan Nelb.

VM Section Website Committee

SAA is reportedly "revamping" their system and planning to expand services. The Section continues to weigh the benefits and sacrifices that may be necessary to move the VM Website to the SAA site, and also is open to moving the VisualMat listserv to SAA if and when they offer listserv support. At present we continue to maintain a separate Website hosted at Louisiana State University by Webmaster Mark Martin. VisualMat is hosted at U.C. Berkeley by list manager James Eason.

VM Section Advanced Workshops Committee

Ardys reported that the advanced workshop on the description of photographs that had been proposed as a pre-conference workshop in 2004 had been successfully offered twice in 2005 (once at the annual meeting in New

Orleans, and again in November in New York sponsored by the Metro New York Library Board) by instructor Martha Mahard. Ardys mentioned that the committee is still anxious to identify appropriate topics and qualified instructors and that she is working with SAA's Director of Education, Solveig deSutter on this.

An additional VM workshop was taught for the first time as part of the 2006 D.C. pre-conference. Leslie Shores and Tawny Moser offered the 2-day "Preservation of 20th Century Visual Materials" course, focusing on 20th century photography and on video. This was not part of "advanced workshop" efforts, but Section leadership consulted with the instructors and Solveig during its development phase. The workshop was well attended and well received.

Announcements from Liaisons to Other Professional Organizations, SAA Committees, and SAA Roundtables

Marcy Flynn, VM liaison to the SAA Standards Committee, noted that the new data content standard *Cataloging Cultural Objects* had been published and was available.

Martha Mahard is the new chair and Miriam Meislik is the vice-chair/chair elect of the SAA Visual Materials Cataloging and Access Roundtable for 2006/2007.

The annual meeting of Association of Moving Image Archivists (AMIA) will take place in Anchorage in early October. Mary Ide (WGBH) has stepped down as the Section's liaison to AMIA, and a new liaison is needed.

Solveig DeSutter (SAA Director of Education) announced plans for a workshop on Legal Aspects of Photographs to be offered in Bismark, ND this fall and encouraged us to send her program suggestions and ideas for instructors.

Preservation Issues

The recent (December 2005) *Heritage Health Index* report was discussed at the Section's midwinter meeting. This report is the result of a survey of American cultural heritage institutions <<http://www.heritagepreservation.org/HHI/index.html>>. It reveals serious preservation shortcomings in libraries, archives, and museums across the country, and may be useful in drawing attention to and seeking resources for the serious needs we face.

Two actions were suggested to strengthen the Section and SAA's attention to preservation issues:

- 1) A VM Section liaison with the Photographic Materials Section of the American Institute for Conservation could be appointed. The precise role needs to be determined, but interested Section members were encouraged to contact Ardys, incoming chair.

- 2) A letter to council was drafted by James Eason, with input from the Preservation Section, and submitted jointly prior to their May 2006 meeting. It suggests that SAA develop a self-assessment "Trusted Preservation Repository" checklist or scorecard. The full text of the letter is available in the August 2006 issue of *Views* <<http://www.lib.lsu.edu/SAA/aug06.pdf>>. The suggestions were well received by Council, and action is pending.

VM Section Book Fair and Silent Auction

Megan Freidel reported that she had received 21 contributions to the book fair and expressed her thanks to

the contributors. In addition she was able to announce the results of the silent auction which raised \$402 for the Section.

Meeting Wrap up

Results of the election were announced. Deirdre Scaggs is the new in-coming chair. Congratulations to Deirdre.

Ardys then took the chair officially, expressing her hope to see more participation from members and more proposals for the Chicago meeting. She mentioned that although not yet firm the two locations under consideration for the Mid-winter meeting are Texas and North Carolina. Stay tuned.

Ardys and James then brought the meeting to a close and introduced guest speaker Michelle Delaney, of the National Museum of American History.

