



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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Editors' Note:

The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to saavms.org for additional information.



Chair's Corner David Benjamin Center for Creative Photography

My year as Chair of the Visual Materials Section has been an interesting one – changing jobs after seventeen years, moving from the frozen north to the scorching southwest, and being the new guy at work just as I am about to hit that mid-century mark – all this while attempting to chair the biggest section of SAA.

At the 2010 Visual Materials Section annual meeting when it was announced I had been elected Chair by a landslide [OK, so I was the ONLY name on the ballot. I still think I should have demanded a recount. There has to be at least one hanging chad out there somewhere for a write-in candidate], I remember thinking: “So now what? How do I proceed? These are, after all, the gods of the visual material world.” Even after twenty-plus years working in archives, seventeen of those as a visual materials archivist, I still felt like a newbie in the Section. I knew very few people (a whopping two at the 2010 meeting), nothing about the inner workings, and I sure as heck knew nothing about all the traditions. But I thought to myself: “Self, you can do this. Just jump in with both feet and don’t drown.” So I did and I drowned – or at least swallowed an awful lot of water.

While sputtering and dog paddling my way through the year as Chair I did, however, learn a few things. The members of the Visual Materials Section are some of the most amazing people you will ever have the privilege of meeting. The Section has always been one of the most active and has numerous traditional events that help set it apart from other Sections. And, the membership’s knowledge about all things visual materials is an extremely valuable resource.

There are some things on which I think we need to work. We need to provide more ways for new Section members, archivists new to working with visual materials, and archivists new to the profession to get involved with the Section. We need to be more transparent in how we operate – if it is important to the section then it needs to be in the bylaws or part of the three-year plan. [See it, not just hear it – we are, after all, visual materials archivists and not oral historians.] And, most importantly, we need to continue to serve as experts in the field on everything from daguerreotypes to digital files – keeping up with changing technology while continuing to provide expertise in past processes and ways of processing.

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

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At this year's annual meeting we are going to address some of these issues. There will be the traditional Section dinner. This year it is being structured slightly different. The dinner is at the hotel but the room will be arranged to better facilitate conversation and we will be switching tables after each course to give everyone a chance to meet more people.

There will be more opportunities and informal venues for socializing – informal get-togethers for breakfast or lunch, or in the evening after sessions at various places around the hotel – where at least one Visual Materials Section member will be assigned to greet others and act as group liaison/facilitator. Come talk about visual materials, the weather, or the great dinner you had last night, but please come.

There will be stickers and name badge banner thingies (I am sure there is some official name for these) with which to “tag” everyone at the conference with an interest in visual materials. These will provide another way to identify fellow VMers at the daily venues as well as encourage random conversations throughout the conference.

There will be office hours from 11:00 – 12:00 on the Friday morning during the conference. I hope that everyone will stop by, say hi, introduce themselves, and grab a sticker, badge or bookmark.

Finally, I want to strengthen our relationship with other sections (and, in turn, their relationship with us) by looking for volunteers to fill several vacant liaison positions – Academy of Certified Archivists, Architectural Roundtable, AMIA Cataloging and Documentation, SAA Standards, and Digital Object Metadata. If I ask you to serve as a liaison, please consider saying yes. But as I do not believe in asking others to do something I would not do myself, I have volunteered to be the liaison to the Students and New Archivists Roundtable (SNAP).

I am very excited about this year's Annual Meeting. I hope that it can live up to meetings of the past while, at the same time, setting standards for future meetings. And, as I transition from Chair to the role of Elder Statesman (ok, my term for Past Chair – it sounds way cooler!), I hope that there will be many others ready to take the lead of the Visual Materials Section.

David Benjamin
Chair, Visual Materials Section

Chair-elect's Column

Brett Carnell

Acting Head, Technical Services Section

Prints and Photographs Division, Library of Congress

I'm glad I'm not famous and dead. If I were, the foremost Carnell scholars would be clamoring at the door of the archives that successfully vied for my "papers." Onto the doorstep of that lucky institution would arrive a ten year old PC, an eight year-old laptop, a cell phone, and two dresser drawers full of a jumble of hard discs, CDs, DVDs, and flash drives. On the horizons looms my "cloud," all the bits and bytes I have parked in other peoples' spaces. The single document carton that accompanies this digital graveyard will hold a few legal documents, a stack of old letters, a tintype of my great-four-times grandmother, and a note from me to the poor soul who will process my papers, one archivist to another, "Better you than me!"

Where would the initial appraisal begin? The archivist would plug in the PC and with luck it would boot up. With the help of a handy list of passwords found with the aforementioned note to the archivist (I'm trying to make it easy), the archivist will be confronted with an orderly façade of folders. Behind the façade is chaos.

In the folder labeled "My Photos" the archivist would find scans of pre-digital photos, many of them cropped or manipulated. There are thousands of photos taken with ten different cameras, downloaded with four different software programs, and nary a description to be found short of hyper descriptive sub-folder names like "Portraits not me" and "June." There are photos friends sent to me and images I grabbed from the Web with no regard to copyright. Despite the folder name there are digital drawings I made with several flavors of freeware and scans of my tax returns.

In the folder labeled "My Videos" are a bunch of home movies. These are videos made on camcorders and still cameras that include a recording of my masterful rendition of Faded Love made with the webcam on my laptop. And then there are "videos" that aren't videos at all – compilations of photos and music clips cobbled together on PowerPoint for various events.

In the folder labeled "condo" the archivist will find: photos that I took every time I changed my apartment (weekly); photos sent to me by an ambitious real estate agent, doctored to bring out the elegant features of the property; electronic versions of floor plans made by an appraiser in who knows what software; and a few files in some limited-offer CAD program that I used to design the apartment. I can't open the files anymore so good luck to the archivist.

Once the archivist has made sense of the computer drives and sorted through the discs to identify unique material, there are still all my records out there in the ether. My cell phone is the gateway to thousands of unique photos made with the phone camera, some of them in 3-D. Some are parked in text messages accompanied by wanna-be witty observations, the closest thing to captions the archivist is likely to find. My Facebook, Flickr and YouTube accounts, as well as my personal Web site and a couple of blogs are also some of the places where I've provided descriptions for pictures and videos. If the archivist delves further she will discover an artsy Animoto mash-up of commandeered cowboy photos morphing to a B Tribe soundtrack, used without permission. And then there are the two dating sites containing pictures of me accompanied by earnest but minimally accurate captions designed to make a favorable impression.

