Chair’s Corner
David Haberstich
Archives Center, National Museum of American History, Smithsonian

SAA ANNUAL MEETING, VM MIDWINTER MEETING, AND MORE

In the last issue of Views, I reported that we had been advised of an effort to shorten section meetings at the SAA 2014 Annual Meeting in order to “loosen up” the schedule, and that sections were being polled about their preferences for a ninety-minute vs. a two-hour slot. Chair-elect Matthew Mason and I each wrote to Nancy Beaumont, arguing in favor of our usual two-hour period on the grounds that we expected to have many projects to discuss and would feature a speaker. I’m pleased to report that a compromise decision has been made by the program committee, allowing two-hour meetings for the sections that wanted them and ninety-minute sessions for the others. I have arranged for a speaker to tell us about an exciting new photographic collection being developed for a Washington institution. Stay tuned for details!

The 2014 VM Midwinter Meeting was held February 20-23 in Pittsburgh, attended by members of the Steering Committee and other VM members. The setting, located and negotiated by Miriam Meislik, was a house high on Grandview Avenue with an appropriately grand view of the Pittsburgh skyline. Some of us also climbed the nifty spiral staircase to the “crow’s nest” and rooftop for an even more expansive view. At night we marveled at the spectacular display of city lights through large picture windows, watched the Olympics on television, and enjoyed the camaraderie. The weather was reasonably cooperative.

Miriam arranged a Friday afternoon field trip for us to the Carnegie Museum of Art, where Adam Giles Ryan, curatorial assistant in the Department of Photography, had selected a varied potpourri of treasures from the collection for us to ogle. Catherine Evans, the new chief curator of the museum and an old friend of mine, joined us while we viewed the impressive display. The affable Adam, who attended a portion of our Saturday meeting, has a degree in photography from the Rochester Institute of Technology, and as Stephen Fletcher and I chatted with him, I mused that we represented three generations of R.I.T. graduates.

True to the Midwinter Meeting tradition, attendees shared most meals at the Grandview Avenue house, ably prepared by a number of participants under the direction of Miriam and Laurie Baty (my contribution was dishwashing Saturday night). Since the house comprised two apartments, there were two kitchens available. Various beverages flowed freely.

Continued on Page 2
Chair-elect Matthew Mason, archivist at Yale University's Beinecke Library, has offered to host the 2015 Midwinter Meeting in his area, including a visit to Yale. While the response to his offer was favorable, it's important to stress that the Steering Committee will be happy to consider other suggestions and offers of a meeting location. Anyone with such a suggestion should contact the Steering Committee as soon as possible, including details about lodging and cooking facilities. Also, let us know if your alternative suggestion for 2015 would also be available in 2016.

I think our business sessions were highly productive, with an emphasis on re-invigorating stalled projects. We discussed a variety of special projects, including the proposed daguerreotype book project, digital collection tip sheets, and a publication to celebrate the thirtieth anniversary of the Visual Materials Section. Although we ultimately decided that the daguerreotype publication is not feasible this year, Laurie Baty will chair the book committee and explore options. We also emphasized the importance of the Steering Committee, and I will assign new duties to Members-at-Large. Position descriptions for Steering Committee members, committee members, and working groups are needed, as well as deadlines for projects. We intend to emphasize the importance of our Three-Year Plan, and Matt Mason will develop a new one. Section members will be hearing from us in the months before the SAA Annual Meeting, and we will be asking you for help! I know we're all busy, but I hope we can spread the work around and jointly reinvigorate the Section.

I want to take this opportunity to salute one of our hardest-working members, Anne Salsich, the editor of Views. This publication puts our collective best foot forward, and I am very appreciative of Anne's talents, persistence, and work ethic in ensuring a consistently inspiring showpiece for the Section. Viva Views!

Visual Materials Section Meeting at SAA 2014
Thursday, August 14, 3:30 - 5:30

We were very excited about how well our New Orleans local arrangements worked out! Laurie Baty has offered to work with others on local arrangements for the Washington, D.C., meeting. We intend to follow on the successes of NOLA, so be ready to explore collections, meet old and make new friends at meal meetups and the Section dinner, and hear an excellent talk at the Section meeting. Stay tuned—once the committee has a chance to meet, they will be posting news to the Web site and also publishing in Views.
Midwinter Musings
By Tim Hawkins
Communications Coordinator
Photographs by Stephen J. Fletcher

A rooftop deck with a panoramic view of downtown Pittsburgh. Delicious homemade meals. A behind-the-scenes art museum photography collection tour. Outings to nearby restaurants and pubs. A pseudo-slumber party with smart, funny people. The Visual Materials Section Midwinter is much more than long meetings with lengthy discussions. It’s also a good time had by all.

