

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

November 2014

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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

Matthew Daniel Mason, Ph.D.

Getting to Know You: Results from a Survey of Visual Materials Section Members

*As a teacher I've been learning
You'll forgive me if I boast
And I've now become an expert
On the subject I like most . . . getting to know you*

"Getting to Know You," from *The King and I* (1951),
by Oscar Hammerstein and Richard Rodgers

According to marketing consultant, Roy H. Williams, "The first step in exceeding your customer's expectations is to know those expectations." As members of the Society of American Archivists, we demand that the organization supports our work and the role of the archival profession. Conversely, its sections and roundtables must advocate for the specialized interests of members. To address needs of its members appropriately, the leadership of the Visual Materials Section needs to know what its members expect it to support in its work.

In late August 2014, I charged the Section members-at-large, Kim Andersen, Irlanda Jacinto, and Mary Samouelian, as well as member-at-large emerita Mandy Mastrovita, to develop a survey of the membership to gauge how effectively the Visual Materials Section supports its members. With counsel from Chair-elect Paula Jeannet Mangiafico, the members-at-large created a survey that provided information about your fellow members and the role of the Visual Materials Section. After announcements via electronic mailing lists, ninety members of the Section completed the online survey of ten questions between September 23 and October 3, 2014, although not all respondents answered each question. The following examines the results from the survey.

Who Are We?

The majority of respondents identified as archivists who work with visual materials, while the remainder identified as visual materials archivists, or did not identify their positions (see Figure 1). Sixteen people additionally identified themselves as graduate students, audiovisual archivists, curators, librarians, and photographers, which underscores the diverse nature of the Section.



K.R. Mason (b. 2008), portrait of the Section chair at his son's soccer game, May 31, 2014

Continued on Page 2

**VIEWS: The Newsletter of the
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Chair's Corner (cont.)

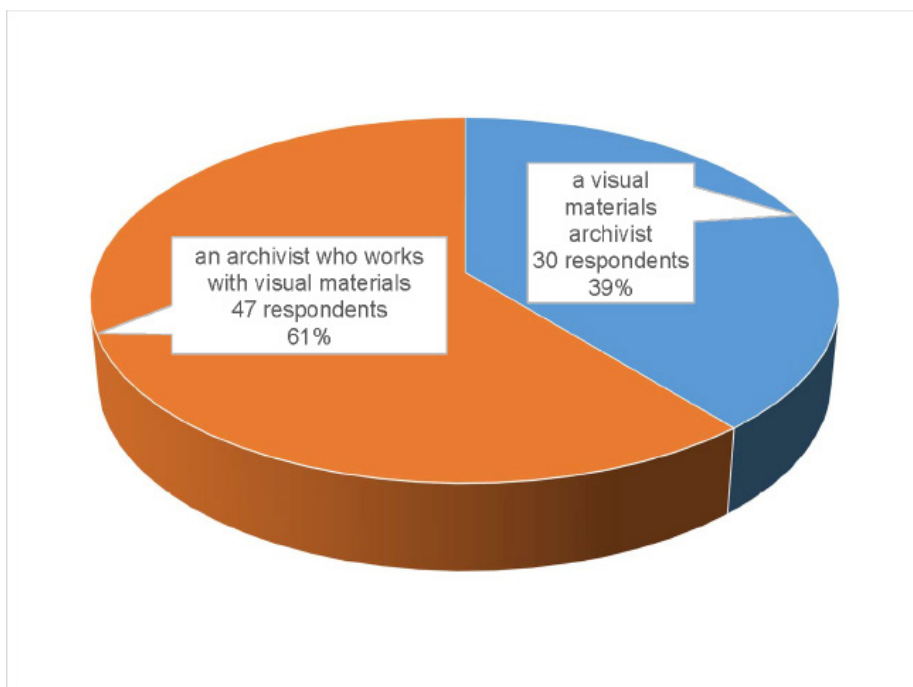


Figure 1. Do you identify as . . . [13 respondents skipped]

The level of experience working with visual materials tipped toward senior-level individuals, accounting for more half of all the respondents (see Figure 2). This distribution mirrored the length of time respondents have been members of the Visual Materials Section (see Figure 3).

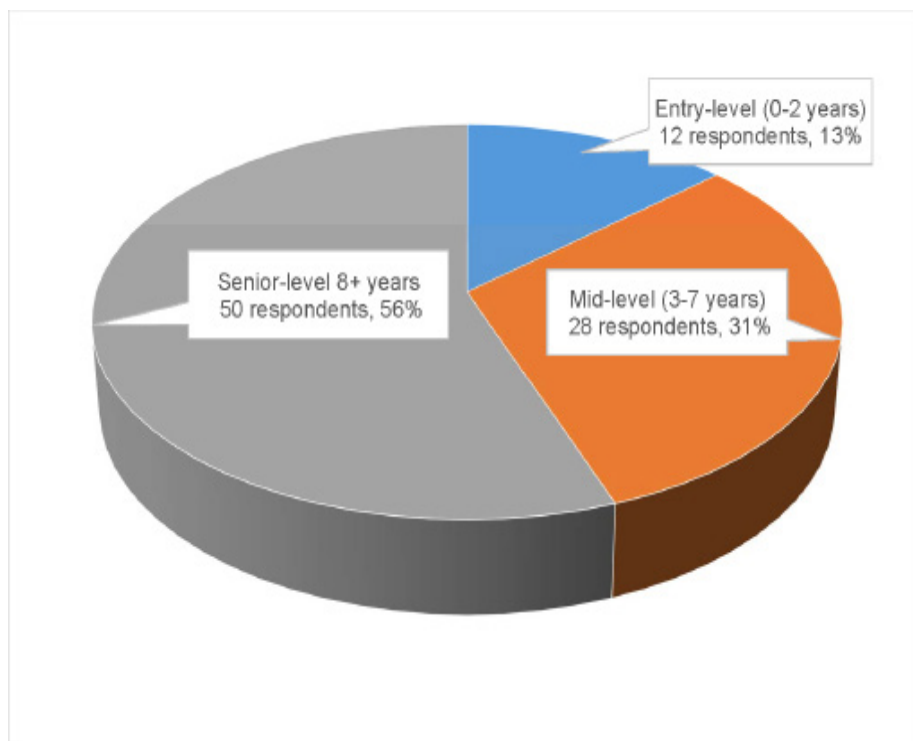


Figure 2. What is your current level of experience working with visual materials?

Chair's Corner (cont.)

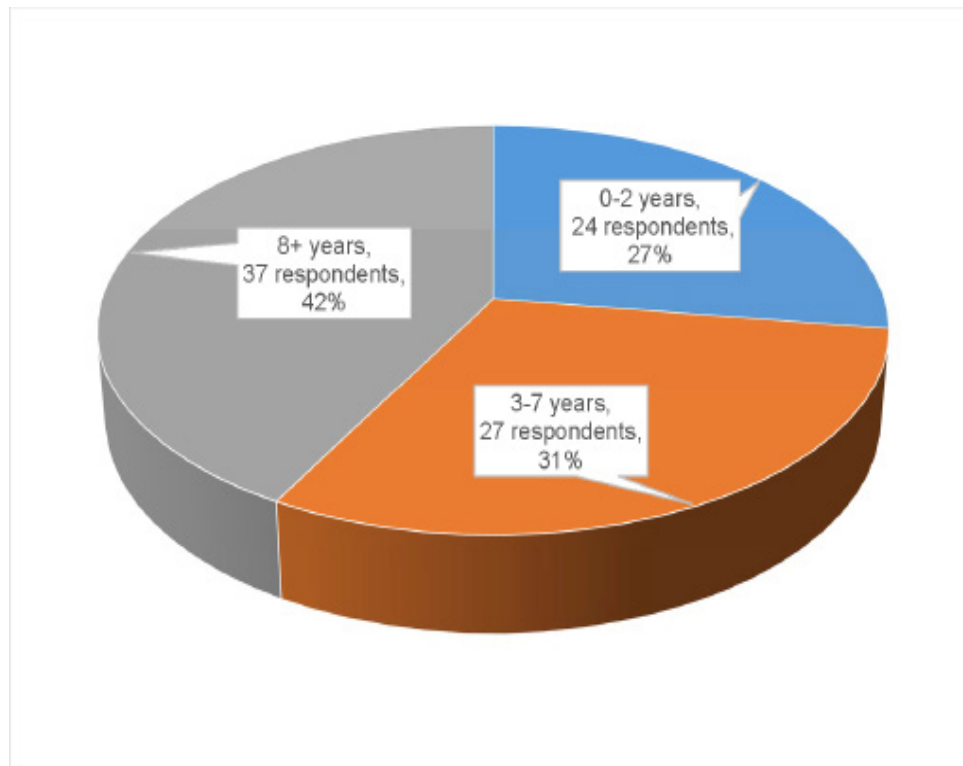


Figure 3. How long have you been a member of the Visual Materials Section?

