



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

August 2011

Volume 25, Number 1

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### Editor's Note:

This abbreviated issue of VIEWS has been "in the can" for some time as we develop the Visual Materials web site to disseminate time-sensitive section information and announcements. Please go to [saavms.org](http://saavms.org) for additional information.



### Chair's Corner Stephen Cohen MetLife

Before I launch into my last article as Chair, I want to draw your attention to our new website. ([saa.vms.org](http://saa.vms.org)). This site succeeds our previous one which was pioneered by Mark Martin and Laurie Baty. (And if I have my facts correct, was the first SAA website.) We've

taken our classic website and updated its functionality so that it more closely resembles the news sites, social networks, and web 2.0 features, thereby making our website a more integral part of your routine. This came into being largely due to Tim Hawkins and Lisa Snider with support from a number of colleagues.

I am returning to my last writing with a twist. In my last writing I appealed each of you to consider seriously a way to contribute, especially concerning the addition of content to our website and to Views.

Yes, we all know that due primarily to our bad economy funds for travel and professional opportunities are reduced, more difficult to obtain, or flatly eliminated. We're having a long steady rain on our parade. Not fun. Participation in professional societies and other extra-occupational activities has ebbed. And to finish off the 1-2 punch, many of us have seen our workload increase, which has robbed us of precious time to do those other things we like to do in our jobs.

Here's the twist that will get us out of the doldrums: by applying the transitive property of career fulfillment (for the visual folks, it looks like this: "If  $A = B$ , and  $B = C$ , then  $C = A$ ") you can boost your professional standing, gain some friends, and possibly even see your salary rise. Huh? You're still stuck on what the transitive property has to do with anything, right? Well, let me explain. Basically by contributing in small ways to the Section, you will grow (professionally, of course) and...just read on.

A= Carve out time from your workload to provide expertise to share and distribute knowledge across the archival community and affiliated professionals. (Make sure to cite contributions in your annual performance review.)

(Continued on page 2)

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

**Editor: Tim Hawkins**  
CF&I Archives  
tim.hawkins@steelworks.us

**Assistant Editor and Book Editor:**  
Liz Ruth  
Los Angeles Maritime Museum  
lammrl@lamaritimemuseum.org

**Contributing Editors:**  
Karen Glynn, Visual Materials Archivist, Duke University; M'lissa Morgan, CF&I Archives

**Chair: Stephen Cohen,**  
MetLife, serikcohen@hotmail.com

**Chair-elect: David Benjamin,** Wisconsin Historical Society,  
David.Benjamin@wisconsinhistory.org

**Immediate Past Chair:**  
Stephen J. Fletcher University of North Carolina at Chapel Hill  
fletches@email.unc.edu

**Web Master: Lisa Snider,** The Snider's Web, lsnider@thesnidersweb.com

**Steering Committee: David Benjamin, Stephen Cohen, Stephen Fletcher, Tim Hawkins, Nicolette Bromberg, Anne Salsich**

The next deadline for material for the newsletter is October 10, 2011. Opinions expressed are those of the authors.

Published three times yearly by and for the Visual Materials Section.

For membership information go to [www.archivists.org](http://www.archivists.org), or call or write:  
Society of American Archivists  
17 North State St., Suite 1425  
Chicago, IL 60602-3315  
Tel: 312-606-0722  
Toll-free: 866-772-7858

B=Become a recognized expert in your field through your writings and involvement with VMS and beyond...thus becoming a major asset to your organization. Participation in the Section through contributions will give your career and professional standing a bump and will raise the reputation of your organization.

C= Be rewarded by your employer for being an outstanding professional and raising the reputation of your organization. Through your annual evaluation, your boss has proof of your expertise to the community at large and that you do more than just what is defined in your job description. You have become a more valuable employee. Rewards take the form of salary increases and bonuses, greater opportunities to speak at conferences, and more time allocated to professional endeavors, ie. contributing to the Section.

See, we're back to A.

By sharing your knowledge and expertise, you make your colleagues better at what they do and also build up your knowledge base. You are recognized as an asset, a fountain of knowledge.

We're a creative and innovative lot; I think we can overcome this. I want to stress that involvement does not have to be showing up at the annual meeting or the mid-winter meeting. Most of what we do now can be accomplished via the Internet. Submitting articles, essays, reviews, etc to Views, making a few phone calls, collaborating with colleagues on a workshop or a research paper, the list goes on.

On the flip-side, if we get no participation, we're no longer a Section. We have more than 750 members. While all members may not be visual material archivists or actively engaged with visual materials, each of you can contribute one way or another. While this is not an NPR fund drive and I cannot offer gifts for donating your time, I can say that your contributions will help make you a better professional and through sharing your wisdom and expertise, you make our community stronger and better. It also looks good on your resume to provide concrete examples of professional contributions.