The meeting place was a beautiful three-story home on Grandview, high atop the incline with a panoramic view of downtown Pittsburgh. With three floors, two kitchens, four bedrooms and four baths and an amazing roof deck it proved quite comfortable. Seven people stayed in the house while three chose the privacy and comfort of nearby hotels instead, easily accessible from the incline tram two blocks away. Three others were locals who commuted. We try to make this meeting as affordable as possible while also paying attention to the needs of the participants. Most choose the more social communal arrangements, but there are no rules for accommodations. For my sleeping quarters I chose a sleeping bag on the main living room couch with the spectacular cityscape to wake me in the morning.

Toast from Anne’s Cleveland French bakery bread, melons, strawberries and blueberries, and lots of coffee. Fancy sandwiches with fresh local breads, avocados, veggies, and homemade butternut squash soup. Scrambled eggs, fried potatoes, bacon, salsa, tortillas, and some odd substance called “facon.” Pasta with steamed asparagus. Elegant red wines, local microbrews and a fine bottle of bourbon. Those are just some of the ingredients from the home-cooked meals and after-parties. Cooking together reduces the costs for meeting participants, but more importantly, it promotes a great sense of camaraderie and teamwork.

The daytime meetings took place in the living room with a view, comfortably seated in a circle with the couch and various chairs. There was talk of the upcoming annual meeting at SAA in D.C., web sites, social media and Views, new officers, organizing volunteers, merchandise, finances - and long and intense talk of special projects: a daguerreotype book project, digital collection tip sheets, and a VM thirtieth anniversary publication.

Social activities mix with the work. A couple of us took the opportunity to visit a local microbrewery where we happened across a keg-opening and free IPAs for the entire crowd. The commercial district, just a few blocks away, offered grocery stores, shopping and, let’s say, an “interesting” selection of local taverns. Both kitchens and the roof deck were constant conversation hubs.

Top: Immediate Past Chair Brett Carnell and Anne Salsich.
Middle: Chair David Haberstich, before launching into serious matters.
Bottom: Miriam Meislik, Chair-elect Matt Mason, and Laurie Baty.

Continued on page 4
Midwinter Musings (cont.)

We went on a fascinating behind-the-scenes tour of the photography collection at the Carnegie Museum of Art. In a two-story room deep inside the museum, with a balcony ringing the lower level filled with rare books, all varieties of photographs were arranged for viewing on a table for us. We viewed modern daguerreotypes, scrapbooks of vintage steel mill interiors, Duane Michaels prints, and much more, pulled for us by our tour guide. We were then released into the museum where we wandered individually. A faction of us assembled in a translucent orange performing art tea tent where we drank an elegant chai followed by an oolong tea.

All Visual Materials Section members are welcome at the Midwinter Meeting. Although originally designed as a working meeting for the Steering Committee, this year new attendees and non-committee members far outnumbered the committee. It was refreshing to have a few new-era archivists from Pittsburgh attend, as the section sorely needs input from a new generation. And I must reveal that my first “exposé” of this meeting was rejected by our editor. There was a lot more that transpired, especially during the spontaneous Friday night blow-out, but that I can’t tell you, because what happens in Pittsburgh…

So think about joining us next year. We always try to make this meeting affordable, friendly and inviting. I can’t imagine a better way to meet, learn from, and become friends with your peers in the visual materials profession. And trust me, it’s fun!
Films in Time: Processing the Ken Wolfgang Collection

Trent S. Purdy
Library Information Associate
University of Arizona Special Collections Library

Photographs courtesy of the University of Arizona Special Collections Library; captions by Ken Wolfgang

Ken Wolfgang was a travelogue filmmaker born in Toledo, Ohio in 1931. In 1951 at the age of 20, he enlisted in the military which deployed him to Japan. It was there, while walking the streets of Japan, that he had a revelation that the Japanese people were just like him and the people that he loved at home in Ohio. The full-length travelogue films Ken Wolfgang created from the 1950s to 1980s document a wide array of cultures from nations including Mexico, Thailand, Japan, India, Singapore and Austria. The goal of his films was to document unfamiliar aspects of foreign cultures.