Responsibility of visual materials at repositories leaned toward more than one staff member, while little more than a fifth of the respondents identified as lone arrangers (see Figure 4).

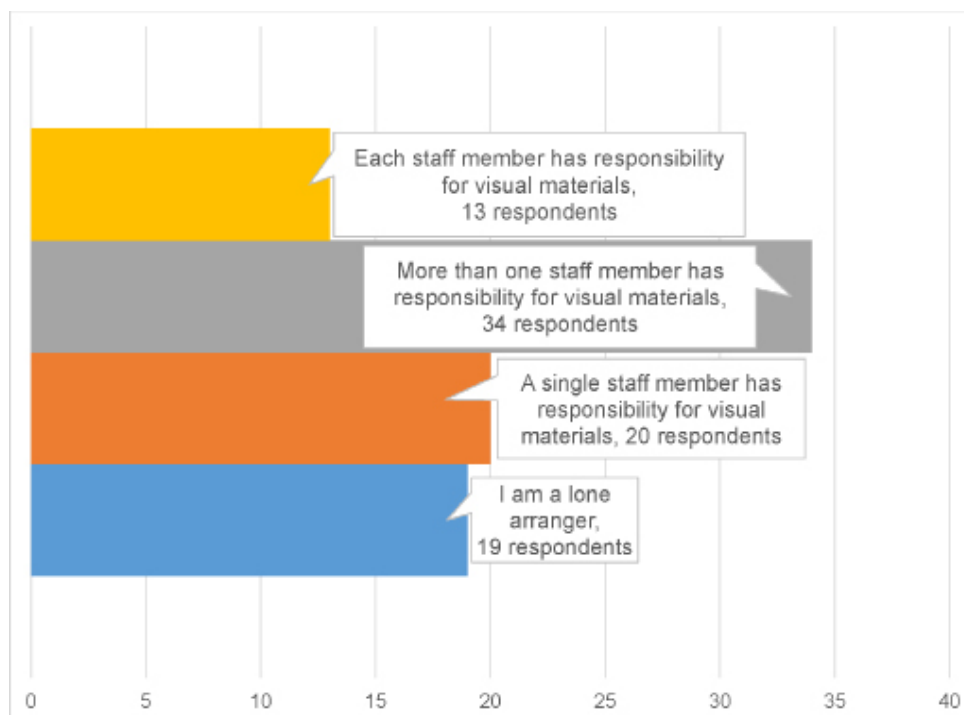


Figure 4. What is the size of your staff dedicated to the arrangement and description of visual materials? [4 respondents skipped]

Continued on page 4

Chair's Corner (cont.)

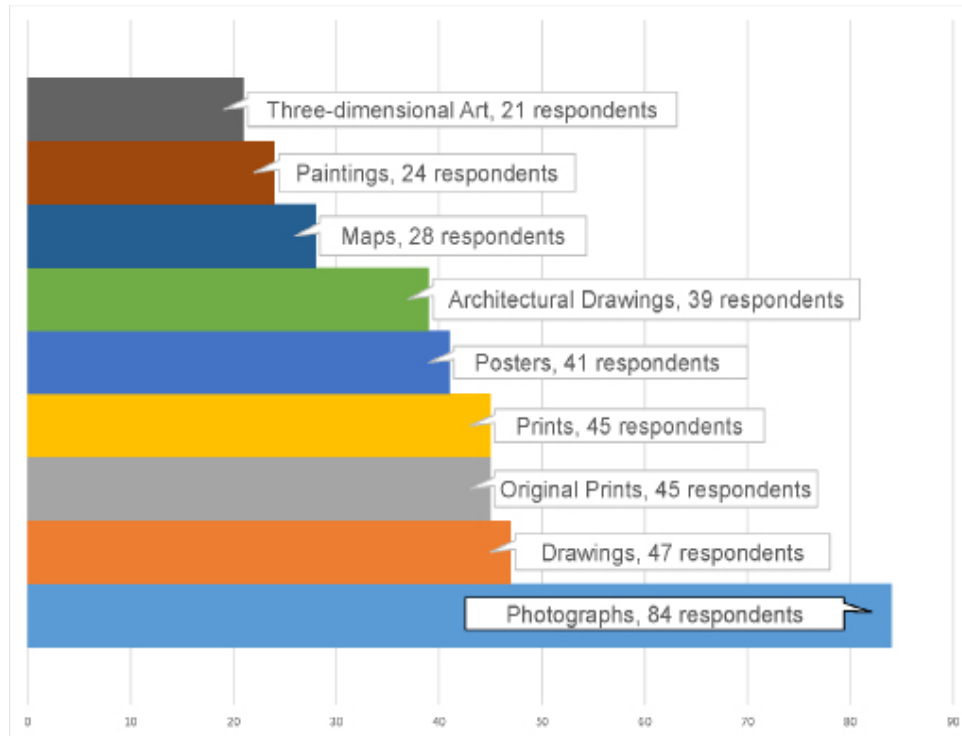


Figure 5. With what types of visual materials do you work? [2 respondents skipped]

For the types of visual materials that respondents encounter in their work, nearly all the respondents reported that they worked with photographs, while more than half worked with drawings and prints, followed by posters, architectural drawings, maps, and three-dimensional art (see Figure 5).

In the comments, nine individuals reported they worked with moving pictures, and half a dozen manage born-digital material.

Among the respondents, there was nearly an even division of

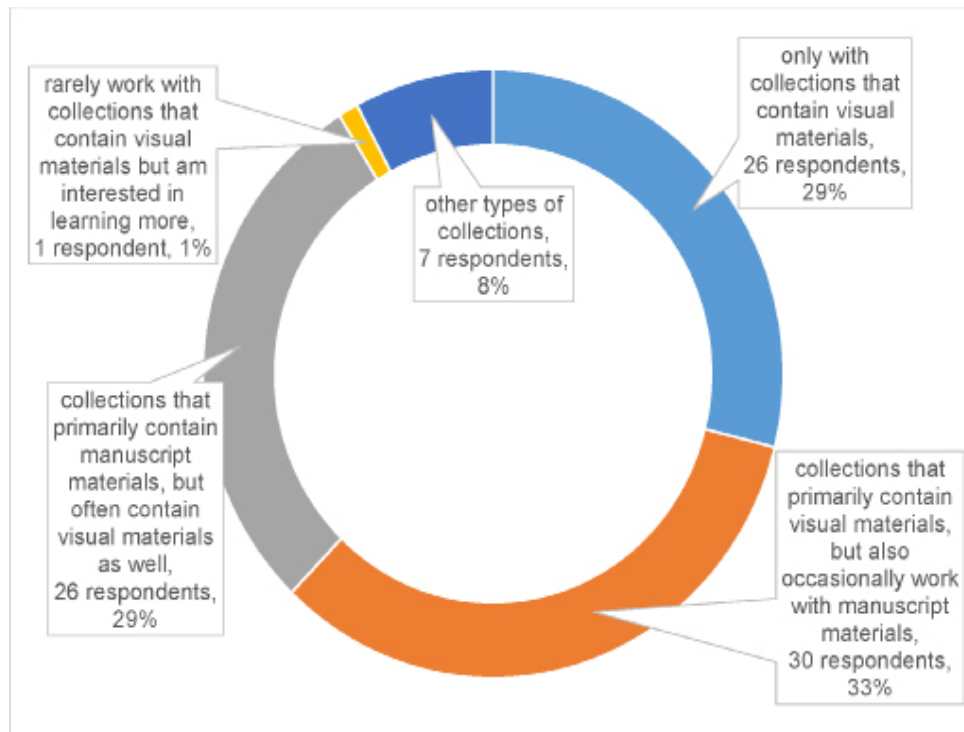


Figure 6. How extensively do you work with visual materials?