Minutes recorded by Martha Mahard

FAREWELL FROM YOUR EDITOR

In the fall of 1987 I attended the SAA annual meeting in Atlanta, GA, and listened to Larry Viscochil of the Chicago Historical Society talk about the need for a newsletter editor. I did not belong to SAA at that point—but wanted to help out the Section in some way—so I volunteered. Every year as

the Section leadership changed I offered my resignation and every year I was asked to stay. Nineteen years later (has it really been that long?) after discussion with the leadership, I am leaving—not because they or I want me to go, but because I must. My new job requires 48/7 from me and I no longer can give to the Section in the way I would like, so reluctantly I must leave. It's been a fun run and I thank all of you for your support. Section membership has increased from about 80 to over 500, we have all of our back issues on line (and nearly all indexed), we have color illustrations, and the Section led the Society in having electronic delivery of the newsletter. We also have successfully held mid-year conferences for the last four years—with SAA's blessing. Thanks to all of you for making the Visual Materials Section the best! Ardys Kozbial and Deirdre Scaggs will be talking more about the succession process. In the meantime, please continue to support your Section and Society and thanks again for your long-term support!



Church of Saint Dominick, City of Guatemala. Photographed by William Fitzgibbon in 1859. Salt print from calotype (negative). John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. In 1902, a volcanic eruption destroyed much of the city, the country's second largest. See article, p. 14.



Public Square of Quesaltenango [Quezaltenango], Republic of Guatemala, Photographed by William Fitzgibbon, 1859. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. See article, p. 14.

REPORT FROM THE CHAIR

Ardys Kozbial

Midwinter is Approaching.

The Visual Materials Section Fifth Annual Midwinter meeting will be held on Friday and Saturday, February 23-24, 2007, in Durham, NC.

There is a wonderful description and history of the meeting on the Section Web site at <www.lib.lsu.edu/SAA/VMhome.html> and I encourage everyone to take a look. Instead of repeating that information here, I would like to use this space to give you some highlights of the meeting's importance and potential.

This year marks a crossroads for Midwinter. At the first meeting in 2003, we agreed to make an assessment at the fifth meeting. Midwinter is meant to be a business meeting, an alternative to attempting business at the SAA annual meeting, a way for people who want to be part of Section leadership to get involved. At Midwinter in Durham, we'll take a look back at the previous four meetings to see what we have learned and accomplished, and to decide if the meeting is important enough to the Section to continue.

Personally, I have found Midwinter to be quite valuable. I have gotten to know other people in the Section, to learn about their collections, to find commonalities in our work. I have a whole new and much more positive view of SAA as an organization. As an active participant in the Section, I have many reasons to interact with the staff at SAA and have found them to be helpful and more than willing to work with me (and by extension, the Section).

As we set out to create Midwinter, we thought that holding the meeting at the Chair's house (or at least in the Chair's city) seemed like a good idea. While it hasn't worked exactly that way every year, we have managed to gather in places with meeting space (a living room) and eating space (kitchen and dining room). We meet, cook, and eat together which not only keeps costs down, it allows for unplanned work, conversation, and connection.

We have found that our best meetings have been in places where there is opportunity for local people to come to the meeting, in places where visual materials collections abound. For that reason, we are meeting in Durham, NC, this year. I am hoping that, in addition to the usual travelers,



J. H. Fitzgibbon. Saint Peter's Church [Antigua], 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. Built in 1579, partially destroyed in earthquakes of the eighteenth century, the church of San Pedro was rebuilt after the photograph was taken. See article, p. 14.

we see locals from Duke, UNC, and NC State, including library schools.

Paula Mangiafico has graciously invited us into her home for meetings and meals and I thank her for her generosity.

An agenda for the meeting will be posted to the listserv and the Web site before the end of December and you will begin to see suggestions for lodging in the Durham area.

If you are interested in attending the meeting, please contact me at <akozbial@gmail.com>. I will be asking for more formal commitments in January when we start planning food and meeting space.

FROM THE CHAIR-ELECT

Deirdre A. Scaggs

For my first report as Chair-Elect of the Visual Materials Section I would like to take the opportunity to thank everyone

again for their support and also for allowing me to take on this leadership opportunity. I'm excited about the next two years and encourage all of you to let me know how you want to see the Section grow. It seems like a year has passed since the SAA meeting in D.C. and I can't believe that it's only been a few months. With that said, the Mid-winter meeting is fast approaching and I'm looking forward to the trip to North Carolina and hope to see many of you there. I love North Carolina and I'm thrilled to have a reason to make the trip this February. I'm especially looking forward to the opportunity to meet other Section members and the chance to have one-on-one conversations about visual materials. It will be my first Mid-winter meeting and in addition to the great work that will be accomplished, I've heard rumors for awhile about how good the dinners are, so who could complain.