I'm sure you have an interest in sharing your knowledge with like-minded colleagues...so tell me how much time you can afford and what you're interested in developing/contributing/writing/etc. Time commitments can be as little as a few minutes to a few hours or more. It is entirely up to you.

Come on, try out the transitive property of job fulfillment. I guarantee that once you start, you'll think to yourself, "I wish I had done this earlier." Share your expertise with the VM community. Go to [saavms.org](http://saavms.org) and sign up on the "Volunteer" page!

# LIFE IN THE SHOP

Photo Editor, Anne Cuyler Salsich

## Deena Stryker: Photographs of Cuba 1963-1964

By Karen Glynn, Visual Materials Archivist, Archive of Documentary Arts, Rare Book, Manuscript, and Special Collections Library, Duke University



Fidel Castro, among a crowd waiting for the return of fishermen held by the U.S. coastguard, Havana, February 1964.  
(R2-E062 Gelatin silver prints by Alberto Korda, 1964)

The Archive of Documentary Arts acquired the Deena Stryker Photographs, 1963-1964

(<http://find.library.duke.edu/results.php?type=books&recordid=DUKE003962797&format=search> collection in 2008). The collection contained two thousand 35mm negatives, contact sheets that had been cut into strips, a few proof prints, a book manuscript, and two CDs of low resolution scans. It is an unusual collection in that print journalist Deena Stryker took the pictures while on assignment in Cuba, but photographer Alberto Korda processed the film, making the contact sheets and the proof prints. We provided access to the images by mounting the low resolution scans on our digital collections site. Usage is monitored to determine if the images need to be scanned at a higher resolution to service user demand.



In addition to collecting photographs for the Archive of Documentary Arts, I'm also responsible for programming the Special Collections Gallery, which is dedicated to photography exhibits. I wanted to show the Stryker work while Fidel Castro was still active so I invited two Cuba experts to curate a show and raised the funds to hire a wet darkroom photographer to make 11x14 prints of the 30 images they selected. The exhibit Deena Stryker: Photographs of Cuba 1963-1964 <http://exhibits.library.duke.edu/exhibits/show/stryker> includes a mix of new gelatin silver prints and vintage Korda proof prints. The curators wrote captions for the images and helped create an exhibit opening program that included an academic panel, a talk and gallery tour by Deena Stryker, and a reception.

Reaching out to different departments for exhibit funds served to promote the Stryker Collection and Special Collections in general across campus, creating new relationships with faculty and administrators.



Boys looking at toys in a shop window. Socialization to the values and icons of the new revolutionary society took place not only in schools but through popular culture products like toys and cartoons, Bayamo, Granma Province, December 1963. (R3-E330 Gelatin silver print by Cedric Chatterley, 2010)



Two volunteers from a literacy brigade teaching in the Sierra Maestra Mountains, Granma Province, December 1963. (R1-E160 Gelatin silver prints by Alberto Korda, 1963)



The gracious homes of many wealthy and influential emigres were appropriated by the revolutionary state and put to use as schools. Here, boarding students occupy the home of former Cuban president Carlos Prío Socarras (1948-1952), Arroyo Naranjo section of Havana, January 1964.

(R2-E255 Gelatin silver prints by Alberto Korda, 1964)



A clothing store window in downtown Havana, May 1964.

(R4-E435 Gelatin silver print by Cedric Chatterley, 2010)

The new government built widely throughout the island in an effort to reduce migration to the capital. This view shows construction in the eastern section of the country, December, 1963.

(R2-E227 Gelatin silver print by Cedric Chatterley, 2010)





## Expect the Unexpected: An Illustrated Look at Mining Accidents

By M'lissa Morgan, Assistant Archivist, CF&I Archives

It will probably come as no big surprise that the mining profession can be full of unfortunate and often deadly accidents. The work can involve tight spaces, heavy machinery, explosive material and a variety of unpredictable circumstances. It is because of the nature of these activities that safety was a primary concern for the Colorado Fuel and Iron Corporation (CF&I) and that documentation regarding accident occurrences, precautions, and preventions is so prevalent in the CF&I Archives. The CF&I Archives is divided up into ten records encompassing the many departments' records including the operations of the mines and quarries where the raw materials were found for the steel making process. Within the records one can find geology and exploration files detailing possible prospects and sample data, production reports, equipment information, and environmental impact just to name a few topics.

Also included in the Mines and Quarries record group are health and safety documents. These can include but are by no means limited to safety inspections, citations, and policies from the Mine Safety and Health Administration and the Mining Enforcement and Safety Administration, accident reports, safety bulletins, black lung disease, and operational safety procedures. Incorporated within the paper documents on these topics are materials through which the education and documentation of mine safety is presented in a more creative manner, including photographs, explanatory drawings, and "fatalgrams"



Staged scene of an injured miner at the Allen Coal Mine, Las Animas County, Colorado, 1959.