Continued on page 5

Chair's Corner (cont.)

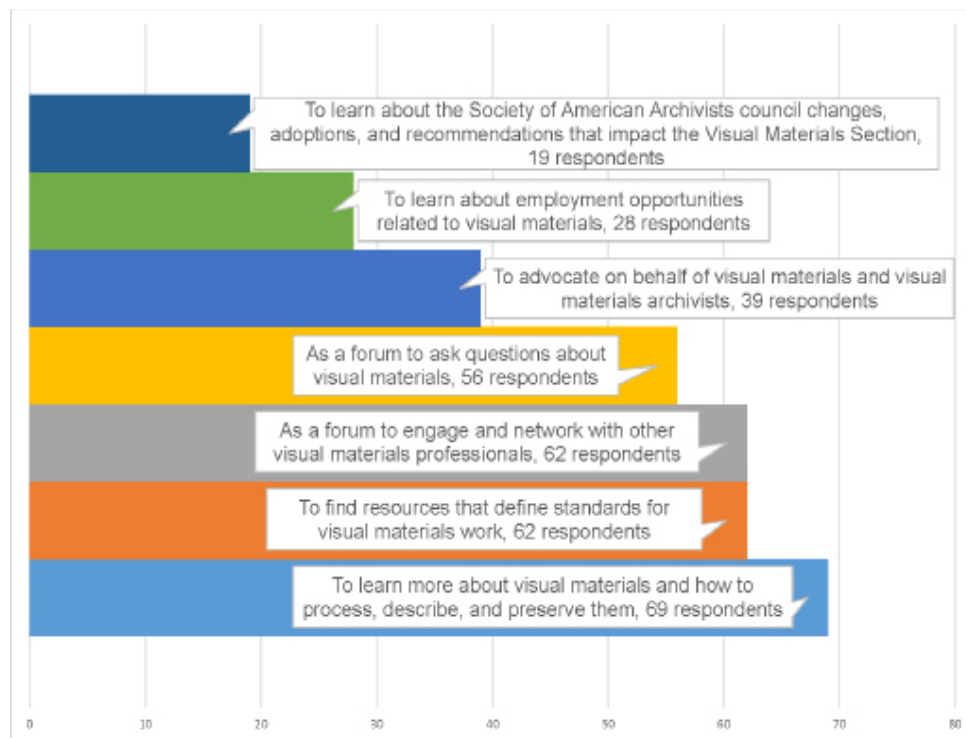


Figure 7. What are you seeking with your involvement in the Visual Materials Section? [1 respondent skipped]

the types of collections. This included collections comprised only of visual materials, those that primarily contain visual materials, and manuscript collections that contain some visual materials (see Figure 6). A minority of correspondents also reported other types of collections in their work, chiefly audiovisual collections.

What Challenges Do We Face?

An open-ended question asked respondents to identify three challenges facing archivists working with visual materials. The 231 responses revealed trends individuals faced in their work related to description, preservation, born-digital material, digitization, and institutional resources.

Nearly a quarter of the entries (68 responses) expressed difficulties with various aspects of describing visual material. These include

- using access systems designed primarily for manuscript or published materials that often lack intuitive user interfaces.
- deciding whether a collection management system is more appropriate than catalog records.
- providing intellectual and physical access to imagery to visual material and audiovisual materials in large collections, whether they are solely image-based or

mixed with manuscript material.

- discerning the appropriate level of description, especially for material that often requires more in-depth processing/description for patron access. This challenge also involves a balancing act between granular description, such as item-level cataloging, and minimal description related to More Product, Less Process (MPLP).
- cataloging visual material efficiently and effectively without losing content and context in descriptions.
- gaining knowledge of changes in descriptive standards and schema and the incongruities between them, such as the conflicts and lack of integration between Descriptive Cataloging of Rare Materials (Graphics) [DCRM(G)] and Resource Description and Access [RDA], or International Press Telecommunications Council Photo Metadata [IPTC] preferred by photographers, but not by academic repositories.
- creating metadata for digital objects, both born-digital files and digital surrogates.
- acquiring knowledge of older photographic processes to identify formats, especially for repositories with few examples of processes for comparison.
- developing strategies for identifying image-bearing objects with no contextual material and honing visual literacy skills.

Continued on page 6

Chair's Corner (cont.)

Approximately another quarter of the entries (54 responses) discussed issues related to preservation. These include

- establishing appropriate and adequate storage environments for different formats.
- maintaining affordable heating, ventilating, and air conditioning systems that balance climate control for material, as well as for staff and patrons.
- balancing preservation and physical access to material, especially fragile items.
- physically arranging and storing material comprised of non-standard dimensions.
- communicating the need for preservation of material to superiors.
- providing immediate preservation treatments storage to inherently unstable material, such as deteriorating nitrate and acetate negatives, as well as color photographic formats.
- purchasing for preservation housing and treatment, especially when the costs for visual materials are more expensive than textual materials.
- gaining knowledge about current research related to the long-term preservation of visual material relative to different processes and mediums.

Nearly one-fifth of the entries (41 responses) addressed the increasing role of born-digital material in the world of visual materials. Topics they introduced include

- developing procedures and educational resources for appraising, describing, servicing, and long-term storage of born-digital imagery and video, as well as digital surrogates, with particular emphasis on format obsolescence and degradation.
- advocating for analog photographic formats despite the burgeoning wave of born-digital material.
- addressing the apparent reluctance of many Section members to engage with born-digital material.

Related loosely to born-digital material, nearly one-tenth of the entries discussed digitization of analog material as a concern. Matters they raised include

- fostering cost-effective and standardized reformatting tactics for creating digital surrogates for large quantities of analog photographic and audiovisual formats, as well as for magnetic media, such as videocassettes;
- addressing increasing patron demands and expectations for digital surrogates, which often occur without

concern for the context for the individual items.

Approximately one-fifth of the entries (41 responses) discussed concerns related to resources at their repositories associated with budgets (28 responses), staffing (10 response), and available time (8 responses). Their specific anxieties focused on decreased budgets, especially with institutional priorities that overlook archival work with visual materials, as well as the inherent lack of sufficiently knowledgeable staff and time to manage visual material appropriately.

What You Expect the Visual Materials Section to Do for You?

The final survey question asked members what they sought from the Section (see Figure 7). Most respondents selected answers related to information, such as learning more about visual materials and how to process, describe, and preserve them, as well as resources for standards and advice from colleagues. Additionally, they use the Section as an opportunity to interact with other visual materials specialists. Members also expect the group to advocate on behalf of visual materials collections and the individuals who care for and administer them, as well as distribute information about employment opportunities related to the specialization. Finally, a minority of respondents view a role of the Section to communicate decisions by the overarching Society of American Archivists that impact the Section.

In a group of twenty open-ended comments related to what members sought from the Section, respondents called for distinct ways that the Section could support its members.

Echoing the challenges faced in their work, many of the members called for more workshops, especially about basics related to the care and administration of visual materials, and to examine critically “why we do what we do” in our daily work.

Other remarks reiterated the importance of born-digital visual material and the Section's membership is in a unique position to offer workshops, publications, and online resources dedicated to these files. Related to online resources, many individuals registered their dissatisfaction with the Section website and underscored its outdated/nonexistent content and difficulty to navigate. They also expressed a desire for online meetings related to Section business so that individuals without employer travel support to attend annual and midwinter meetings to have greater involvement.