While at SAA, I attended the session "More Product' in the Image Archives: Applying Minimal Processing Guidelines

to Visual Materials Collections." I had previously attended a session at the 2005 Midwest Archives Conference spring meeting given by Mark Greene and Dennis Meissner "More Product, Less Process? Processing Large Twentieth-Century Collections." This model has been weighing heavily on my mind since that time. As many of you know, I have spent the last two and a half years working on a large 20th century newspaper negative collection that is being processed at the item level. It has been quite an endeavor with many successes and even more lessons learned. With the grant period ending in the next six months, I've been thinking of ways to apply the less process model so that the collection can continue to be processed efficiently. The materials span the years 1939-1990 and I've estimated that the collection will only be processed through 1960, leaving thirty years of unprocessed materials including countless important events in 20th century history. This is something that I hope to talk to more of you about in the future.

Among other dilemmas currently on my mind, the archives recently received five cubic feet of 35mm slides, some nearly obsolete video formats, some wonderful fire damaged maps, glass plate negatives, agricultural films, 4-H photographs. It is an ever growing, but always exciting challenge.

I am also a photographer and I initially resisted the shift to digital imaging. I'm sure it has something to do with tradition or just a general resistance to change. But I have since embraced it. I realized that I had nearly stopped documenting my life because it was too much "trouble" to get the photographs processed. Now that I have stuck my toes in the digital waters, I'm back to documenting my life and love the convenience of online stores - I'm also starting to do more artistic photography again. When I think about the increasing number of digital files that will one day make their way to the archives I'm still apprehensive, but it is the future. I look forward to moving toward that future with the Visual Materials Section.

FROM THE CONSERVATION AND PRESERVATION LIAISON

Robert Burton

During the Visual Materials Section Midwinter Meeting in San Francisco last February, a suggestion was made to appoint a liaison to the American Institute of Conservation as part of an effort to better communicate to members issues related to the conservation and preservation of visual materials. As the newly appointed VM Section liaison to AIC, my role will be to keep members informed of relevant conservation and preservation news in this column and in postings to the listserv.

This news will include developments and trends in conservation and preservation, publications, new tools and resources, workshops and seminars, conferences, and other items of interest. My primary—but certainly not my only—source of information will be AIC, specifically the Photograph Materials Group (PMG). Also, with the move toward digital photography and digital imaging projects, the Electronic Media Group will be another important source of information. Working closely with two photograph conservators and being a member of AIC enables my access to these sources, and

I encourage VM Section members to e-mail me if they have specific requests for information.

The Photograph Materials Group was among the first AIC specialty groups established in 1979 and currently has about 300 members who are interested in photographic preservation, conservation treatment, history, and technology. The current chair is Marc Harnly, head of paper conservation at the J. Paul Getty Museum. The group conducts a session at AIC's annual meeting, and it sponsors a biannual two day winter meeting that features workshops, lectures, presentations, and panel discussions. Since 1985, the group has published the biannual *Topics in Photographic Preservation*, which provides a forum for the informal exchange of information, experiences, and techniques relating to photographic science, conservation, and collections care.

This year PMG published *Coatings On Photographs: Materials, Techniques, and Conservation*. Edited by Constance McCabe, this color illustrated book includes 25 chapters on the topic of coatings on photographs. One chapter examines the types of materials used to coat 19th century prints and how trends in the commercial and artistic photography markets influenced the practice of coating. Another chapter looks at coatings on Polaroid prints, including the early instant black-and-white prints that required a user-applied coating after processing. Photographers have applied coatings to prints from the very beginning, and this is a significant reference work that will be valuable to anyone interested in the conservation, preservation, and history of photography.

In my next column, I will report on the 2007 winter meeting of the Photographic Materials Group, to be held February 22-24 at the George Eastman House in Rochester. This will be a joint meeting with the Photographic Materials Working Group of the International Council of Museums-Committee for Conservation. Until then, I will continue to keep the Section up-to-date with regular postings to the listserv.