So what does this peek at what composes the corpus of my personal papers have to do with the VM Section?



Continued on Page 4

Chair-elect's Column (cont.)

During the Midwinter Meeting in Washington this past March participants discussed what the Section should concentrate on for the coming year. We determined that the VM Section membership would most benefit from a discussion of best practices for handling born-digital content. Stephen Fletcher is heading a working group to explore what we all need to know about born-digital visual materials and how best to communicate it to VM Section members. If you were the archivist fortunate enough to inherit my leavings, would you know how to handle at least some of the digital content?

If so, I encourage you to share that knowledge and get involved in the working group to identify and disseminate best practices. If you would feel at sea trying to process born-digital materials, this is a great time to take on a learning role. You can get involved in the best practices initiative by exploring the extensive work done by your colleagues and communicating to the working group your ideas for the most effective way to help those working with born-digital VM collections.

Best practices for born-digital VM materials – it's a huge topic. It covers all aspects of archival practice including appraisal, arrangement, description, rights, preservation and access. The daunting task is within our reach if each of us takes on just a little piece of it.

Brett Carnell
Chair-elect

Annual Section Meeting

Thursday August 9, 3:30 - 5:30 p.m.

The 2012 Visual Materials Section meeting includes a short business meeting followed by several "Pecha Kucha" (pronounced Pay-sha Koo-sha) talks on the topic of "Born-digital" materials. These short presentations (five to ten minutes in length) focus on experiences with and thoughts on working with born-digital visual media.

Proposed changes to Section bylaws

The Steering Committee worked on bylaws revisions over the last few midwinter meetings that will be brought to the membership for a vote at the annual section meeting. The revisions are primarily in these areas. Complete bylaws revisions are posted on the VM web site at saavms.org.

1. Changes to leadership including the addition of a Communications Coordinator position, the addition of a third Member-at-large, and a change to a three-year term for one or more members-at-large.
2. Renaming the Newsletter Working Group as the Communications Working Group that includes the Communications Coordinator, Newsletter Editor, and Webmaster.
3. Changing requirements for Section announcements to posting on the website rather than in the newsletter.
4. Changes in the voting process to reflect SAA's policy for online elections.

Recommended Annual Meeting Sessions for VM Members

A list of SAA annual meeting workshops and sessions of interest to VM Section members can be found on the VM web site at saavms.org.

LIFE IN THE SHOP

The Photography of Pushpamala N. in the Bose Archives

by Anita P. Sharma

Director/Archivist, Bose Archives
Bose Pacia Gallery, New York City

All images courtesy Bose Archives and artist, NY.

I began my position as archivist for the Shumita & Arani Bose Collection in New York City in 2004. Formed by Dr. Arani Bose and Shumita Bose in the early nineties, the Bose Collection is one of the largest South Asian contemporary art collections in the United States. With strengths in both the pre-independence and post-colonial spheres, the collection showcases pivotal and influential artistic developments in the Indian subcontinent. In 2008, the Bose Archives was formed to document South Asian contemporary art practice and the Bose collection was donated to the Archives.

In the early stages of processing the collection, I focused on identifying photographic content starting with the photographer Pushpamala N. Based in Bangalore, India, Pushpamala is known internationally for her photo-performances that examine gender stereotypes and popular culture through specific historical and sociological references. In her elaborate sets and reenactments, she casts herself in multiple guises, and assumes the roles of director, subject and object at once. The history and role of both photographic and cinematic conventions in shaping perception and ways of looking provide a critical backdrop throughout her work.

British museologists and ethnographers produced multiple volume publications that recorded the physical characteristics, dress and habitats of local tribes and castes from different provinces in South India.



Pushpamala N. and Clare Arni
Toda (after late 19th century British anthropometric photograph)
from the photo-performance project *Native Women of South India:
Manners and Customs*, Bangalore 2000-2004
sepia toned silver gelatin print on fibre paper
20 x 24 inches



In my own studies and work with the collection, I became aware of the exceptional documentary value of her photographs. In each of her series, Pushpamala meticulously re-constructs photo studios, stage and film sets, and cinematic environments.

Pushpamala N. and Clare Arni
Toda from *The Ethnographic Series* in the photo-performance project
Native Women of South India: Manners and Customs, Bangalore 2000-2004
 sepia toned gelatin silver prints on warm tone archival fibre paper
 6 x 9 inches



Anthropometric Instrument,
 from the photo-performance project
Native Women of South India: Manners and Customs,
 Bangalore 2000-2004



Painted Backdrop, (after Deccani (Bijapur school) miniature painting, circa 16th century)
 from the photo-performance project
Native Women of South India: Manners and Customs,
 Bangalore 2000-2004



Pushpamala N. and Clare Arni

Installation Image

The Ethnographic Series from the photo-performance project *Native Women of South India: Manners and Customs*, Bangalore 2000-2004

The importance of her work as a secondary source cannot be overlooked. For example, in the series *Native Women of South India: Manners and Customs* (2000-2004), Pushpamala collaborated with British photographer Clare Arni to examine the role of photography as a tool for ethnographic documentation. In a subseries titled the *Ethnographic Series*, Pushpamala positions herself as a Toda tribal woman in an anthropological study that was modeled after studies led by British colonial officers in India in the late 18th and early 19th century. Part documentation, part critique and part repudiation, her reconstructions alert viewers to the complexities that are inherent in historical sources.

One of the unique challenges of working in art archives relates to issues of classification and categorization. Is it a record or art or documentation or all of the above. In some instances, the answers are not so clear. The photo-performances of Pushpamala N. make a strong case for the art object performing an important documentary function. Pushpamala's photographic series are also accompanied by theatrical props, vitrines, display cases, textiles, costumes, and other supplementary artifacts and materials which raise further questions about the objects function as art or artifact.

In the Bombay Photo Studio series (2003), Pushpamala collaborated with film studio portraitist J. H. Thakker to produce sepia-toned black and white images inspired by fifties-style Indian film characters in the 1950s. Shot by Thakker, these images portray female stereotypes in a range of stylized poses and gestures, from the woman in love to the temptress and the scared or fearful woman.