Wolfgang sought to avoid traditional tourist highlights within his films and instead to offer insightful perspectives into the lives of the films’ subjects. To achieve this, he gained unprecedented access into the daily lives of people from cultures that had previously shunned foreigners. He often spent months with them without a camera to gain their friendship and trust. He aimed to make films that were authentic and that would document the real life events of his subjects as they actually occurred. Wolfgang presented his films throughout the country on the United States travel film lecture circuit where he narrated his films to large audiences as the films were projected in auditoriums.

In 1970, Wolfgang was awarded the Cine Film Festival Golden Eagle Award, considered to be the highest award given for a non-theatrical film produced in the United States, for his film The Japanese Sword as Soul of the Samurai. In 1983, Wolfgang retired from filmmaking, citing that the popularity of travel shows on cable and the technology of filmmaking had begun to trump the human connection to the work.

Continued on page 6
In March of 2011 I was enrolled in the Master’s program in the University of Arizona’s School of Information Resources and Library Science and was hired as a graduate assistant at the University’s Special Collections Library. In August of that same year the repository accessioned the Ken Wolfgang and Dr. Kendra Gaines Collection. I was fortunate enough to be awarded the duty of processing the collection, which turned out to be a very challenging, interesting, and ultimately rewarding experience for me on both a professional as well as a personal level.

At the beginning of the Fall 2011 semester I had a meeting with Veronica Reyes, the librarian in charge of overseeing the processing of the collection and Dr. Jennifer Jenkins, a professor in the English Department at the University. Reyes and Jenkins explained to me that they chose me to process the collection given my BA in Media Arts, and outlined to me other activities that I would partake in, including conducting an oral history with Mr. Wolfgang and co-curating with Mrs. Reyes an online exhibit dedicated to the collection, hosted on the Special Collections website. I was informed that we were running out of time to conduct the oral history project as Wolfgang was suffering from bone cancer and the rapid deterioration of his health had caused him to be placed into hospice care recently. Conducting the oral history was top priority.

I met with Wolfgang several times in hospice to discuss the information we hoped to garner from the oral history project and also to allow each of us to get acquainted with each other to establish a comfortable rapport. A grant had been secured for processing the collection that would not go into effect until early September, which meant that I couldn’t conduct the oral history with Wolfgang until that predetermined time. Unfortunately Wolfgang’s health was deteriorating so rapidly that the oral history had to be conducted immediately. Dr. Jenkins visited Wolfgang and conducted the oral history in an informal setting, using questions that I drafted. Mr. Wolfgang’s condition deteriorated so quickly that within a few days after his meeting with Dr. Jenkins he was physically unable to have a conversation for more than a few minutes. Soon after that, Mr. Wolfgang passed away. It was truly a sad occasion and was unfortunate on a scholarly level, as information pertinent to the collection could have only been garnered through oral history interviews.

Upon completion of the oral history component I began arranging and describing the collection. It was decided that the film and audio portion of the collection would be described at the item level. The collection was accessioned into the repository in no discernible order, so I devised an arrangement that divided the collection into series and subseries. Arranging and describing the materials within the collection proved to be a daunting and frustrating task as Wolfgang often mislabeled, had multiple labeling on each item, or failed to label the items at all.

Continued on page 7
Mid-way through arranging and describing the collection, I began work on creating the online exhibit dedicated to the collection. Some of the most interesting items selected for inclusion were scrapbooks that Wolfgang had created for each film or region he had visited, which held a wealth of valuable information resources such as correspondence, film promotional items, photographs, and ephemeral items, as well as shot lists, film scripts, and daily diaries which described in detail the production of the films. Along with these paper-based items, I selected clips from the films that had been digitized. These clips were uploaded to YouTube to ensure they would be available to a global audience.

After the online exhibit was completed I began work on finishing the arrangement and description of the collection at a very rapid clip to facilitate the use of the materials by students from Dr. Jenkins’ graduate level English class. The students used the materials to compose essays that were to be presented at a symposium held at Special Collections on May 3, 2012. It was very rewarding to be a vital part of the creation of new research which investigated unique film materials that had been inaccessible to researchers only a few months prior.