FROM THE COUNCIL LIAISON

Liaison Elucidations

Lee Miller

I'm delighted to be VM's Council liaison and thank you for the warm welcome VM gave me in DC. This is my first year on Council, so I'll be turning to you often for help.

Council met during the first week of November. Everyone at the meeting impressed me with the dedication they brought to the table. I'm looking forward to learning a great deal from the other Council members.

Several Council discussions touched on VM's interests. At our August meeting, Council approved looking into creating guidelines or standards for "archival preservation repositories." At the November meeting, Council agreed to look into creating guidelines for building archival facilities and to see if it will be feasible to combine the larger facilities issue with the concept of an archival preservation repository. Since the storage and preservation requirements of VM materials are unique and precise, I hope VM will have direct input on this process.

Council also created a working group on Encoded Archival Context. EAC is a prototype XML standard for authorities intended to complement EAD. Since authorities in VM work are so crucial but often so difficult, VM may wish to take a special interest in this project.

Council also reviewed responses to the first draft of the report of the Task Force of Sections and Roundtables. The VM leadership submitted a detailed and thoughtful analysis of the first draft that was very helpful. Council recommended substantial revisions and the task force will present a second draft at the next Council meeting.

Council will have a conference call meeting in January, and meet in Chicago in June. The deadline for proposing Council agenda items is usually a month or so before each meeting and I will remind the VM leadership of the deadlines well in advance. Please don't hesitate to call me (504) 865-5685) or e-mail me at <lmiller@tulane.edu> if you have any questions, comments, or suggestions for Council or for SAA in general.

IN PRINT

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Driehspoon, Douglas and Alan Trachtenberg, et al. *The Tumultuous Fifties: A View from the New York Times Photo Archives*. New Haven: Yale University Press, 2000. 272 p. ISBN: 0300088213. \$48. (cloth). Available from <www.yale.edu/yup>.

Edwards, Elizabeth, editor. *Anthropology and Photography, 1860-1920*. New Haven: Yale University Press, 1994. ISBN: 0300059442. \$37. (paper). Available from <www.yale.edu/yup>.

Kaplan, Louis. *American Exposures Photography and Community in the Twentieth Century*. Minneapolis, MN : University of Minnesota Press, 2005. 248 p. ISBN 0-8166-4570-1 (paper) or 0-8166-4569-8 (cloth) \$78. Available at <www.upress.umn.edu/>.

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Sander, Gloria Williams. *Essays by Therese Mulligan and Gloria Williams Sander. The Collectible Moment Photographs in the Norton Simon Museum*. 2006. ISBN: 0300121008. ISBN: 0300121008. Cloth \$65.00. Available from <yalepress.yale.edu/yupbooks/>.

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Willats, John. *Art and Representation: New Principles in the Analysis of Pictures*. New Haven: Yale University Press, 1997. 392 p. ISBN: 0-691-08737-7 \$72. (cloth). Available from <www.yale.edu/yup>.

The Guatemalan Photographs of John H. & William Fitzgibbon Suzette Newbury, Cornell University

Although photographers were active in Central America—and specifically in Guatemala—as early as 1843, very few of the images they took before 1875 survive today. Photographs made in Guatemala during that early period for local clientele are exceedingly scarce, especially in this country. Yet an extraordinary group of twenty salted paper prints taken in the late 1850s survives to offer an unusual view of the early days of the Guatemalan Republic (its independence from Spain was declared in 1821). Primarily city and architectural views, the images document the growing republic and its colonial heritage.