Bombay Photo Studio, 2003
Navarasa Suite - Shringara (love)
Sepia-toned photograph,
Set of nine portraits in edition of ten
20 x 26 inches



Bombay Photo Studio, 2003
Navarasa Suite - Bhayanaka (fearfulness)
Sepia-toned photograph,
Set of nine portraits in edition of ten
20 x 26 inches

The Bose archives is the archival arm of a larger organization that hosts artist residences and exhibitions, which allows for certain types of collaborative projects to take place between the archives and the main organization. Pushpamala's work has been loaned for display in museum exhibitions with contextual texts. Our audience is broad and includes art historians, art critics, curators, educators, artists, community groups and students. Future plans for the archives include launching a digital platform where we will showcase our collections and launch participatory programs to further our mission of documenting the South Asian contemporary art practice.

Providing Context: Schervée & Bushong Group Portrait

Photograph of Sigmund Freud and Participants in the Psychology, Pedagogy and School Hygiene Conference at Clark University, Worcester, Massachusetts, September 1909

by Matthew Daniel Mason
Beinecke Rare Book and Manuscript Library

In September 1909, G. Stanley Hall, the president of Clark University, Worcester, Massachusetts, invited Austrian neurologist Sigmund Freud to deliver lectures on the discipline of psychoanalysis at Clark's Psychology, Pedagogy and School Hygiene Conference. This was one meeting in a series of conferences in various disciplines to celebrate the second decennial of the establishment of Clark University in 1887, sponsored by the Department of Psychology and the Department of Pedagogy and School Hygiene.

Freud traveled to the United States accompanied by fellow psychoanalysts Carl Gustav Jung and Sándor Ferenczi. Over the five days of the conference, from September 6-11, 1909, Freud delivered five impromptu lectures, in German, to an audience consisting chiefly of academics. The event drew widespread media interest in psychoanalysis and attracted public recognition to Freud's work. For the lecture, Freud earned an honorarium of \$750 (approximately \$18,000 when adjusted for inflation for 2012), as well as an honorary doctorate from Clark University.

At one point in the conference a photographer created a group portrait of forty-two participants. He was from the studio of Herman Schervée and John Chester Bushong, in Worcester, Massachusetts, where Schervée and Bushong operated their photographic studio from 1900 to 1923.

In 2011, the Beinecke Rare Book and Manuscript Library, at Yale University, acquired a vintage print of this portrait, formerly owned by Americana collector and author Eric C. Caren. The portrait is well known, but its creator was previously unidentified. A blind stamp on the mount of this particular print identifies the studio of Schervée & Bushong as its creator.

The photograph includes a "who's who" of pioneers in psychiatry and psychology, including Freud, Jung, Ferenczi, William James, Franz Boas, and others. Additionally, the group includes war criminal Edwin Maria Katzenellenbogen, who served as the prison doctor in the Buchenwald concentration camp during World War II.

A catalog record describing the print at the Beinecke Rare Book and Manuscript Library is available at <http://hdl.handle.net/10079/bibid/10455573>

The proceedings for the conference, which include a published copy of the portrait, are available through a copy digitized by Google Books from the collection of the University of Wisconsin–Madison, and is available at http://books.google.com/books/about/Lectures_and_addresses_delivered_before.html?id=A6lRAAAAMAAJ

Several works and biographies of Freud document this conference, including William A. Koelsch, *Incredible Day-Dream: Freud and Jung at Clark, 1909* (Worcester: Friends of the Goddard Library, Clark University, 1984), available in \$5.00 or \$25.00 versions, from the Archives and Special Collections Department at Clark University. <http://www.clarku.edu/research/archives/archives/FreudandJung.cfm>.

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Providing Context: Schervée & Bushong Group Portrait (cont.)



First Row (left to right):

Franz Boas (1858-1942)
 Edward Bradford Titchener (1867-1927)
 William James (1842-1910)
 William Stern (1871-1938)
 Leo Burgerstein (1853-1928)
 Granville Stanley Hall (1844-1924)
 Sigmund Freud (1856-1939)
 Carl Gustav Jung (1875-1961)
 Adolf Meyer (1866-1950)
 Herbert Spencer Jennings (1868-1947)

Second Row (left to right):

Carl Emil Seashore (1866-1949)
 Joseph Jastrow (1863-1944)
 James McKeen Cattell (1860-1944)
 Edward Franklin Buchner (1868-1929)
 Edwin Maria Katzenellenbogen (1882-1950)
 Ernest Jones (1879-1958)
 Abraham Arden Brill (1874-1948)
 William Henry Burnham (1855-1941)
 Alexander Francis Chamberlain (1865-1914)

Third Row (left to right):

Albert Schinz (1870-1943)
 John Augustus Magni (born 1861)
 Bird Thomas Baldwin (1875-1928)
 Frederic Lyman Wells (1884-1964)
 George Mather Forbes (1853-1934)
 Edwin Asbury Kirkpatrick (1862-1937)
 Sándor Ferenczi (1873-1933)
 Edmund Clark Sanford (1859-1924)
 James Pertice Porter (1873-1956)
 Sakyō Kanda (1874-1939)
 Hikozō Kakise (1874-1944)

Fourth Row (left to right):

Dawson, George Ellsworth, 1861-1936.
 Samuel Perkins Hayes (1874-1958)
 Edwin Bissell Holt (1873-1946)
 Charles Scott Berry (1875-1960)
 Guy Montrose Whipple (1876-1941)
 Frank Drew (born 1860)
 Jacob William Albert Young (1865-1948)
 Louis N. Wilson (1857-1937)
 Karl Johan Karlson (born 1877)
 Henry Herbert Goddard (1866-1957)
 Henry I. Klopp (1870-1945)
 Solomon Carter Fuller (1872-1953)

Newsfilm Coverage of the Civil Rights Movement

Available Online in the Civil Rights Digital Library <http://crdl.usg.edu/>

by Mandy Mastrovita

Digital Projects Librarian, Digital Library of Georgia, University of Georgia Libraries