Staged scene of an injured miner at the Allen Coal Mine, Las Animas County, Colorado, 1959.

At first glance, the photographs found in the files appear to be images taken after an accident has occurred. However, after a closer examination and inspection of the written account, it is apparent that the activities shown in the photograph were staged scenes of the results from that accident. The individuals involved are positioned in and around the equipment and materials in the manner they would have been during and after the accident and/or injuries occurred.

A logical consideration of the impossible timing required to take the photos during the accident and the obvious lack of physical injury to the persons in the image give away the ruse. However, it is more likely that the images were used to analyze the cause and future prevention of similar incidences and to possibly provide a basis for defense during accusations related to the incident.

Another part of many of the accident reports are drawings diagramming what happened during the accident. The equipment, location, and individuals involved are all drawn depicting a moment, usually the most critical one, during the accident. Some of the time the drawings are very basic and the people are somewhat crudely depicted; however, there are many in which a definite realism is seen and a higher level of artistic skill possessed by the artist is obvious. Most of the drawings do include images of the individual and are drawn from a side-view, although there are a few in which the environment or equipment involved played such a crucial role, such as in mining car and railroad track related accidents, that the scene are drawn from an aerial view.



Drawing of a miner injured by a mule-drawn coal car.

Finally, another illustrated component of the accident reports is seen in something they called a “fatalgram.” These “fatalgrams” were distributed by the Mining Safety and Health Administration (MSHA), a division of the U.S. Department of Labor, not by CF&I themselves. These were one page publications that gave a written explanation of the accident, an image showing the crucial moment during which the individual was injured, recommendations for avoiding that type of accident in the future, and annual industry-wide death statistics with underground, surface, and mill distinctions. As with the explanatory drawings, the “fatalgrams” varied in artistic detail and were clearly drawn by multiple individuals.

Safety concerns were and always will be a large component of the businesses of heavy industry, and the Colorado Fuel and Iron Corporation was no exception. The company-produced photographs and drawings, as well as the inclusion of MSHA distributed materials within their files, is indicative of their awareness of all that can happen during the mining process. The illustrative nature of these materials adds an element of humanity, and as a possible consequence an element of severity, for any employee or colleague who was being informed of the importance of safety during their work. Even to those of us in the CF&I who are now the ones viewing this material, the hard and dangerous work of the miners becomes that much more real because of these documents.



## Fatalgram



U.S. Department of Labor  
Mine Safety and Health Administration  
Metal and Nonmetal Mine Safety and Health Activity

date February 25, 1981

A 27-YEAR-OLD MINER WITH 6 1/2 YEARS OF MINING EXPERIENCE, 7 MONTHS IN HIS CURRENT JOB, DIED OF CARBON MONOXIDE POISONING IN AN UNVENTILATED MINE HEADING.

THE VICTIM AND HIS PARTNER HAD THE TASK OF MUCKING OUT THE HEADING, WHICH HAD BEEN SHOT AT THE END OF THE EVENING SHIFT THE PREVIOUS DAY. THE AIR APPEARED CLEAR, SO THEY STARTED TO WORK, BUT BOTH FELT UNWELL AFTER A FEW MINUTES AND LEFT. THEY BARELY REACHED THE SHAFT STATION ONLY 50 FEET AWAY AND WERE UNABLE TO SIGNAL TO BE HOISTED. THEY WERE FOUND A LITTLE LATER IN THE MUCK BUCKET AND THEN HOISTED, BUT THIS WAS IN TIME FOR ONLY ONE TO RECOVER.

THE OPERATION WAS A LEAD-COPPER-SILVER-GOLD VEIN MINE, AND THIS ACCIDENT OCCURRED ON THE BOTTOM DRIFT OF FOUR. IT WAS CUSTOMARY TO LEAVE AIR TURNED ON WHEN FIRING AT THE END OF A SHIFT, BUT IT WAS FORGOTTEN THIS TIME, AND THE MORNING CREW FAILED TO RECOGNIZE THIS.

### RECOMMENDATIONS:

1. The supervisor or a competent person designated by him shall examine working area for unsafe conditions at the beginning of each shift. Any unsafe condition encountered shall be corrected immediately.

57.3-8 (Mandatory)



81-013

DEATH TOLL Period covered: January through November				
Year	Underground	Surface	Mills	Total
1979	26	59	26	111
1980	18	48	27	93

**DO YOUR PART TO KEEP THE TOLL DOWN!**  
**SAFETY IS EVERYBODY'S BUSINESS**

© U.S. Government Printing Office: 1980-777-064/26

Fatalgram describes a mining death due to carbon monoxide poisoning, 1981.