Through working on the Ken Wolfgang collection I learned a great deal about how to process a collection in a professional archival setting and garnered unique experience, such as donor visits, conducting an oral history, and immediate use of the collection by scholars, that is rarely available to students in my position. On a personal level, it was very fulfilling to meet with Mr. Wolfgang and get to know his affable and supportive personality before he passed.
Book Review
by Robert Burton
Photograph Cataloger, Weissman Preservation Center, Harvard Library

Twentieth-Century Color Photographs: Identification and Care
Sylvie Pénichon

How much do you know about the history and preservation of color photographs? Did you know that dye coupling prints and transparencies (Kodachrome and Ektachrome for example) are also likely to deteriorate and fade in the dark? And did you know a common attribute that can help in identifying pigment prints is the misalignment of colors usually visible in the margins? Did you also know that when he introduced the SX-70 at a presentation in 1972, Edwin Land implied the film was indestructible (an exaggeration of course) when he proclaimed, “You can spill martinis, drop it in the bathtub, put it in your pocket, stack it, give it away”?

Even readers who have worked professionally with historical photographs for many years will be greatly enriched by Sylvie Pénichon’s illuminating Twentieth-Century Color Photographs: Identification and Care. Recently named conservator in the Department of Photography at the Art Institute of Chicago after more than 11 years as a photograph conservator at the Amon Carter Museum of American Art in Fort Worth, Texas, the author is an internationally recognized authority in the conservation of color photography. She also currently serves as chair of the American Institute for Conservation’s Photographic Materials Group.

Carefully researched, clearly written, and organized for easy reference, this latest publication from the Getty Conservation Institute intended for the preservation of photographic materials will be of interest and use to anyone involved in the care and management of color photographs.

Pénichon begins with a concise history of color photography in the 19th century. From early attempts at color photography and basic concepts of color theory to French physicist Gabriel Lippmann’s method for producing the first stable direct color photographs in the early 1890s, she places the development of color photography in historical context. In the next seven chapters she covers the most commercially and historically significant color photographic processes of the 20th century. These major groups include additive color screen, pigment, dye imbibition, dye coupling (or chromogenic), dye destruction, dye diffusion, and dye mordanting and silver toning processes. In each chapter, she introduces the basic features of a process and provides an overview of its history. This is followed by sections that detail and illustrate the technology, the component materials and common types of deterioration, methods of identification, and specific guidelines for display, housing, and storage of photographs made from each process.

The final chapter offers brief general guidelines that apply broadly to all color photographs, and descriptions of some basic tools available for monitoring changes in color photographs. Extensively illustrated, Twentieth-Century Color Photographs includes an index, bibliography, glossary of technical terms, and appendices with detailed chronologies for Kodachrome and Ektachrome films, Cibachrome/Illfochrome printing materials, and instant films.

I found Pénichon’s work to be an invaluable resource that now holds an important place on my reference shelf, right next to James Reilly’s Care and Identification of 19th Century Photograph Prints.


Continued on page 10
NEW in Print (cont.)

Lowell, Waverly and Elizabeth Byrne, Carrie L. McDade, editors. Landscape at Berkeley: The First 100 Years. University of California Press, 2013. 296p. $45.00 + $10.00 shipping. Available at http://ced.berkeley.edu/events-media/publications/landscape-architecture-centennial-book


Exhibitions and Digital Publications

Emily Gonzalez
Contributing Editor
EBSCO Information Services

Digital Publications

“Decoding the History of Photography: Free and Inexpensive E-Books”

Brush up on your 19th and early 20th century photographic processes and techniques with this helpful list of free or cheap e-books. Good for research or skimming through cool old photograph techniques on your Kindle or iPad. This writer enjoyed skimming through “The Book of the Lantern” (1889), published on the Internet Archive, for its drawings and advertisements.

Digital Exhibitions

President Barack Obama Visual Iconography
http://rmc.library.cornell.edu/obama/

“In 2008, Cornell Library's Division of Rare and Manuscript Collections (RMC) began building a collection of political campaign publicity and memorabilia documenting the campaign and election of President Barack Obama. These materials are archived on this website, complete with a digital catalog and index. As the site's introduction notes, the collection will be of interest to multiple disciplines, including art, art history, history, and American studies. Visitors can use the Browse/Search feature to explore over 80 images, including iconic posters created by Shepard Fairey, promotional materials, and folk art.” News from the Scout Report, March 14, 2014; description from Cornell University website.