Cornell University's Division of Rare and Manuscript Collections holds the John Melmoth Dow papers, the professional and personal papers of a shipmaster, shipping agent and naturalist who spent twenty-five years sailing the Central American coast. While in Guatemala in the late 1850s, Dow became acquainted with photographers (and brothers) William and John H. Fitzgibbon, and acquired—either through purchase or gift—photographs taken by the Fitzgibbons of Guatemala City, Quetzaltenango and Antigua. No documentary evidence exists in the Dow collection to indicate whether the Fitzgibbons sold many views like these images; their advertisements in Guatemalan papers indicate that the large part of their commercial production was portraiture.¹

John H. Fitzgibbon is best known as the proprietor of one of the most significant daguerreotype galleries in St. Louis and as a frequent contributor to early photographic trade journals. His daguerreotype *Portrait of Kno-Shr, Kansas Chief* (ca. 1853) in the Gilman Paper Company Collection (purchased by the Metropolitan Museum of Art in 2005) is the perhaps the best known of his images, although he himself appears in a self-portrait as daguerreotypist (Harvard Theatre Collection), the image featured on the cover of Melissa Banta's book, *A Curious & Ingenious Art, Reflections on Daguerreotypes at Harvard* (2000, exhibition at the Fogg Art Museum in 2002). Active as a promoter of the photographic profession, Fitzgibbon was a frequent contributor to early photographic journals.² In 1857, a biography of John Fitzgibbon appeared in Frank Leslie's Illustrated Newspaper. That article is now available on the Daguerreian Society Web site: <http://www.daguerre.org/resource/texts/fitzgibbon.html>.



J. H. Fitzgibbon. Street of San Lazaro. Antigua, Guatemala [Showing the destruction caused by an 18th century earthquake], 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library.

Less well known, William (who advertised in Guatemala as Guillermo) Fitzgibbon seems to have moved to Guatemala in 1852 to set up a photographic business, and was apparently the most active photographer in Guatemala City during the 1850s.³ His numerous advertisements in Guatemalan newspapers highlight portrait-making facilities, rather than his stock of views. His portrait subjects included the first Guatemalan president (and President-for-life) Rafael Carrera, as well as groups of indians.⁴ In 1858 and 1859, he traveled frequently to New York to promote commercial exchange between U.S. and Guatemala. John Fitzgibbon traveled to Guatemala in 1858 (apparently on Dow's ship, the *Columbus*), and stayed long enough to open his own studio in Guatemala City, visit Antigua, then return to St. Louis by 1859.⁵

The Fitzgibbons' photographic process—most are salted paper prints from wet collodion glass plate negatives—testifies to the difficulties in obtaining proper photographic materials in Guatemala. Captain Dow apparently attempted to procure photographic chemicals for William Fitzgibbon

during his mail collection trips. The collodion, in particular, was too viscous, which created wavy patterns in the emulsion. Even worse, the inadequate, unstable chemicals produced spots on the prints. Dow noted to William Fitzgibbon, "The views [the photographs] represent struck me at first sight as places made familiar by my visit to your beautiful city the early part of last year. If it were not for the spots, they would be excellent; and it must prove a source of regret to you that your chemicals continue to stand in the way of your providing perfect pictures."⁶

The subjects are all either architectural or city views, and nearly all depict the country's most scenic city, Antigua, or its capital, Guatemala City. Antigua was the colonial capital of Guatemala from 1542 until 1773, when a volcano and associated earthquakes virtually destroyed it. A new capital was subsequently established in Guatemala City. Even today, Spanish colonial architecture of the sixteenth and seventeenth centuries remains in picturesque ruin, and UNESCO has declared Antigua a world heritage site. In contrast, Guatemala City was and still is the country's largest

urban center (and site of William Fitzgibbon's photographic business), its commercial and political capital. The photographers' focus, then, was on the relics of colonial architecture and on the possibilities of an emerging city. As John Dow was employed by the Panama Railroad Company to captain one of its steamships, it is not surprising that the images he acquired from the photographers promoted both tourism and trade. Dow's ship made frequent trips from Central America to New York City, the company's home base, where Dow brought the photographs. He exhibited at least a few at the American Ethnological Society in New York during a return trip to the United States in April, 1859.⁷

Dow and the Fitzgibbons together produced written and visual documentation of the perspective of an expatriate mercantile community. The best known early photographs of Central America were taken sixteen years later by Eadweard Muybridge (also for a railroad company, the Pacific Mail Steamship Company) to promote a nascent foreign-run coffee industry.⁸ Perhaps lone pictorial survivors, the Fitzgibbon images offer an earlier, more idealized glimpse of Guatemala. They exist now as historical records that depict a country poised between its colonial past and its commercial future.