Finally, members observed the over isolating tendency

Continued on p. 7

Chair's Corner (cont.)

of the Section to be viewed as the "photo club," and stressed the opportunities to "to proselytize amongst the visually heathen." They called for cultivating collaborative opportunities with other groups within the Society of American Archivists, such as the Architectural Records Roundtable and Visual Materials Cataloging and Access Roundtable, as well as exploring the idea of establishing an "Audiovisual Roundtable." Respondents also called for fostering relationships with other organizations, including American Alliance of Museums, Association of Moving Image Archivists, and the Rare Books and Manuscript Section of the Association of College and Research Libraries.

Where Do We Go From Here?

I trust that the results of this survey will help frame conversations during our midwinter meeting in Ansonia, Connecticut, Feb. 27-March 1, 2015 (see the announcement on page 10), as well as our meeting during the annual conference of the Society of American Archivists in Cleveland, Ohio, in August 2015. I also hope that it will promote conversations in our repositories, through e-mail, and on the electronic mailing lists (vms@forums.archivists.org and visualmat@lists.berkeley.edu).

The Visual Materials Section possesses more than 700 dedicated members who feel passionate about the material in their care. We owe it to the archival profession, our users, and ourselves to create a vibrant, meaningful, and influential organization. With this valuable service, we safeguard the relevancy of visual material and our roles as its guardians.

Reviews of Visual Materials Sessions Society of American Archivists Annual Meeting, 2014

Visual Materials Section members may recall that James Eason spearheaded reviews of VM topics at the SAA Annual Meeting about eight years ago. This initiative was of value to the Section, so I asked Liz Ruth-Abramian, *Views* Book Review Editor, if she would be willing to coordinate reviews of the 2014 meeting sessions with a VM-focus. Two reviewers stepped up to the plate and provided reviews of two sessions and one professional poster. We hope that these reviews will be useful for those who were unable to attend these sessions, and may guide future proposals for VM-centric sessions. We extend our thanks to Liz and to the reviewers in providing this service for the Section.

Session # 302

Reviewer Experience Level: 10+ years, Major VM Focus

Session title:

Accessing the Audiovisual: Challenges, Solutions, and Funding Possibilities

Speakers:

Karen Cariani, Director, WGBH Educational Foundation

Heather Heckman, Director, MIRC, University of South Carolina

Kara M. McClurken, Head, Preservation Services, University of Virginia Libraries

Josh Sternfeld, Senior Program Officer, National Endowment for the Humanities

Nancy Watrous, Executive Director, Chicago Film Archives

Description from program:

If a picture is worth a thousand words, how much is a moving picture worth? Providing access to audiovisual materials is often a complex and expensive process. Fortunately granting agencies are increasingly providing funding for AV-related projects. A grants officer and representatives from several institutions that have been awarded grant monies for audiovisual projects discuss the challenges of and innovative solutions to funding, selection, description, and rights issues.

Summary of session:

Four representatives from a broad variety of backgrounds speak on grant projects that helped establish preservation programs and/or a make their collections more accessible through digitization, description and digital management tools.

Session Strengths:

This was a hybrid panel—it looked at how to get funding and then highlighted successful projects. The speakers were engaging and knowledgeable and it was nice to have someone from the NEH involved, especially since it is the major funding source for most of the projects. He did a great job going (quickly) through the types of grants available. I loved the variety of institutions and organizations involved (from a 3 person shop to WGBH)—it gave an honest look at what you can accomplish with different levels of staffing. Copyright challenges were a common thread between all of the speakers, as was the race to reformat endangered materials, and the effect of grants on preservation programs. In particular, the discussions on the massive video holdings of WGBH (overview of a project that provided full interviews and searchable transcripts, as well as the HydraDam open source digital access management system) and the Fox Movietone digitization project were extremely impressive.

Reviews of 2014 Visual Materials Sessions (cont.)

How effectively did the session address the topic as proposed in the program?

It kept in line with the proposal, but I don't feel like it fully explored and of the topics in depth. This is because of the set up of the session—there were so many speakers, and a few time consuming technical difficulties, there was little time to do anything other than a quick glance at projects.

What experience-level was the session geared toward?

This was an all-ages show—everything was fairly geared toward a broad (non-archivist) audience.

What topics (broached or implied) merit further development in future sessions or articles?

- Copyright clearance for moving images
- A workshop for prospective NEH grant applicants with a focus on successful planning strategies would be amazing. .

Session # 707

Session title:

Audiovisual Alacrity: Managing Timely Access to Audiovisual Collections

Reviewer Experience Level: 10+ years, Major VM Focus

Speakers:

Siobhan Hagan, Audiovisual Archivist, University of Baltimore

Robin C. Pike, Manager, Digital Conversion and Media Reformatting, University of Maryland

Steven Villereal, Audiovisual Conservator, University of Virginia Library

Description from program:

In 2007, Sound Directions stated that we had 15-20 years to preserve audiovisual collections. The Library of Congress wrote the National Recording Preservation Plan in 2012, producing recommendations for audiovisual collections. Many academic institutions have taken the lead in preserving and making audiovisual collections accessible because they have resources and flexibility. This session features three academic institutions that have developed successful and sustainable programs for audiovisual description, preservation, and digitization, making better access to collections possible.

Summary of session:

Three archivists from academic institutions explain their programs and systems when dealing with audiovisual collections in terms of description, access and reformatting.

There was a heavier focus on moving image collections, which is great to see. Two of the archivists were from the same university, but brought vastly different perspectives.

Session Strengths:

All of the presentations were well thought out and interesting, but I really enjoyed Steven's, mostly because he spoke on the reformatting of materials, which is typically overlooked. I appreciated that he challenged people to rethink their retention policy—what do you do with materials after you digitize them, especially on formats (like magnetic media) that are soon to be obsolete. Though I am loath to agree with him on tossing out the originals (keeping digital images of the exterior casing, or a few samples for posterity) his thoughts on the space issues and future backlog/resource drain certainly made me question best practices at my own institution. In addition, many of us have to work with old machines and reformat in-house—it was great to hear someone share their experiences and best practices.

The other two panelists touched mostly on planning, workflows, and management. Discussion of strategic planning could be adapted almost universally and should prove useful to a broader audience than just the University set. Elements involved: maintenance of equipment or maintaining relationship with a vendor; time to digitize and describe; prioritization of collections; complex formats considerations. Students are used for digital quality assessment, a great idea if you have the money to fund them. Funding opportunities were also touched on briefly, though it pretty much falls on making yourself/collections valuable to the university and finding outside patrons to assist. Finally there was discussion on outreach to departments to get them involved in the collection selection process. A link to a terrific blog was shared that goes into the planning process in detail: <http://dssumd.wordpress.com/2014/03/13/project-planning-rate-of-digitization/>

How effectively did the session address the topic as proposed in the program? It hit every note in the program description, though I felt that 15-20 minutes simply was not enough time to do any of the topics justice. It seemed as if we were skimming through their experiences without pause to think about what they were talking about or to try and process new ideas. Not a criticism of the presenters, who were terrific, just of the set-up of the session. It needed to be longer, or have fewer presenters. I am afraid I could not understand much of what the first speaker said, nor could I see her slides. Many of us were confined to the hall and doorways until some of the participants drifted out. This speaks to a larger issue I had with the entire conference: all of the AV sessions were

Continued on p. 9

Reviews of 2014 Visual Materials Sessions (cont.)

in rooms far too small to hold the audience. Every session I attended was packed, with spillage into the hallways. Larger rooms are in order for these high demand topics.

What experience level was the session geared toward?

Although anyone could get something from each of the presentations, I felt it was geared toward an audience that had a few years under their belt, particularly the last session that spoke on the actual digitization process.

What topics (broached or implied) merit further development in future sessions or articles?