Beyond Bollywood: Indian Americans Shape the Nation
http://www.google.com/culturalinstitute/exhibit/beyond-bollywood/QRe7ecEu

This newly launched digital exhibit serves as an online companion for the new “Beyond Bollywood” exhibit at the National Museum of Natural History, Washington, D.C, which showcases the “heritage, daily experience and numerous, diverse contributions” of Indian immigrants and Indian Americans in the United States. The digital exhibit features samples from the exhibition as well as new items, including photographs and examples of art and design. The exhibit is powered through the Google Cultural Institute, and will also soon feature another digital exhibit by curator Masum Mukherjee which examines “Indian American labor immigration through the lens of multimedia art.”

The analog exhibit runs from February 27, 2014-August 17, 2015.

Design and Violence

http://designandviolence.moma.org

From MOMA’s website, “Design and Violence is an experimental online curatorial project that will stretch over ❌
Exhibitions and Digital Publications (cont.)

several months, maybe years. Its purpose is to explore the idea of violence in contemporary society using design objects as prompts for wider questions and reflections.” The online exhibit features stunning color photographs of the objects, videos and sound pieces, as well as opportunities for viewers to participate through an interactive Q&A comments section. This project brings together curators from various architecture and design backgrounds.

Analog Exhibitions

Ray Eames: In The Spotlight

Architecture and Design Museum, Los Angeles, CA
February 25, 2014-May 4, 2014
http://aplusd.org/exhibitions-current/ray-eames-in-the-spotlight

Long associated with her husband, Charles Eames, this exhibit focuses entirely on design icon Ray Eames through “letters, notes, sketches, paintings, photographs, process drawings, furniture, films and collections.” From the Architecture and Design Museum website, “an intimate study of Ray’s world, the exhibition concentrates on the iterative, hands-on process that the famous Charles and Ray Eames team are known for.”

Bill Rauhauser, Solo Exhibition

The Scarab Club, Detroit, MI
February 9, 2014-March 29, 2014
http://www.scarabclub.org/Exhibition_-_Events/Current_Exhibit/current_exhibit.html

This solo exhibit focuses on the photographs of Detroit photographer Bill Rauhauser, who the Huffington Post calls “The Midwest’s answer to Henri Cartier-Bresson, the French father of street photography.” Rauhauser’s striking, sometimes stark photographs are similar in subject to photographs of also until-now unknown street photographers like Vivian Maier, but are different in their depiction of an old Detroit, “as it used to be.”

Brooklyn Street Art

http://www.brooklynstreetart.com/thelog

“Straight outta Brooklyn, BSA tracks the new creative spirit that runs in the streets, the artist studios, and galleries of New York and around the world. New hybrids, new techniques, and new mediums are expanding the definition of public art, street art, graffiti, and urban art; each vying for the attention of passers-by. As trends develop in the street, we watch to see how they affect popular culture and the rest of the art world.”

In addition to intriguing photographs of street art and graffiti, Brooklyn Street Art also features previews of upcoming gallery shows around the country.
Exhibitions and Digital Publications (cont.)

**Face Value: Portraiture in the Age of Abstraction**

National Portrait Gallery, Washington, D.C.

April 18, 2014-January 11, 2015
http://www.npg.si.edu/exhibit/exhfacevalue.html

**Portraiture Now: Staging the Self**

National Portrait Gallery, Washington, D.C.

August 22, 2014-April 12, 2015
http://www.npg.si.edu/exhibit/exhstagingself.html

Although they debut months apart and focus on entirely different time periods and themes, the overall issue of portraiture remains at the heart of these two exhibits. “Face Value” showcases paintings, drawings, prints and sculpture from mid-20th century artists like Elaine de Kooning, Robert Rauschenberg and Jamie Wyeth, who “were reinventing portraiture” at one of its most unpopular moments. “Portraiture Now” looks at the works of several Latino artists who “through their work show how identities are constructed and fluctuate,” particularly as the largest minority in the United States. Groundbreaking artist Rachelle Mozman is featured in this exhibit, which also includes artists such as David Antonio Cruz and Carlee Fernandez.