The Civil Rights Digital Library initiative promotes an enhanced understanding of the Civil Rights Movement on a national scale through the provision of a civil rights portal that connects related digital collections, educator resources and contextual materials, and a digital video archive of thirty hours of raw newsfilm footage that includes the WSB-TV (Atlanta, Georgia) and WALB-TV (Albany, Georgia) newsfilm collections held by the Walter J. Brown Media Archives and Peabody Awards Collection at the University of Georgia Libraries. The newsfilm collections cover major civil rights events related to the desegregation of public accommodations and educational institutions, grassroots activities of local civil rights movements in Southern cities and towns that were organized around voting rights and economic justice, and acts of white resistance to the dismantling of Jim Crow that took place from the 1950s until the 1970s throughout the South. These events include (but are not limited to) the desegregation of public and parochial schools in Little Rock, Arkansas, New Orleans, Louisiana, and Atlanta, Georgia; the Atlanta Temple bombing; Atlanta sit-ins; the Freedom Rides; the desegregation of public universities that include the University of Georgia, Georgia Tech, the University of Mississippi, and the University of Alabama; the Albany (Georgia) Movement, the Americus (Georgia) Movement and the Birmingham (Alabama) campaign; events related to the death and funeral of Dr. Martin Luther King, Jr.; and fair employment, labor organization, and anti-poverty initiatives upheld by King's colleagues in the Southern Christian Leadership Conference during the 1970s.

Nationally-recognized civil rights leaders and prominent public officials represented in the collection include Dr. Martin Luther King, Jr., Coretta Scott King, Ralph David Abernathy, Fred Shuttlesworth, John Lewis, Julian Bond, Andrew Young, Stokely Carmichael, Jesse Jackson, Maynard Jackson, Bernice Johnson Reagon, Fannie Lou Hamer, Constance Baker Motley, Huey Newton, George Wallace, Lester Maddox, John F. Kennedy, Robert F. Kennedy, and many others. Civil rights activists who worked in their own communities and whose names might not otherwise be known also appear throughout the collection, and an ongoing effort is being made to research and identify these local civil rights workers.



In this still, African American civil rights workers are singing the freedom song “Keep Your Eyes on the Prize” at a mass meeting, possibly at Mt. Zion Baptist Church in Albany, Georgia, August 1, 1962. The clip includes footage of civil rights workers describing acts of harassment and retaliation from white law enforcement officials and landowners. The Albany Movement was the first coalition of civil rights activists and organizations to seek to desegregate an entire community in the modern civil rights era. More than one thousand African Americans in the southwest Georgia city and its surrounding counties were jailed between fall 1961 and summer 1962, including Dr. Martin Luther King, Jr. and Ralph David Abernathy. The entire clip can be viewed at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_36242.

[Fig. 1] Still from WSB-TV newsfilm clip taken in Albany, Georgia, 1962 August 1. WSB-TV newsfilm collection, clip number wsbn36242, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

Newsfilm Coverage of the Civil Rights Movement (cont.)

Some footage in the collection reveals deeply personal and dramatic moments for public figures central to the Movement. Figure 2 is a still from a clip in which Atlanta mayor Ivan Allen, Jr. and Dr. Martin Luther King, Jr.'s personal secretary Dora McDonald accompany Coretta Scott King through an Atlanta airport terminal and help her into a city police escort vehicle on the evening of Dr. King's death.



[Fig. 2] Still from WSB-TV newsfilm clip of mayor Ivan Allen, Jr. escorting Coretta Scott King away from Hartsfield International Airport immediately after learning about the death of her husband, Dr. Martin Luther King, Jr., Atlanta, Georgia, 1968 April 4. WSB-TV newsfilm collection, clip number wsbn53565, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

On her way to the airport, Mrs. King understood that her husband had been seriously wounded; Mayor Allen had arranged to rush her to the Atlanta airport with the aid of a police escort where a flight to Memphis was being held for her. While Mrs. King waited at the airport to board the flight, Allen was notified by airline officials that Dr. King had passed away in Memphis; he in turn broke the news to Mrs. King. With the knowledge that her husband had died, Coretta Scott King returned back from the airport to the King family home that evening to be with her children. The entire clip can be viewed at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_53565.

The collection also chronicles the differing political and social ideologies and goals of a wide spectrum of civil rights activists. In this WSB newsfilm clip from September 8, 1971, Black Panther Party minister for defense Huey Newton responds to questions at a press conference held in Atlanta, Georgia just two weeks after prominent California prison activist and fellow Black Panther George Jackson was killed during an attempt to organize a breakout from the

Newsfilm Coverage of the Civil Rights Movement (cont.)

maximum security wing at San Quentin prison on August 21 of that same year. Newton discusses the details of several ongoing Black Panther legal trials, including his and Angela Davis's. The wall behind Newton is covered with pages of The Black Panther Intercommunal News Service newspaper that includes the Black Panther Party emblem and a front page cover photo of George Jackson, with the headline "George Jackson LIVES!" The clip can be seen at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_38203.



[Fig. 3] Still from WSB-TV newsfilm clip of Huey Newton commenting on the possibility of moving the Black Panther Party headquarters to Atlanta, Georgia, 1971 September 8. WSB-TV newsfilm collection, clip number wsbn38203, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

The use of newsfilm in primary source research serves a wide range of academic and technical disciplines because it represents so many things: its intellectual content serves as an historical record (of an event), a cultural artifact (of a broadcast newsroom), as well as a form of information whose production is dependent upon the skilled craftsmanship of a production crew that includes camera operators, reporters, film editors, and lab technicians. The WSB newsfilm collection contains 5 million feet of 16mm footage from 1948 to 1981, originally captured on 100-foot rolls. When newsfilm was transmitted to a television signal, a projectionist on the production crew would use a film chain (a video camera equipped with several projectors aligned with the camera's lens) to run two reels of film for the broadcast: an A-roll with the primary footage and/or audio track, and a B-roll with the secondary footage. B-roll was used for cutaways that helped emphasize a point made by a news anchor, or to mask awkward camera transitions on the A-roll. After the film was edited for broadcast, and if the news station had room to store it, the 100-foot rolls were spliced together and kept on 2000-foot-long reels, most of which contain multiple unrelated outtakes.

Newsfilm Coverage of the Civil Rights Movement (cont.)