Endnotes

¹ David Haynes and Birgitta B. Riera, transl. "First Photographers Who Worked in Guatemala by Enrique del Cid F." *Daguerreian Society Annual 1994* (Pittsburgh: Daguerreian Society, 1994): 35-46. Del Cid originally published the article in 1962; Haynes and Riera felt it was significant and unusual enough to warrant a translation and re-publication twenty-two years later. In association with its 1995 exhibition, "Secrets of the Dark Chamber," the Smithsonian Institution made available online one of Fitzgibbon's articles on the daguerreotype profession.

² J.H. Fitzgibbon, "Daguerreotyping" (*Western Journal and Civilian*, 1851. <http://americanart.si.edu/helios/secrets/darkchamber-noframe.html?/helios/secrets/secrets_introduction.html>. John H. Fitzgibbon is also remembered as having been the owner of Robert Vance's series of whole-plate daguerreotypes of the gold rush; the series mysteriously disappeared during the Civil War. See also: Bonnie Wright, "This Perpetual Shadow-Taking: the Lively Art of John Fitzgibbon" *Missouri Historical Review* LXXXVI, No. 1 (October, 1981):22-30.

³ del Cid: 38-42.

⁴ del Cid: 40; John M. Dow to William Fitzgibbon. Letter, September 27, 1857; John M. Dow Letterbook, Jan. 15, 1857 to June 12, 1859. Box 4, John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library.

⁵ Dow's copies of his letters to William Fitzgibbon refer to John H. Fitzgibbon's transportation. In particular, September 27, 1857; John M. Dow Letterbook.

⁶ September 27, 1857. John M. Dow Letterbook.

⁷ "The Historical Magazine, and Notes and Queries concerning the Antiquities." *New York Times* June 1859: 6.

⁸ Muybridge produced a significant album of those views, *The Pacific Coast of Central America and Mexico; and the Cultivation and Shipment of Coffee*, in 1876. He photographed Guatemala during its evolution from agrarian economy into a commercial, coffee-driven culture. Muybridge devoted one Section of the album to "Coffee: the agent of change." E. Bradford Burns. *Eadweard Muybridge in Guatemala, 1875: The Photographer as Social Recorder* (Berkeley: University of California Press, 1986). This spring,

The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
and
2006-2007 Leadership Roster
will be found on page 2 of this issue.

the Smithsonian American Art Museum will exhibit more than sixty of his Central American photographs in an exhibition entitled, "Eadweard Muybridge: The Central American Journey" (February 2 to May 28, 2007).

TRUSTED ARCHIVAL PRESERVATION REPOSITORY PROGRAM TASK FORCE CHARGE

Goal

Create a proposal for an SAA-sponsored program that defines a trusted archival preservation repository program and that could be used for outreach and promotion. The program should include a self-assessment tool. The proposal should describe the nature of the program, outline a self-assessment tool, and include a work plan and a draft budget for creation of a program.

Members

- o Aimee Felker (chair)
- o James Eason
- o Julia Marks-Young
- o Gregor Trinkaus-Randall
- o Mary Lynn Ritzenthaler
- o Solveig DeSutter (SAA staff representative)

Background

At its May 2006 meeting, the Council discussed a proposal submitted by Preservation Section Chair Gregor Trinkaus-Randall and Visual Materials Section Chair James Eason that, in response to Heritage Health Index survey results, SAA develop guidelines for a trusted archival preservation repository. Richard Pearce-Moses agreed to

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Editor: Open. Contact Ardys Kozbial if you are interested in taking on this fun position. **Assistant Editor and Book Editor:** Liz Ruth, Archivist/Librarian, Los Angeles Maritime Museum, Berth 84, Foot of Sixth Street, San Pedro, CA 90731; (310) 548-7618 x 215; e-mail <library@lamaritimemuseum.org>. **Exhibition Editor:** Shawn Waldron, Conde Nast Archive, phone (212) 286-4879; e-mail <Shawn_waldron@condenast.com>. **Chair:** Ardys Kozbial, Digital Projects Librarian, University of California, San Diego, 9500 Gilman Drive MC 0175K, La Jolla, CA 92093-0175; (858) 822-6537; 858/822-0349 (fax); e-mail: <akozbial@gmail.com>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2007. Opinions expressed are those of the authors.

discuss the proposal with the drafters and to encourage them to develop a more concrete plan for a self-assessment tool.