**Hopper Drawing: A Painter’s Process**

Walker Art Museum, Minneapolis, MN

March 13, 2014-June 20, 2014
http://www.walkerart.org/calendar/2014/hopper-drawing

From the Walker’s website, “Hopper Drawing: A Painter’s Process is the first major museum exhibition to focus on the drawings and creative process of Edward Hopper (1882–1967). More than anything else, Hopper’s drawings reveal the continually evolving relationship between observation and invention in the artist’s work, and his abiding interest in the spaces and motifs—the street, the movie theater, the office, the bedroom, the road—that he would return to throughout his career as an artist.” This exhibit is organized by the Whitney Museum of American Art and features many works that have never before been exhibited alongside archival research into the spaces that inspired Hopper’s works.

**MEMBER NEWS**

Deborah Rice
Contributing Editor
Walter P. Reuther Library

The Getty Research Institute Holds Winter Workshop on Photography’s Mediation of Sculpture

The Getty Research Institute in Los Angeles sponsored a two-day workshop on January 16-17, 2014, on the topic of the photography of sculpture. The event was led and organized by Tracey Schuster, head of permissions and photo archive services at the Getty Research Institute, in collaboration with Anne Blecksmith, reader services librarian, The Huntington Library; Megan Luke, assistant professor of art history, University of Southern California; and Sarah Hamill, assistant professor of art history, Oberlin College.

The workshop focused on photography’s mediation of sculpture. Examining photographs, prints, and archival material in the Getty Research Institute’s Photo Archive and Special Collections, presenters discussed new ways of reading these pictorial tools that mediate the writing of art history. Not neutral documents or transparent images, reproductive photographs shape the foundations of the modern discipline of art history. Participants addressed questions such as: How do photographs shape spatial experience, transforming three-dimensional space into a two-dimensional plane? How do the photographs that
Members News (cont.)

Scholars and critics use, also narrate a history of sculpture and the writing of art history? How do illustrations of sculptural and archaeological objects tell their own story about those objects?

The workshop formed part of the Getty Research Institute's ongoing research project, Photo Study Collections: Primary Evidence of Art History's Legacy in Photographs.

Submitted by Tracey Schuster
Head of permissions and photo archive services,
The Getty Research Institute

Lectures Focus on 19th Century New Jersey Photographers

Gary D. Saretzky, Monmouth County archivist and photographer, is presenting a series of free public lectures on photography, primarily regarding New Jersey photographers of the 19th century, in March and April 2014.

- March 13
  19th Century New Jersey Photographers: Union County
  Westfield Public Library, Westfield, NJ

- March 20
  19th Century New Jersey Photographers: Middlesex County
  Sayreville Historical Society
  Sayreville Senior Center, Sayreville NJ

- March 28
  Horizons Speakers Bureau of the New Jersey Council for the Humanities
  19th Century New Jersey Photographers: Morris County
  Mountain Lakes, NJ 07046

- March 30
  19th Century New Jersey Photographers: Middlesex County
  Middlesex Public Library
  Middlesex, NJ 08846

Salted Paper Prints and Daguerreotypes: New Online Content from The Bancroft Library

The Bancroft Library has recently updated its online collection of early California photography with several dozen significant works made prior to 1860. Images can be viewed via the Calisphere and the Online Archive of California websites.

Included in the update are the Charles L. Weed Photographs of the Middle Fork of the American River and Forest Hill, the Yosemite Valley, and Mariposa Big Trees, Coloma, and Placerville, Oct. 1858–July 1859. The collection consists of 26 views (salted paper prints) of mining districts and riverbed mining in California’s gold country, 17 views of Yosemite, and 5 views of trees in sequoia groves or other forests. The Yosemite views are considered the first photographs taken in Yosemite Valley and environs.

Also newly online is the Bancroft Library’s copy of George

Continued on page 15
MEMBER NEWS (cont.)

Robinson Fardon’s *San Francisco Album* of salt prints, published in 1856, along with several single-item Fardon prints.