For the Civil Rights Digital Library, 30 hours of 16mm film was digitized to high resolution AVI files, then transcoded into three separate streaming formats for web-based access, in accordance with grant specifications established by the Institute of Museum and Library Services (IMLS), the funding entity for the grant that made this digitization project possible. Next, catalogers created skeletal catalog records in a database with structural and administrative information about each physical reel of film, thus making it possible to track everything back to the original reel. When the reels are digitized, the outtakes are saved as individual files that are named to reflect their unique identifier on the original physical reel of film. The archives also maintain legacy equipment for use and parts, to ensure access to the clip in its original state back on the film reel. If funding and/or staffing allows, the data in the cataloging record is enhanced at a later point in the workflow. This includes researching the significance and context of events in each clip, identifying key participants, establishing Library of Congress subject headings and performing name authority research. The addition of more robust keyword descriptions and structured metadata makes these records more discoverable.

With all of the production activity that took place on-the-fly in the reporting and production environment prior to broadcast, it is easy to see how the descriptive enhancement of newsfilm clips can be challenging because of their fragmentary and discontinuous nature--events are often recorded out of sequence or without sound, and the B-roll may lack significant context without the A-roll it complemented for broadcast some forty to fifty years earlier. It can take as long as several days to create a robust descriptive record for a newsfilm clip. Work on this project is ongoing, and can be seen at <http://crdl.usg.edu/> and <http://www.libs.uga.edu/media/index.html>.

Book Review

by Gary D. Saretsky
Monmouth County Archives

Re-viewing Documentary: The Photographic Life of Louise Rosskam, by Laura Katzman and Beverly W. Brannan. American University Museum in association with Penn State University Press, 2011. \$39.95.

Louise Rosskam (1910-2003) truly deserves this first monograph on her achievements as a social documentarian, and not just because she was one of the last living photographers associated with Roy Stryker's expertly organized documentary photography project for the Farm Security Administration (FSA). Stryker's camera workers produced an archive of more than 272,000 negatives, transparencies, and prints depicting American life during the Great Depression, now available at the Library of Congress.

Yet Louise Rosskam was never on the FSA payroll. Her husband, Edwin, served as both editor and photographer under Stryker, who gave her free film and direction. Some of the results ended up in what FSA veterans called, "The File," which grew to include Office of War Information (OWI) photographs after World War II started and when Stryker was transferred there. Photographs that the

Rosskams shot for other purposes, such as a trip they made to Puerto Rico for Life magazine before meeting Stryker, are also now in The File.

After Stryker left government service to work for the Standard Oil Company of New Jersey, Edwin and Louise Rosskam joined other former FSA/OWI photographers on a major new project, again under Stryker's direction. Working as a team (both were paid this time), their photographs, simply stamped "Rosskam," without individual attribution, are now a notable component of another huge photo archive with about half a million items at the University of Louisville. After WWII, completing a body of work begun for Standard Oil, they produced the outstanding documentary photography book, *Towboat River* (1948), about the men and women who lived on barge-pushing craft on the Ohio and Mississippi rivers.

The Rosskams then relocated their documentary efforts to Puerto Rico, where they were key figures in an FSA-type project for the Office of Information, working closely with Governor Rexford Guy Tugwell and Senator (later Governor) Luis Muñoz Marín. In Puerto Rico, Louise matured as an independent photographer, apart from Edwin who became more involved with administrative work and filmmaking. Returning to the mainland in 1953, they relocated

Re-viewing Documentary: The Photographic Life of Louise Rosskam (cont.)

to Roosevelt, New Jersey, where their neighbors and friends included Ben and Bernarda Shahn and Sol Libsohn. Louise continued to do part-time documentary photography projects, such as one on the children of migrant workers for the New Jersey Department of Education.

Re-viewing Documentary: The Photographic Life of Louise Rosskam was published in a first printing of only 500 copies to accompany a major retrospective curated by Laura Katzman and Beverly W. Brannan for the American University Museum at the Katzen Arts Center in Washington, D.C., September 3-December 14, 2011. Katzman, an associate professor of art history at James Madison University, previously co-authored Ben Shahn's *New York: The Photography of Modern Times*. Brannan, Senior Curator of Photography at the Library of Congress and expert on New Deal photography, co-edited *Documenting America, 1935-1943*. These extremely well-qualified authors do not disappoint. *Re-viewing Documentary* is the result of fifteen years of dedicated effort that began in 1996 with their interviews of Louise Rosskam, and flowered in their first two exhibitions of her photography, in 2002, at the Maier Museum of Art, now Randolph College, and in 2005 at the Center for Documentary Studies at Duke University.

This work has now culminated in an outstanding scholarly monograph and exhibition, which draws on photographs, books, newspaper clippings, and other archival material from a wide array of public and private collections. The monograph, with more than 100 photographs, includes just about everything visual in the exhibition except for an excellent film about Rosskam, made by Jeanine Butler in 2005-06, and a film on Puerto Rican labor made by Jack Delano in 1952. In addition to a lengthy introductory essay credited to both authors, the book provides highly readable chapter essays and extensive notes, written by Katzman, that illuminate the photographer's life and work.

For those already somewhat familiar with Louise Rosskam's work, perhaps the most remarkable revelation will be her heretofore little known images from Puerto Rico.

Katzman and Brannan, supported by a research grant from the Judith Rothschild Foundation, went to the island in 2008 and significantly expanded their knowledge of the Rosskams' work there. Among other sources, the exhibition and book draws on the brilliant Rosskam photographs at the Centro de Estudios Puertorriqueños at Hunter College, City University of New York. (The Rosskams' Puerto Rican photographs were featured in another exhibit at the Hunter College East Harlem Art Gallery, May 11-July 21, 2012). Another remarkable series is Rosskam's Kodachrome photographs from 1942, of people on N Street in Southwest Washington, D.C., reproduced in color.

Louise Rosskam was able to photograph people so well because strangers didn't stay strangers long. She had an engaging, warm personality, and was sincerely interested in every person she met. Because she had earned their trust, her photographic subjects usually look happy and/or proud to have their photos taken. The result is a body of work that is consistently respectful and often depicts manual laborers as people to be admired, not just a working class to be studied or used by intellectuals or politicians for their own purposes.

Rosskam, a University of Pennsylvania alumna whose father was a Philadelphia banker who lost his money in the Depression, moved easily among people of varied backgrounds. Her characteristic modesty, combined with complete devotion and admiration for her husband, whom she said was the real artist of the team, led to her career being in the shadow of Edwin's, when in fact her work stands up very well to his.