At its August 2006 meeting, the Council approved the following recommendation:

THAT SAA investigate developing a program that defines a Trusted Archival Preservation Repository, including what conditions must be met for a repository to describe itself as such a trusted archival preservation repository, background information that could be used for outreach and promotion, and a periodic review. The program should also include a self-assessment tool; and

THAT the SAA president appoint a task force to develop a brief report that would describe the nature of the program in broad terms and outline a self-assessment tool, a work plan, and a draft budget for creation of a Trusted Archival Preservation Repository program and a self-assessment tool. The SAA Council will review that document in January 2007 and decide whether to proceed with the program and what resources to commit.

Support Statement

SAA is considering implementation of a Trusted Archival Preservation Repository program and a self-assessment tool that would help repositories better understand what they need to do to prepare for potential disasters, provide a self-assessment tool for gap analysis, and serve as an authoritative source of information to help convince resource allocators of the need to address such gaps.

Guidelines

The task force will convene by phone and email. The SAA Council will consider a recommendation for a midyear meeting if necessary. If the task force and the Council agree on a program that would require NHPRC funding, the work of the task force will conclude with an NHPRC grant application in October 2007. Other sources for grant funding should also be considered.

Reporting

The task force chair shall submit to the SAA Council periodic reports on progress and recommendations, with the first report due to the Council in January.

Deadlines

- o January 6, 2007: Submit interim report to the Council, including workplan and budget.
- o May 14, 2007: Submit interim report to the Council.
- o August 7, 2007: Submit final report to the Council.
- o October 2007: If advisable, submit proposal for NHPRC funding.

WHAT'S UP

December 19, 2006 to April 29, 2007. *Discovering Tutankhamun: The Photographs of Harry Burton.* Metropolitan Museum, New York, NY <www.metmuseum.org>.

September 17, 2006 to January 15, 2007. *The Streets of New York: American Photographs from the Collection, 1938-1958.* National Gallery of Art, Washington, DC <www.nga.gov/images/decor/amerphotoinfo.gif>.

September 24, 2006 to January 7, 2007. *Annie Leibovitz: American Music.* Detroit Institute of Art, Detroit, MI <www.dia.org>.

November 18, 2006 to March 25, 2007. *Fashion Photography.* Museum of Fine Arts, Boston, MA <www.mfa.org>.

thru May 20, 2007. *The Yachting Photography of Willard B. Jackson.* Peabody Essex Museum, Salem, MA <www.pem.org>.

January 20, 2007 to May 6, 2007. *Far from Home: Photography, Travel, and Inspiration.* Art Institute of Chicago, Chicago, IL <www.artic.edu>.

thru January 7, 2007. *InterSections: Atlanta Collects Photography.* High Museum, Atlanta, GA <www.high.org>.

December 3, 2006 to February 25, 2007. *The Target Collection of American Photography: A Century in Pictures.* Museum of Fine Arts, Houston, Houston, TX <www.mfah.org>.

February 2, 2007 to May 13, 2007. *Nicholas Nixon: 30 Years of photography.* Saint Louis Art Museum, Saint Louis, MO <www.stlouis.art.museum/>.

September 28, 2006 to January 7, 2007. *In Living Color: Photographs by Saul Leiter.* Milwaukee Art Museum, Milwaukee, WI <www.mam.org/>.

November 4, 2006 to January 21, 2007. *Print Me Once, Print Me Twice.* Minneapolis Institute of Arts, Minneapolis, MO <www.artsmia.org/>.

November 24, 2006 to March 18, 2007. *Josephine Baker: Image and Icon.* National Portrait Gallery, Washington, DC <www.npg.si.edu/>.

January 19, 2007 to April 29, 2007. *Henri Cartier-Bresson's Scrapbook/Martin Munkácsi: Think While You Shoot!/ Louise Brooks and the New Woman in Weimar Cinema.* International Center of Photography, New York, NY <www.icp.org>.