- Preservation strategic planning
- In-house digital reformatting of audiovisual materials, focusing on output standards

Professional Poster P13

Session title:

Provenance, Ethics, and Access: Reprocessing the Mathilde Coxe Stevenson Photographs

Reviewer Experience Level: 10+ years, Major VM Focus

Speaker: Sarah Ganderup

Description from Program:

Matilda Coxe Stevenson's photographs at the National Anthropological Archives presented a case of historical mismanagement and raised questions about restoring historically divided collections and the conflict surrounding culturally sensitive materials, access, and ethics. The NAA's approach to reprocessing the collection addressed both questions, reuniting the collection according to provenance but also applying the Protocols for Native American Archival Materials to balance the importance of access with respect for source communities.

Summary of Session:

Ms. Ganderup divided the poster into five main sections, mostly textual, but sprinkled with images from the collection being discussed. One entire section contained images alone (with captions). Sections were titled: Who is Matilde Coxe Stevenson?; the Reprocessing process; When and why to reprocess: What we lose when we maintain legacy chaos; Respecting and restoring Stevenson's sequenced "series"; and Future plans: In pursuit of respectful access. The poster allowed for background on the subject, while still focusing on explanation of the project—steps taken, rationale behind decisions made, and future initiatives. A quote was blown up and included at the center of the poster, which explained

succinctly the impetus for reprocessing.

Session Strengths:

Ms. Ganderup's poster was very well thought out. It was visually pleasing in layout with a good representation of images, especially the 'before and after' series showing how reprocessing led to greater understanding of the content of the images and the photographer's methods. I appreciated the background she gave on the photographer and in each subsequent section, nicely setting the stage within the confines of the given space.

How effectively did the session address the topic as proposed in the program?

I was excited to see the topic of reprocessing legacy collections being addressed and to learn how another repository was handling it. Ms. Ganderup's poster did not disappoint. Admittedly, I was more interested in this topic than the other presented in the description—how to deal with culturally sensitive materials. So, the fact that the title and description made the poster seem like it would present dual topics in equal proportion to each, yet it was in reality mostly about reprocessing, did not bother me. The one section of the poster that addressed the issue of Native American representation in the archival records, had to do with future plans. Those who were hoping to learn more about that subject may have been disappointed.

What experience level was the session geared toward?

Everyone with at least a minimum basic knowledge of archival practices. It definitely had a deeper meaning for those who have had more experience processing or working with the realities of legacy description and arrangement.

What topics (broached or implied) merit further development in future sessions or articles?

I think there is a lot of room for elaboration on the topic or reprocessing photographic collections. As a good poster should do, it left me wanting to know more details. I have to think that this idea of reprocessing to more closely reflect the photographer's intent while at the same time making materials easier to navigate is, if not taking place at other institutions, at least being contemplated, particularly as these materials become more discoverable online. I think it was very common, at one time, for archives to create artificial photographic files, pulling images from various collections based on subject or format. The question is what we do now, if anything is highly relevant to archival access today. More discussion on culturally sensitive images welcome.

Make Plans to Attend the Midwinter Meeting

Matthew Daniel Mason, Section Chair



Jack Delano (1914-1997), Children on One of the Many Steep Streets of Ansonia, CT, Nov. 1940. (Prints & Photographs Division, LOC)

The Visual Materials Section Midwinter Meeting will take place February 27-March 1, 2015 in Ansonia, Connecticut. During this meeting, we will conduct business of the Section and work toward accomplishing its goals. Attendees will address many of the challenges and opportunities revealed by the recent survey of membership, as well as have an opportunity to socialize and explore local repositories.

My mother-in-law graciously offered her home in Ansonia for the meeting. Her house is located on the border between Ansonia and Woodbridge about ten miles northwest of New Haven. It has beds available for ten attendees, which consist of four twin beds, two queen beds, and a king bed, as well as ample floor space for air mattresses and sleeping bags. Additionally, relatively affordable lodging is available in nearby Shelton, Milford, and New Haven.

All meals are communal, which helps to keep the total expenses to a minimum with a likely expense between \$50 and \$100 for all meals depending on the number of attendees.

Everyone is welcome to attend the Midwinter meeting, especially students and early professionals. It is an excellent way to get involved and to experience how the Section runs, as well as network on a smaller scale.

Transportation Options to Ansonia

By automobile, use Google Maps with the general address for the meeting site as "Ford Road, Ansonia, CT 06401"

By Train

Union Station in New Haven is 20 minutes from the meeting

site by automobile and 40-60 minutes by bus. We will also offer to shuttle attendees between the Union Station and the meeting site. Metro-North offers frequent train service between New Haven and New York City. For more information, <<http://www.mta.info/mnr/>> or (800.638.7646). Amtrak provides train service to New Haven from Vermont, Providence, and Boston to the north, and from Washington, D.C., to the south, at prices that are competitive with air travel. (800.872.7245) or <<http://bit.ly/1wc8LWf>> for more information.

By Bus

Union Station is also a bus terminal for Greyhound <<http://www.greyhound.com/home/>> (203.772.2470) and Peter Pan <<http://www.peterpanbus.com/>> or (800.343.9999).

By Airplane

Tweed-New Haven Airport (airport code HVN), is approximately 30 minutes from the meeting site by automobile. It is a small regional airport serviced by US Airways via Philadelphia. Other nearby airports include Bradley International Airport (BDL) in Windsor Locks, Connecticut (58 miles to the site), LaGuardia International Airport (LGA) in New York City (70 miles to the site), Kennedy International Airport (JFK) in New York City (81 miles to the site), and Newark International Airport (EWR) in Newark, NJ (92 miles to the site).

Amtrak provides service from Newark airport to New Haven's Union Station. For all other airports, private shuttle services are available through Connecticut Limousine (800.472.5466) and GO Airport Shuttle (866.284.3247). Please be sure to make reservations for shuttle services well in advance.



Clara Barton (1821-1912), and Mrs. and Mr. Herman Schloss and on porch of the Drew family home, 26 New Street, Ansonia, CT, 1909. (Prints & Photographs Division, LOC)

More details about the midwinter meeting will become available on the Visual Materials Section website, <<http://www.saavms.org/>>, as well as through the electronic mailing lists.

LIFE IN THE SHOP

The Twelve Labors of Hercules, or Ballad of an Image Archivist

Hillary S. Kativa

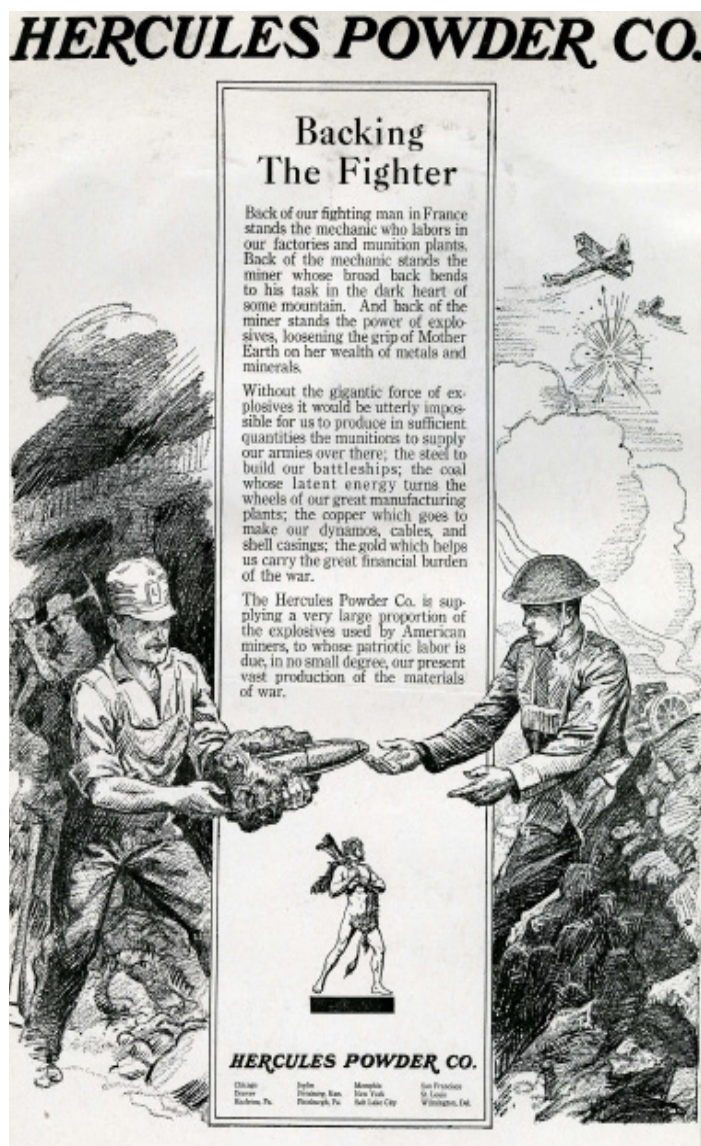
Archivist for Photographic and Moving Image Collections