Both of these salt print collections have been described within Bancroft’s online finding aid to *Cased Photographs and Related Images from The Bancroft Library Pictorial Collections, circa 1845-circa 1870*. http://www.oac.cdlib.org/findaid/ark:/13030/tf7p3006fv/

Some significant daguerreotype acquisitions have also been added. These include twelve views by William Henry Rulofson of Stockton, California, which form part of the magnificent Charles M. Weber and Murphy Family Collection of Portraits and Stockton Views, as well as some outstanding single-item acquisitions.

Submitted by James Eason
Principal archivist for pictorial collections,
The Bancroft Library, University of California, Berkley

New Film Collection at the San Diego Air & Space Museum

The San Diego Air & Space Museum received a historic Atlas space launch vehicle film collection donation from Lockheed Martin and United Launch Alliance (ULA), totaling approximately 3,000 reels of 16-millimeter film. The collection is being digitized by the Museum and will be made available online for worldwide public access. In addition to the film, $50,000 to preserve and catalog this collection was provided to the Museum by Lockheed Martin and ULA.

The Atlas was originally built by General Dynamics in San Diego and was America’s first ICBM. However, the Atlas was also used to put the first Americans into orbit for the Mercury Space Program. Since the first launch in 1957, over 500 Atlases have been put into orbit.

The Atlas film collection includes interviews and lectures by early rocket pioneers, films of both presidential and early astronaut visits to Atlas facilities are included, as are films documenting virtually every launch of the Atlas program. As the Atlas was conceived and built in San Diego, it is logical that the collection returns home to the San Diego Air and Space Museum.

Thus far, over 100 of the films have been digitized and placed on the Museum’s YouTube Channel (http://www.youtube.com/sdasmarchives). As the inventory, which came along with the collection, was incomplete, and several numbering systems had been used to identify the film, cataloging the films has been challenging. However the effort will be well worth it and we are excited to share this collection with the public!

Submitted by Alan Renga
Archivist, San Diego Air & Space Museum

Garden Designs for Florentine Villa Digitized in Frozen Massachusetts

As this winter’s polar vortex inspired dreams of sunny days and green, growing things, the Berenson Library Manuscripts and Archives and the Harvard University Archives teamed up to digitize a small set of landscape garden designs for the Villa I Tatti in Florence, Italy.

Geoffrey Scott (1884-1929) and partner Cecil Pinsent (1884-1963) were the architects of choice for the Anglo-American expatriate community in Florence, Italy, at the beginning of the 20th century. Their partnership and their first commission was for Bernard and Mary Berenson, owners of the Villa I Tatti in the Settignano foothills east of Florence. Bernard Berenson left the property to
Harvard University in 1959 and it has flourished as The Harvard University Center for Italian Renaissance Studies. The drawings turned up in a routine survey of the Records of the Harvard Corporation. The garden designs are pencil on tracing paper and focus chiefly on areas incorporating stonework.

The finding aid provides links to the digitized drawings: http://nrs.harvard.edu/urn-3:HUL.ARCH:hu02014

Submitted by Kate Bowers
Collections services archivist for metadata, systems, and standards, Harvard University

American Jewish Historical Society Processing Project Unveils Large Photograph Collection

As part of a very large four-year processing project for the United Jewish Appeal–Federation of Jewish Philanthropies of New York collection currently well underway at the American Jewish Historical Society in New York City, a group of United Jewish Appeal (UJA) photographs was recently processed. This group contains approximately 18,000 prints, occupying 24 cubic feet, and is held in 20 cartons. The vast majority of prints are black and white, sized 8 x 10 inches. The date range of this group is from the late 1940s through 1973. The photos are primarily organized chronologically and then alphabetically according to division, event, or community name, though some files on the Joint Distribution Committee, on Keren Hayesod, and on the state of Israel are included among the late 1940s boxes. The majority of images show posed group portraits or candid views of agency board members, agency executives, and celebrity guests attending special events and fundraising parties. A few famous names included in the group of photographs are: Nelson Rockefeller, Abraham Beame, Danny Kaye, Shelley Winters, Gerald Ford, Moshe Dayan, Eleanor Roosevelt, Hal Linden, Golda Meir, Joan Rivers, George McGovern, David Ben-Gurion, and George Romney. A small selection of images from this group of was curated, digitized and uploaded as a Flickr set recently at: http://www.flickr.com/photos/center_for_jewish_history/sets/72157641613261814

Submitted by Heather Halliday
Archivist, American Jewish Historical Society

Eddie Cantor with oversized telephone, 1957