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>.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, <bilderbk@gwm.sc.ed

The Roundtable meeting in Washington, D.C., during SAA was well attended and informative. Of course the big news was the book signing for Waverly Lowell and Tawny Ryan Nelb's book *Architectural Records: Managing Design and Construction Records*. Nancy Hadley, AIA archivist, discussed the American Architects Authority Database Project. Using Bowker-published directories and AIA records, Nancy sees the database as a clearinghouse for information on architects. It will be open to the public and will have active links and contact information for outside contributions.

Collections notes included acquisition of Woodlawn Cemetery Archive by Avery Drawings and Archives at Columbia; processing of construction records for Independence National Historic Park; completion of the Saarinen project at Yale University, including exhibition in Helsinki; the International Archive of Women in Architecture's beginning to processing collections with the help from graduate students; and processing of the Albert Kahn Archive at University of Michigan.

Library of Congress Prints and Photographs Division is focusing its efforts on processing architectural records. Current digitization projects include Carol Highsmith photographs, Anthony Dumas theatre material, and Lamb Studio Archives. They are looking for feedback with the Lamb site approach because it was created with hand held digital snapshots.

Lorna Condon, curator of the library and archives at Historic New England (formerly Society for the Preservation of New England Antiquities) is looking for venues to exhibit 110 works, "Domestic Architecture in New England," available in 2008.

The new co-chairs are Laura Tatum of Yale University and Mattie Sinkler of Mississippi State University. The Roundtable offered its members three special tours during the conference: the National Building Museum, a tour with the Architect of the Capitol, and an architecture-focused tour of Prints and Photographs at the Library of Congress. Ideas for special tours or events during the meeting next year in Chicago should be sent to the co-chairs: Laura <laura.tatum@yale.edu> and Mattie <MSink@librarymsstate.edu>. The old distribution list is closed, but SAA is hosting a new list. Go to <<http://www.archivists.org/listservs/index.asp#roundtables>> to join. Beth Dodd at University of Texas at Austin is working on a website for the Roundtable. Look for this to be a place to share information and best practices as well as links to collections and finding aids.

STANDARDS COMMITTEE

Marcy Flynn <silverim@mindspring.com>

The Standards Committee met during the annual meeting on Wednesday, August 2nd. Attendance was terrific, with nearly thirty people there, including committee members and other interested individuals. Nancy Kunde (University of Wisconsin-Madison) is the current chair of the committee. Participation during the meeting was lively, and included discussion about standards in development, collaboration projects with other organizations, and other issues.

The committee reviewed two NISO standards since the meeting. The first standard is "Information and documentation—The WARC File Format." The second standard is titled "Records Management Process-Metadata for records, Part 2: Conceptual and Implementation Issues." This is the second part of the three-part standard and describes conceptual and implementation issues for metadata.

In other news, OCLC and the Getty recently announced the availability of Getty standardized vocabularies in OCLC's Terminologies Service. The controlled vocabulary sources include the Art and Architecture Thesaurus, the Getty Thesaurus of Geographic Names, and the Union List of Artist Names.

NITLE/Wesleyan Report on Digital Images Released Oct. 31

Digital images are changing the way professors teach at colleges and universities—although often at great personal expense of time and resources, according to a new study by David Green.

"Using Digital Images in Teaching and Learning: Perspectives from Liberal Arts Institutions," published today, details the results of an intensive study of digital image use by more than 400 faculty at 33 liberal arts colleges and universities in the Northeast.

Commissioned by Wesleyan University and the National Institute for Technology and Liberal Education (NITLE), the study focuses on the pedagogical implications of the widespread use of digital formats.

But, while changes in teaching and learning were at the core of the study, related issues concerning supply, support and infrastructure rapidly became part of its fabric. The report suggests how the teaching profession as a whole can better harness these new resources, and it makes recommendations for optimizing their deployment on campus.

The full report and an executive summary are available at Academic Commons, an online forum for new technologies and liberal education: <<http://www.academiccommons.org/imagereport>>.

ARTFUL DODGING: News Heard, Enhanced, and Passed on

Washington, DC. In case you missed it, this is Laurie Baty's last issue of *Views*.