Othmer Library of Chemical History, Chemical Heritage Foundation

All photographs from Hercules Inc. Photograph Collection, Chemical Heritage Foundation Archives

“So, what do you have, pictures of chemical formulas or something?” Such is the common refrain when I introduce myself as the Image Archivist at the Othmer Library of Chemical History in Philadelphia. The quick answer to this question is yes, we have some pictures of chemical formulas, but we also have much more, a cornucopia of over 30,000 photographic prints, negatives, and slides reflecting the history of chemistry in the nineteenth and twentieth centuries. These photographs of notable chemists, laboratories, industrial production, and instrumentation housed in our archives are visual evidence of chemistry’s broad impact on society, an impact that extends far beyond chemical reactions. At its core, the history of chemistry is also the history of industry, social and economic development, and material culture, just to name a few areas of study, not to mention incidental topics like women’s fashion and advertising art also captured in the records of the chemical sciences. And that’s what I love about working with these collections and visual materials more generally: the layers of meaning that allow me to make chemistry engaging and relevant to new audiences and a broad scope of researchers and patrons.

One collection that embodies these layers is a collection that I’ve spent much of this year processing, the Hercules Inc. Photograph Collection. Formed in 1912 as part of an anti-trust settlement with DuPont, the Hercules Powder Company (later Hercules Inc.) was based in Wilmington, Delaware, a small company specializing in industrial explosives that made its name as an Allied supplier during World War I. Following the war, Hercules sought out peacetime uses for its wartime materials and diversified its business to encompass a variety of industrial products, including pine and paper chemicals, synthetics, pigments, polymers, and cellulose. This trend continued after the Second World War, as



Advertisement for the Hercules Powder Company, 1918



Female worker cutting powder strands at Hercules plant during World War II

Hercules further expanded into emerging fields like missiles and rocketry and emerged as a truly international company with plants across the United States and international locations in Mexico, Germany, and Japan, just to name a few. The company's mid-century tagline, "solving problems by chemistry for industry," exemplified its multi-faceted business model, a more broad-based focus cemented when the company changed its name from Hercules Powder Company to Hercules Inc. in 1966. While Hercules continued to expand throughout the 1970s and 1980s, the end of the Cold War and rocket-based space exploration programs ultimately curtailed the company's prospects for growth and Ashland Corporation eventually acquired Hercules in 2008.



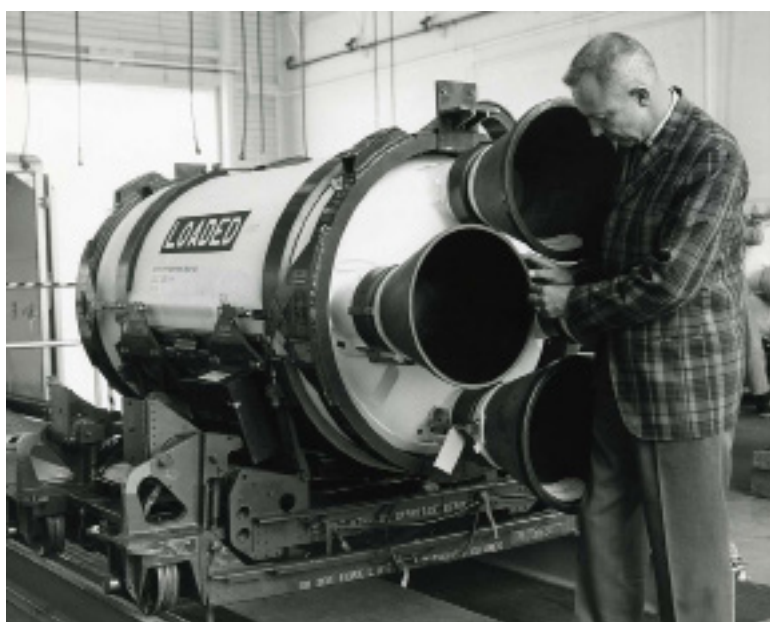
Employees outside Hercules blasting cap plant in Port Ewen, New York, 1943



Display at the New York City Chemical Show, 1947



Predominantly dating from the second half of the twentieth century, the Hercules Inc. Photograph Collection contains a vast array of photographic prints, negatives, slides, and ephemera chronicling the company's plants, employees, products, advertising, and brand strategies. As I've discovered while processing these materials, the collection is essentially the story of one company, yet tied up in that story are themes that resonate across the industrial, social, and cultural history of the period. Photographs of female employees throughout Hercules' varied facilities effectively chronicle women's entry into the workforce in the WWII era and professional women's gradual rise up the corporate ladder over the ensuing decades. Representations of both men and women in the company's advertising campaigns offer prime material for gender studies, as well as document the postwar consumer culture in terms of what products Hercules produced and sold. How Hercules marketed these products likewise captures the ideals and values of the times, particularly a modern life defined by ease, convenience, and plenty. These observations are just a snapshot of the many dimensions to the Hercules Inc. Photograph Collection and the potential for interpretation in this collection and many of our holdings that extends far beyond the history of chemistry.



Worker inspecting rocket motor at Hercules plant, 1959



Woman in laboratory at Hercules plant in Brunswick, Georgia, 1960

With that potential in mind, my colleagues and I started a Tumblr blog, Othmeralia, in January 2014 to highlight our collections' treasures and connect with a more general audience beyond our typical researchers. For a library that welcomes approximately 100 visitors a year, the blog has been wildly successful and revealed a broad-based interest in our collections that we never could have imagined. Over the past six months, I've shared many materials from Hercules Inc. on Othmeralia and I hope you'll visit the blog (othmeralia.tumblr.com) to check out more gems from this exciting collection.

Exhibitions, Digital and Analog

Emily Gonzalez

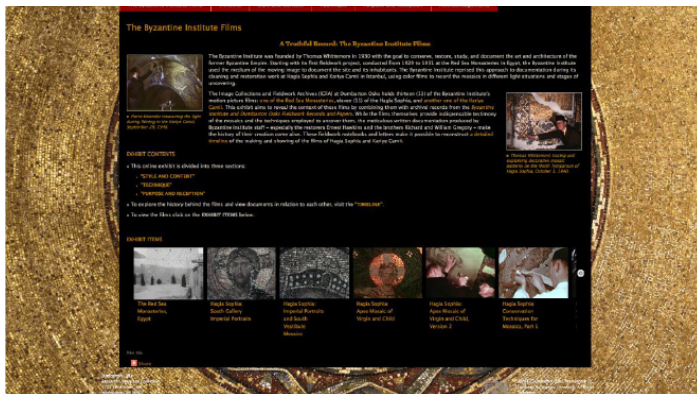
Contributing Editor

EBSCO Information Services

Digital Exhibitions

A Truthful Record: The Byzantine Institute Films

This online exhibit was created with the aim to reveal



Credit: Courtesy of the Dumbarton Oaks Research Library and Collection, 2014. Image Collections and Fieldwork Archives (ICFA) of Dumbarton Oaks Research Library and Collection, Washington, D.C.
<http://www.doaks.org/icfa/truthful-record>

the context and significance of the films created by The Byzantine Institute, Inc., between the 1930s and 1940s. To achieve this, the films were combined and contextualized with related archival records from the collections *The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers* of ICFA and the *Fonds Thomas Whittemore* of the Collège de France.