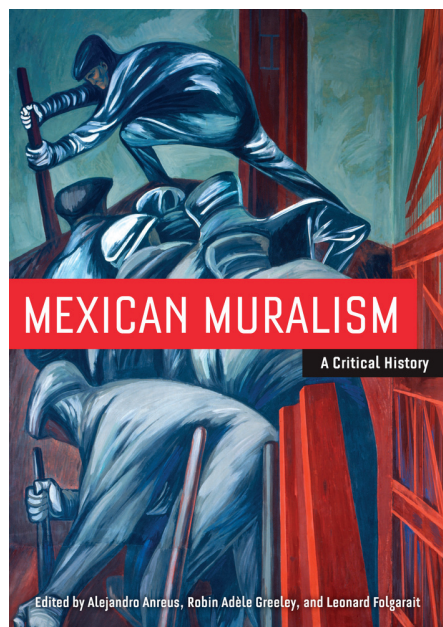
Edwin's photographs, some of which are also reproduced in this volume, seem more deliberate and carefully composed while Louise's have more spontaneity. But both photographers' oeuvres convey strong documentary values with a passionate concern for humanity. In sum, Katzman and Brannan have done a fine service in bringing Louise Rosskam into the limelight of the 20th century documentary tradition with this volume and the related exhibition.

NEW in Print

Liz Ruth-Abramian

Los Angeles Maritime Museum

Many of the books listed for this issue are concentrated on documentary or vernacular photography and social history.



Anreus, Alejandro. **Mexican Muralism: A Critical History.** Los Angeles, California: University of California Press, September 2012. 394 p. Paperback: \$39.95. Hardcover: \$80.00. Available at: <http://www.ucpress.edu/>

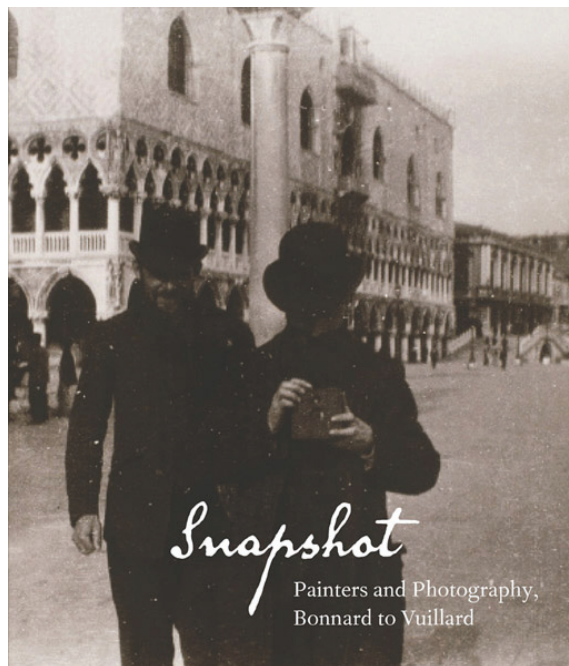
In *Mexican Muralism*, Alejandro Anreus presents the work of well-known and current muralists as engaged civic and political statements which impacted the growth of modernism in the Americas.

Blair, Sandra, Eric Rosenberg. **Trauma and Documentary Photography of the FSA.** University of California Press, May 2012. 121 p. Paperback: \$24.95. Hardcover: \$60.00. Available at: <http://www.ucpress.edu/>

In *Trauma and Documentary*, Blair and Rosenberg present photographers from the Farm Security Administration, their goals and objectives while photographing a people and society in deep distress during the years of the Great Depression.

Campt, Tina. **Image Matters: Archive, Photography, and the African Diaspora in Europe.** Durham: Duke University Press, 2012. 241 p. Paperback: \$24.95. Hardcover: \$89.95. Available at <http://www.dukeupress.edu/>

Image Matters is an attempt by Tina Campt, Professor of Africana Women's, Gender and Equality Studies, to capture the story of black immigrants into German and British cultures between 1900 and 1960.



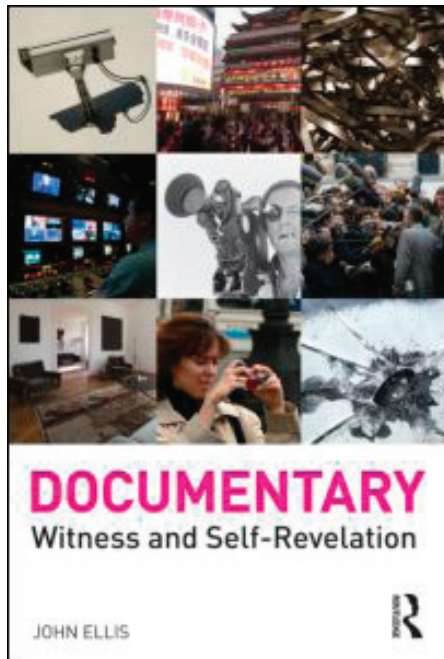
Easton, Elizabeth Wynne, Clement Cheroux. **Snapshot: Painters and Photography, Bonnard to Vuillard.** New Haven; London: Yale University Press, 2012. 248 p. Hardcover: \$50.00. Available at: <http://yalepress.yale.edu/yupbooks/>

In *Snapshot* Elizabeth Easton describes the play of influences that photography and painting gave to visual representation in the late 19th and early 20th centuries.

Edwards, Elizabeth. **The Camera as Historian: Amateur Photographers and Historical Imagination, 1885-1918.** Durham, NC: Duke University Press, 2012. 326 p. Paperback: \$29.95. Hardcover \$99.95. Available at <http://www.dukeupress.edu/>

A visual survey, carried out by local, little-known English photographers who covered the material remains of the past, became the documentary approach to their history.

NEW in Print (cont.)



Ellis, John. **Documentary: Witness and Self-revelation.** London; New York, NY: Routledge, 2012. 171 p. Paperback: \$39.95. Hardcover: \$125.00. E-Book price available at <http://www.routledge.com/>

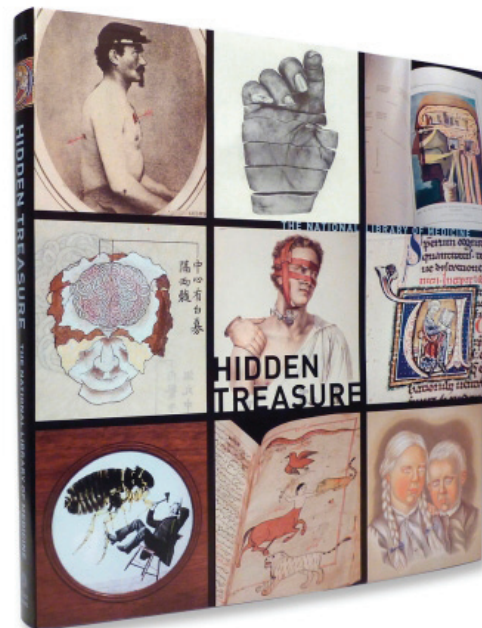
Ellis constructs the dynamic between technology and the products of film-making, stating that documentary film-making can be seen from both sides. People who film and those who are being filmed represent opportunities for technology to express itself as part of the process.