## Fatalgram

U.S. Department of Labor  
Mine Safety and Health Administration  
Metal and Nonmetal Mine Safety and Health Activity

date 6 June 1980

A 20-YEAR-OLD DRILLER WITH 2-1/2 YEARS OF MINING EXPERIENCE AND 20 MONTHS IN HIS CURRENT JOB WAS FATALLY INJURED BY A ROCK FALL FROM THE WALLS OF A DECLINE LEADING DOWN TO THE PORTAL.

THE SIDES OF THE DECLINE WERE BENCHED FOR SLOPE STABILITY WITH BENCH HEIGHTS RANGING FROM 35 FEET TO 7 FEET 4 INCHES. THE HORIZONTAL TOE WIDTHS WERE NARROW, FROM 4 TO 20 FEET. FREEZING THE PAST WINTER CAUSED DETERIORATION SO THAT THE WALLS HAD SLOUGHED DOWN, AND MOST OF THE BENCHED INTERVAL WAS AT THE ANGLE OF REPOSE. THE 35 FOOT BENCH WAS THE BOTTOM ONE, AND NEAR THE PORTAL THE NATURAL GROUND WAS 83 FEET ABOVE THE FLOOR OF THE PORTAL.

THE VICTIM WAS STANDING BY AN AIR COMPRESSOR PARKED 20 FEET FROM THE WALL OF THE DECLINE AND BETWEEN COMPRESSOR AND WALL, AS THE CONTROLS WERE ON THAT SIDE. RAIN THE DAY BEFORE THE ACCIDENT AND EARLIER THE SAME DAY CONTRIBUTED TO FURTHER REDUCING THE STABILITY OF THE MATERIAL. THE ACTUAL START OF THE ROCK FALL WAS NOT WITNESSED BUT APPROXIMATELY 400 POUNDS OF ROCK STRUCK THE VICTIM.

### RECOMMENDATIONS:

1. STANDARDS FOR THE SAFE CONTROL OF PIT WALLS, INCLUDING THE OVERALL SLOPE OF THE PIT WALL SHALL BE ESTABLISHED AND FOLLOWED BY THE OPERATOR.  
STANDARD 56.3-1
2. MEN SHALL NOT WORK BETWEEN EQUIPMENT AND THE PIT WALL WHERE EQUIPMENT MAY HINDER ESCAPE FROM FALLS OR SLIDES OF ROCK.  
STANDARD 56.3-12



80-21

PC TJA/ana

DEATH TOLL Period covered: JANUARY - APRIL				
Year	Underground	Surface	Mills	Total
1979	6	15	12	33
1980	6	17	9	32

**DO YOUR PART TO KEEP THE TOLL DOWN!  
SAFETY IS EVERYBODY'S BUSINESS**

U.S. Government Printing Office: 1979-677-158-29

Fatalgram describes a mining death due to a rock fall, 1980.



## A Quick Note of Introduction

Greetings from Madison, Wisconsin! As Chair-elect of the Section I thought I should "introduce" myself to the members who may not know me. I am the Visual Materials Archivist for the Library-Archives Division of the Wisconsin Historical Society (try fitting all of that on a business card!). I have been at the Historical Society for sixteen-plus years spending most of my time appraising, processing, describing and providing access to the visual holdings. Prior to this I worked in the Kansas Collection at the University of Kansas for nine years. I hold a B.A. in Art History, a Master of Architecture in American Architecture and Landscape History, both from the University of Kansas, and a Masters of Information Studies from the University of Wisconsin. I like long walks on the beach, happy people ... oh wait, wrong publication for that!

Several people have asked what I hope to accomplish as Visual Materials Chair. Aside from not making too much of a fool of myself, I think part of this year will be spent observing and learning from those currently in leadership positions. The rest of the time I would like to spend pursuing a couple areas of interest related to archives and visual materials. I had the opportunity to teach the archives practicum class for the University of Wisconsin Library School this past spring. Teaching this class and working with archives students has made me think how archival education programs are including visual materials in their curriculum. How can we, the leaders in the field, provide opportunities for archival students to learn about visual materials? I am also interested in what I see as the growing challenge for visual materials archivists to balance MPLP (which should really be more photos, less paper) with item level control and how digitization reshapes processing visual collections as more and more of our collections are digitized and accessed at the item level.

My first big task as Chair-elect, however, was planning the 2011 mid-winter meeting. Madison is, after all, a great destination with its sunny long days and mild winter weather, so I hope to see many of you there!

David Benjamin. Chair-elect, Visual Materials Section, Society of American Archivists  
Visual Materials Archivist, Library-Archives Division  
Wisconsin Historical Society  
david.benjamin@wisconsinhistory.org