This presentation of visual material alongside related archival records synthesizes the evidence for the creation of the films and the Institute's use of moving images as a means of documenting and promoting Byzantine art and their restoration.

New Territories: Laboratories for Design, Craft and Art in Latin America

Museum of Arts and Design, New York, NY

Exhibit also on view in New York through April 6, 2015.

<http://www.madmuseum.org/exhibitions>

Explore the “state of making in today’s globalized society” and the “dialogue between contemporary trends and artistic legacies in Latin America” through the gorgeous and thought-provoking images from the *New Territories* exhibit.

Analog Exhibitions

The President’s Photographer: 50 Years Inside the Oval Office

Lake County Discovery Museum, Wauconda, IL

Through January 11, 2015

www.LakeCountyDiscoveryMuseum.org

For 50 years, presidential photographers have served as visual historians, providing a rare glimpse inside the White House and the historic moments of the presidents they served.

The exhibition, “The President’s Photographer: 50 Years Inside the Oval Office,” displays images from 1963, when the first presidential photographer was hired, to today’s coverage of Barack Obama. This National Geographic exhibition features works by veteran presidential photographers David Hume (Gerald Ford), David Valdez (George H.W. Bush), Bob McNeely (Bill Clinton), Eric Draper (George W. Bush), Pete Souza (Barack Obama) and many more.

Cut to Swipe

MOMA, New York, NY

Through March 22, 2015

<http://www.moma.org/visit/calendar/exhibitions/1516>

Cut to Swipe, comprised primarily of recent acquisitions by the Department of Media and Performance Art, features works that appropriate and manipulate images and sound drawn from electronic media like television, cinema, the recording industry, and the Internet. *Cut to Swipe* traces key works, produced since the early 1980s, which have pioneered innovative ways of rearticulating the moving image and appropriated cultural forms within the gallery. If the cut signifies collage and montage, foundational artistic strategies of the 20th century, the swipe suggests a 21st-century condition in which images have moved off the screen, dispersed at the flick of a finger into almost every corner of daily life.

Exhibitions (CONT.)

Sarah Charlesworth: Stills

Art Institute of Chicago, Chicago, IL

Through January 4, 2015

<http://www.artic.edu/exhibition/sarah-charlesworth-stills>



Credit: Sarah Charlesworth, "Unidentified Woman, Hotel Corona de Aragon, Madrid", 1980. Courtesy of the Art Institute of Chicago, IL, 2014.

In February 1980, artist Sarah Charlesworth (1947–2013) exhibited a group of seven cropped and greatly enlarged news photographs in the East Village apartment of fledgling dealer Tony Shafrazi. Each pictured a solitary individual jumping or falling from a tall building. With these pieces, Charlesworth married the dry reserve of Conceptual Art to works of high drama. *Stills* helped to define a movement in American art that remains among the most influential of the last 40 years: the Pictures Generation.

This exhibition of the complete series is the first US museum solo show of Charlesworth's work in 15 years. The exhibition is part of Photography Is _____, a nine-month celebration of photography at the Art Institute that includes pop-up gallery talks, online events, and the presentation of the museum's most treasured photographs.

Storyteller: The Photographs of Duane Michals

Carnegie Museum of Art, Pittsburgh, PA

November 1, 2014–February 15, 2015

<http://www.cmoa.org/ExhibitionDetail.aspx?id=19962>

Storyteller is the definitive retrospective and the largest-ever

presentation of this innovative artist's work. Drawing from select loans and the museum's holdings, which constitute the largest single collection of Michals's output, and spanning six decades, the works in *Storyteller* include classic sequences from the early 1970s as well as rarely seen images from later in his career.

Also opening November 1, *Duane Michals: Collector* assembles the artist's own wide-ranging art collection—all promised gifts to the museum.

Of Heaven and Earth: 500 Years of Italian Painting from Glasgow Museums

Milwaukee Art Museum, Milwaukee, WI

Through January 4, 2015

<http://mam.org/of-heaven-and-earth/>

Bellini. Botticelli. Titian. *Of Heaven and Earth* celebrates the richness of Italy's artistic legacy. The exhibit features religious paintings of the late Middle Ages and Renaissance, as well as secular Neoclassical and genre paintings of the nineteenth century. Milwaukee is the only Midwest stop on the tour of this rare exhibition.

Portraiture Now: Staging the Self

The National Portrait Gallery, Washington, D.C.

Through April 12, 2015

<http://www.npg.si.edu/exhibit/staging/index.html>

The ninth installation of "Portraiture Now" features the work of six contemporary U.S. Latino artists - David Antonio Cruz, Carlee Fernandez, Maria Martinez-Cañas, Rachelle Mozman, Karen Miranda Rivadeneira, and Michael Vasquez. According to the NPG website, "these artists present identities theatrically, in order to rid portraiture of its reassuring tradition that fixes a person in space and time."

Public Work, Lines of Desire: Peter Shire

Architecture and Design Museum, Los Angeles, CA

November 8, 2014–January 31, 2015

<http://aplusd.org/exhibitions-future>

Public Work is the first exhibition to focus exclusively on L.A. based artist Peter Shire's public and private architectural commissions. Executed over the course of three decades, the architectural works demonstrate Shire's understanding of the formal principles of twentieth-century art and architecture collided with his interrogations of popular culture and the vocabulary of visual design. Plying graphic forms and

Exhibitions (CONT.)

structural geometry with radically saturated colors, Shire's architectural constructions are high-voltage improvisations of artistic legacy and traditional architectural platforms. The resulting works exuberantly transform space and environment.

What's Up, Doc? The Animation Art of Chuck Jones **Museum of the Moving Image, Astoria, NY**

Through January 19, 2015. Traveling exhibit.

<http://www.movingimage.us/exhibitions/2014/07/19/detail/whats-up-doc-the-animation-art-of-chuck-jones/>



Credit: Chuck Jones, "Duck Amuck", 1953.
 Courtesy of <http://www.readwave.com>.

Animation director and artist Charles Martin "Chuck" Jones (1912–2002) made some of the most enduringly popular cartoons of all time. He perfected the wisecracking Bugs Bunny and the exasperated Daffy Duck, and created a host of other characters, including Pepé Le Pew, Wile E. Coyote, and the Road Runner, bringing an unparalleled talent for comic invention and a flair for creating distinctive, memorable characters to the art of film animation. In a career spanning three decades, Jones directed more than 300 animated films, and was given an Academy Award for Lifetime Achievement. *What's Up, Doc? The Animation Art of Chuck Jones* explores Jones's creative genius, as well as the influences he drew on from the fine arts and popular culture, and the legacy of his work on the field of animation.

Shadows on the Wall: Cameraless Photography from 1851 to Today

Museum of Fine Arts, Houston, TX

Through November 30, 2014

<http://www.mfah.org/exhibitions/shadows-wall-cameraless-photography-1851-today/>

Drawn from the permanent collection of the Museum of Fine Arts, Houston, this exhibit presents 50 evocative images created with light and chemistry but without the use of a camera. Made for science or for art, the photographs on view vary in size from a few inches to 25 feet. The images reflect a range of techniques as visually diverse as the movements of art to which they belong—recording the precise outlines of botanical specimens, the alchemy of the darkroom, or the abstraction of form. Although sometimes simply made, the photographs explore the complex relationship between reality and representation.

Forbidden Games: Surrealist and Modernist Photography

Cleveland Museum of Art, Cleveland, OH

October 19, 2014 – January 11, 2015

<http://www.clevelandart.org>



Photo Eye (Foto-Auge), 1927, printed 1938–40. Anton Stankowski (German, 1906–1998). Cleveland Museum of Art, John L. Severance Fund 2007.122. © Stankowski-Siftung.