Friedland, Nancy. **Documenting: Costume Design.** New York, N.Y.: Theatre Library Association, 2010. 276 p. Paperback: \$30.00 for non-Members; \$20.00 for members. Available at: <http://www.tla-online.org>

Performing Arts Resource is a publication of the Theater Library Association; its bi-yearly appearance is dedicated to resource materials, public and private collections, and essays on conservation and collection management of theatre arts materials. This issue is devoted to American costume design.

Misek, Richard. **Chromatic Cinema: A History of Screen Color.** Chichester, U.K.; Malden, MA: Wiley-Blackwell, 2010. 227 p. Hardcover: \$128.95. Available at: <http://www.wiley.com/WileyCDA/WileyTitle/productCd-1444332392.html>

History and theory of color in motion pictures are examined through the variety of factors that have influenced, or been influenced by, color film over black and white. An interdisciplinary approach substantiates this history of film technology, affecting art history, and visual culture.



Sappol, Michael, Laura Lindgren, Arne Svenson. **Hidden Treasure: The National Library of Medicine.** New York, N.Y.: Blast Books, 2012. 240 p. Hardcover: \$50.00. Available at: http://www.blastbooks.com/hidden_treasure.html

Objects in the the National Library of Medicine collection become visual resources for the history of medicine—paintings and illustrations, magic lantern slides, reports, etc. These “rare, extravagant and idiosyncratic” images create an encounter with “beauty, grotesquery, wit and/or calamitous tragedy...”.

Internet Publication Reviews

Editor's selections reprinted from *The Scout Report*

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The Internet Scout Project, located in the Computer Sciences Department at the University of Wisconsin - Madison, provides Internet publications and software to the research and education communities under grants from the National Science Foundation, the Andrew W. Mellon foundation, and other philanthropic organizations.

Google Art Project

<http://www.googleartproject.com/>

The Google Art Project is an ambitious effort to bring many of the world's great artworks together on one well-organized and designed site. First-time visitors may wish to use the "How to Use the Site" video in the FAQ section to get oriented to how things work here. Currently, there are 151 partners working with Google on this ambitious effort, including the Acropolis Museum, the Brooklyn Museum, and The Toledo Museum of Art. All told, there are over 30,000 works of art on the site. Many of these are organized into virtual tours, all of which are worth exploring. On the homepage, visitors can browse via the Collections, Artists, Artworks, and User Galleries tabs. Visitors have the option to create their own gallery where they can compile their own well-curated collections for future reference and aesthetic pleasure. [KMG]

July 6, 2012 | Volume 18, Number 27

Rising Up: Hale Woodruff's Murals from Talladega College

<http://www.high.org/Art/Exhibitions/Rising-Up-Hale-Woodruff.aspx>

In 1938, Talladega College commissioned Hale Woodruff, an African-American muralist, to paint six murals that were installed in the Savery Library on campus, where they remained for more than 70 years. In 2011, the murals were removed from the walls of the Library as part of a collaborative project between Talladega College and the High Museum to conserve the murals, which are on display at the Museum until September 2012. At the website, visitors can not only see images of conservators literally peeling the murals off the library walls, but also examine digital versions of the artwork. For example, zoom in on the Portrait of Cinqué, one of the leaders of the Amistad rebellion, to see biographical information, or

follow another link to see a comparison of the figure of a dead mutineer with Géricault's "The Raft of the Medusa," an art historical icon with which Woodruff would have been familiar. Other murals in the series are: The Trial of the Amistad Captives, The Repatriation of the Freed Captives, The Underground Railroad, Opening Day at Talladega College, and The Building of Savery Library. [DS]

June 29, 2012 | Volume 18, Number 26

Frank M. Hohenberger Photograph Collection

<http://webapp1.dlib.indiana.edu/hohenberger/>

For 47 years, photographer and newspaperman Frank Hohenberger roamed around the highways and byways of Brown County, Indiana recording the life and times of this unique corner of the state. From time to time he also made forays into Kentucky, South Carolina, New England, Canada and Mexico. Once, he offered the memorable observation that "pictures speak the only language all mankind can understand." Visitors to this site created by Indiana University's Digital Library Program can browse the photos by date or by series. The series option is quite nice, as visitors can scan through his numerous trips. The "New England, 1950" series, for instance, features images of old bars, the waterfall at Kent House in Quebec, and hand-painted signs. It's a beautiful collection and one that may inspire photographers and others with an eye for capturing landscapes near and far. [KMG]

June 22, 2012 | Volume 18, Number 25

Seattle Art Museum: Australian Aboriginal Art

<http://www.seattleartmuseum.org/ancestralmodern/>

The fascinating world of Australian aboriginal art is captured in this digital collection from the Seattle Art

Reviews from the Scout Report (cont.)

Museum, a real find. Designed to complement an in situ exhibit, this collection brings together a number of works from the Kaplan & Levi Collection. Visitors will find that the materials here are divided into three primary areas: “Home,” “Dream,” and “Art.” In the “Home” area, visitors can learn about the geographical regions where aboriginal peoples live. Moving on, visitors can click on the “Dream” area to learn about how the process of dreaming “encompasses the cosmologies and belief systems of Aboriginal societies.” The “Art” section features an image gallery that contains works like Wati Kutjara’s arresting “Two Men Story” and the elliptical shapes of Mitjili Napanangka Gibson’s “Wilkinsonarra.” [KMG]

June 22, 2012 | Volume 18, Number 25

Leslie Jones Collection

http://www.flickr.com/photos/boston_public_library/collections/72157623971760983/

During a long career, Leslie Jones (a self-described “camera-man”) took well over 40,000 photographs documenting the city of Boston and environs. Jones was a staff photographer for the Boston Herald-Traveler from 1917 to 1956, and he covered everything from a fox stuck in a tree on the Boston Common to Charles Lindbergh’s U.S. tour after his historic crossing of the Atlantic. This remarkable online collection of photos was created by the Boston Public Library from the images generously donated by Jones’ family. The photos are divided into over five dozen topical collections, including “Animals: Birds,” “Boston: Neighborhoods,” “Boston: Waterfront,” and “Maritime: USS Constitution.” Also of note are several particularly unique groupings dedicated to fires and fire departments around the city and the state of Massachusetts. [KMG]

June 15, 2012 | Volume 18, Number 24

Exhibitions

Shawn Waldron

Condé Nast Publications

Rineke Dijkstra: A Retrospective

Guggenheim Museum, New York, NY

June 29–October 8, 2012

This comprehensive mid-career survey travels to New York from the SF MoMA. It features over 70 color photographs and five video installations by the Dutch artist Rineke Dijkstra and is the artist’s first major retrospective in the United States. Dijkstra’s large scale portraits are notable for their classical simplicity and remarkable psychological depth.

A Short History of Photography: From the ICP Collection Honoring Willis E. Hartshorn

International Center of Photography, New York, NY

May 18–September 2, 2012

While this hardly qualifies as a history of photography, it is a connoisseur’s show. After a 30-year career at the institution, the last eighteen at the helm, “Buzz” Hartshorn is retiring from the ICP due to health issues later this year. To honor his invaluable contribution to the ICP, the curatorial team, headed up by Brian Wallis, put together a selection of photographs from the museum’s collection that came in during Buzz’s tenure. The names you will know, the photographs not always. The common thread is temperamental: just like Buzz the photos are powerful and larger than life but not overwhelming. They are mostly positive and without gimmick but have a sense of humor. All of them are operating at a higher level. It’s a fitting tribute to a wonderful man that any lover of photography will appreciate.

Fracture: Daido Moriyama

Los Angeles County Museum of Art

April 7–July 31, 2012

Winner of the Lifetime Achievement Award at the 2012 ICP Infinity Awards, Daido Moriyama has been making photographs for more than 50 years. His black and white works are focused on urban life in Japan and present a gritty life filled with his particular vision of beauty. Many of the techniques in vogue today (do a search for bokeh on flickr) were being utilized or pioneered by Moriyama decades ago. The prints are hard and full of contrast just as silver gelatin should be!

Parting Shots

Tim Hawkins

Communications Coordinator

What's in a Logo?

"Maybe we should look at the logo again and think about a masthead redesign," I spoke into the phone.

Anne Salsich, our editor replied, "Are you crazy? Don't we have more pressing things to do?" She paused for a moment, then continued, "But maybe you could do a column about the logo just for fun."

That seemed an interesting idea. I emailed Laurie Baty, VIEWS Newsletter Editor Emeritus, to refresh my memories on the stories she had told me.

"When I took over from Larry Viskochil we had a name and no logo. I was pretty involved with the Daguerreian Society at the time and knew of the image. Since we're visual materials... I chose the logo from one of the most artistic studios of the daguerreian era – the first viable form of photography. There really wasn't any discussion – I just did it."

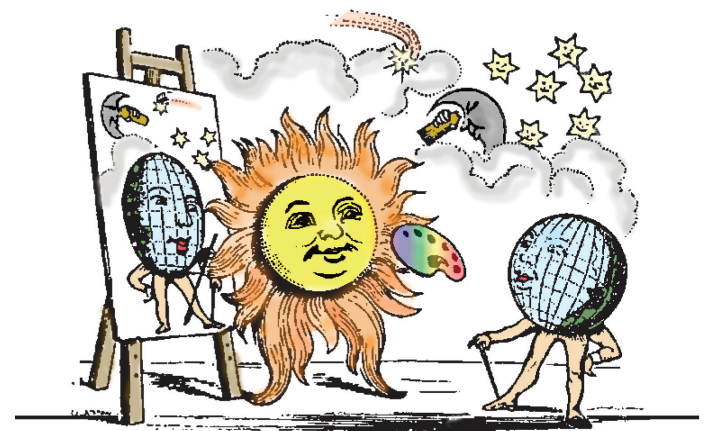
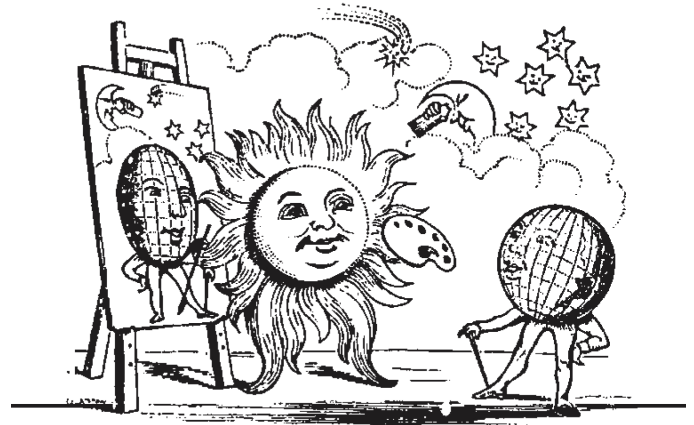
The image is from an ad by Southworth and Hawes, a prominent daguerreotype studio. Here is a black and white line drawing of the image that was adopted as the Visual Materials Section logo.

I've found it a difficult image to interpret, especially when reproduced small. I thought it might be fun to colorize it though, to color-code all of the elements to better see how they all fit together.

One Saturday afternoon shortly after I took the reins for VIEWS, I spent six hours playing with the image in Photoshop. The result has appeared on our masthead since that day. It was a fun image to explore because it is simultaneously simple and complex.

The sun is central to the image. He is a painter with a spectrum palette. Behind him storm clouds rise as a falling star streaks toward him, stars twinkle in the sky and the moon spies on him as he flirts with Lady Earth. On the canvas - his light sensitive material - he reproduces the clouds, the meteor, the twinkling stars, the spying moon and Lady Earth.

In 19th century literature, photographic images were sometimes referred to as "sun pictures," which may help to explain how the ad would have been understood in its time.



I feel that the image still stands as a metaphor for visual materials, even though it dates from the mid-19th century. What do you think?