In 2007, the Cleveland Museum of Art made a major, transformative acquisition by procuring the Raymond collection of vintage surrealist and modernist prints from the 1920s through the 1940s that reflect the eye in its wild state (*l'œil à l'état sauvage*). Artists from fourteen countries, representing diverse artistic pathways and divergent attitudes toward photography, come together in this collection. This is the first exhibition of this collection, one of the most important holdings of twentieth-century surrealist photography that remained in private hands.

Exhibit Review

Stephen Fletcher

Photographic Archivist

North Carolina Collection

University of North Carolina at Chapel Hill

Fotos y libros, España 1905-1977

Museo Nacional Centro de Arte Reina Sofía,
Madrid

Fotos y libros, España 1905-1977 [Photobooks: Spain 1905–1977] is a five-gallery exhibit at the Museo Nacional Centro de Arte Reina Sofía in Madrid. This engaging exhibition presents a chronological examination of the country's best photography books. (see http://www.museoreinasofia.es/sites/default/files/notas-de-prensa/press_release._photos_books.pdf)

The exhibit uses several techniques to fully utilize the three-dimension gallery space to break the monotony that would



result if the exhibit consisted of only two-page spreads from open books laid flat in display cases:

Pages of photographs removed from books and displayed in total;

Two-page spreads shown in sequence on video displays;

Book contents projected page by page on walls;

Original photographs hung on walls that correspond with books in display cases;



Continued on p. 18

Exhibit Review (CONT.)

An iPad showing reproductions of a book displayed inside a case; and
Multiple copies of same book opened to different pages.

The first gallery features !Quien super esceibir! [!If Only I Knew How to Write!] by Antonio Canovas, published in 1905 both as a photogravure book and a commercially successful set of 20 postcards; Jose Ortiz Eshague's Spaniche Kopfe [Spanish Heads] depicting folk life and costume as its 1934 retitled edition Espana, tipis y trajes (cont.) [Spain: Types and Costumes]; and a serial publication Patronato de Misiones Pedagogicas (1931-1936; see http://es.wikipedia.org/wiki/Misiones_Pedagógicas).

The next gallery focuses on books made during the Spanish Civil War in Madrid, a collective photobook depicting the consequences of war. In addition to the exhibit copy, reproduced pages printed on a thin, slightly off-white paper are mounted directly to the white wall. On the opposite wall hang thirty-two portraits from Forjardos de impero [Empire Builders] published in 1939.

The third gallery, the smallest, contains the few post-war publications that slipped past censors: Momentos by Joaquín del Palacio (1944); Rincones del viejo Madrid (Nocturnos) by Alfonso (see http://www.luminous-lint.com/app/contents/fra/_photographer_alfonso_and_sons_rincones_del_viejo_madrid_01/); and nine original photographs by Francesc Català-Roca from Barcelona (1954, prints made in 2003 posthumously).

The fourth gallery, the largest, holds eight flat display cases containing more than can be listed here. The gallery highlights the publications of Palabra e Imagen [Word and Image]—published by Esther Tusquets and designer Oscar Tusquets, who said their productions “are not art books, they are not photography books, they are not literary works,” but “a new concept.” They produced themed books created by collaborations of photographers, writers, and designers to represent “an idea.” This gallery also displayed several photo essay books from the 1960s, especially Los Sanfermines by Ramón Masats, Barcelona blanc i negre; Costa Bravo Show by Xavier Miserachs; and a one-wall montage of reproduction prints from Nuevas escenas matritenses [New Scenes from Madrid] that were issued as a series called “fotografias al minuto” by Camilo José Cela.

The final gallery singles out 1970s with Punk by Salvador Costa including thirty 8” x 10” framed photographs on the wall opposite the book in a display case shared with Antifemina by Colita. The exhibit ends with Los ultimos dias de Franco of photographed screenshots from video of the Spanish dictator's funeral rites.

As a foreigner it was impossible for me to fully appreciate the subject as a native would, but it was engaging nonetheless. It was also thought provoking; it soon had me speculating on what parallel exhibit might be drawn from books in the North Carolina Collection back home.

Transitions

Anne Cuyler Salsich, Co-editor

After this issue, Liz Ruth-Abramian will be stepping down from her 10+ years of involvement with *Views* in various capacities. She has written articles and reviews, done copyediting, and during my time as editor, she has been the contributing editor for the New in Print section. That job involved bringing to readers information on new titles of interest to archivists working with visual materials, and securing books from publishers for review. As Liz put it so well, “it's time to let someone else have that fun and for me to

work on other things!” We on the Steering Committee want to thank her for her many years of service.

It is also thanks to Liz that we have three reviews in this issue of VM-related sessions at last year's SAA Annual Meeting. Please let us know if this is a feature that you would like to see continue, and if you feel passionate about it, volunteer to coordinate reviewers for next year's sessions.

Continued on p. 19

Transitions (CONT.)

As I take on new responsibilities as a member of the Host Committee for the 2015 Annual Meeting in Cleveland (Cleveland Rocks!), Deborah Rice has agreed to step in as co-editor with me beginning with this issue. Deborah has ably solicited content and edited the Member News section since last March, and I welcome her new partnership with me in managing the newsletter as a whole.

That means that we have openings for two new contributing editors. If you are interested in taking over from Liz for the book reviews section, or from Deborah for the Member News column, we want to hear from you. The previous contributing editors would be happy to provide you with their perspectives on how these projects go. You can reach Liz at lammrl@lamaritimemuseum.org, and Deborah at ai0027@wayne.edu. New ideas are most welcome, so feel free to re-envision these columns in conversation with Deborah.

We thank all past contributing editors, and look forward to welcoming fresh contributing editors for *Views*!

Dear Views Readers Liz Ruth-Abramian “New In Print” Editor

As this is my last “In Print” Column, I’d like to share a few reflections with you. Since sometime in 2003 it has been my pleasure to seek, select and then suggest titles in photography and printing for the purposes of this column. I took its intent to be a special forum for the history of the medium and the singular commentaries available for collecting in libraries and archives. The offerings have changed in that time, from voluminous, to less luminous; nowadays visual acuity and perception are recognized as skills, and more material is being published to augment that inclination. So, the trends during the past decade and my personal biases kept my emphasis on specific themes, and almost nothing escaped this column if its subjects viewed the great cities of the east coast, or the historical development of the west coast.

This predisposition to concentrate on American photographic expression is really just that—to keep track of the breadth of knowledge that characterizes our visually documented

history. I’ve observed that more sophisticated than a reaction like “Wow! Look at that!” (although that’s what compels me to open a book in the first place!) have culminated, so far, in the selection of commentaries in social history, born digital images, digitization, and the technical and historical medium of photography. Of these, why we value certain types of images emerges as a powerful premise for discussing not only history but also cultural and technological trends. And last but not least, I thought that students of visual arts and visual history are in a unique place at this time to benefit from the range of these ideas.

In today’s parlance, when the media carries the message, like Marshall McLuhan’s “the media is the message”, or his later “... is the message”, we respond. The selection of books in this, my last column, ranges from history to commentary and re-viewing, a popular theme that seems to cover all the aspects of what happened before now and what we can see now, if we pay attention and look carefully. The Alexander Gardner photographs, those of Building the 1939 San Francisco World’s Fair, and Jacob Riis’s New York speak today of both art and documentation. Other images, hailing from the not-too-distant past, align clear messages on the photographic art: Radical Practice in the Vietnam War Era, Robert Hirsh’s Transformational Imagemaking, and State of Mind, showcasing California art since 1970. Still more kinds of histories emerge in The Fotographis Bank Austria Collection (with a section on American photographs) and John R. Charlton’s mirror images of Alexander Gardner in Railroad Empire Across the Heartland. David Okuefuna’s The Dawn of the Color Photograph struck me as an important work.

Although the selections in this issue do not cover much about technical aspects of digital images, titles in digital photography have appeared in recent past columns. For those, please go to <http://www.saavms.org> and click on “Views Newsletter” in the menu sidebar. I hope you enjoy the trends in these titles enough to investigate them further, and to reserve a line in your budget for collecting them!

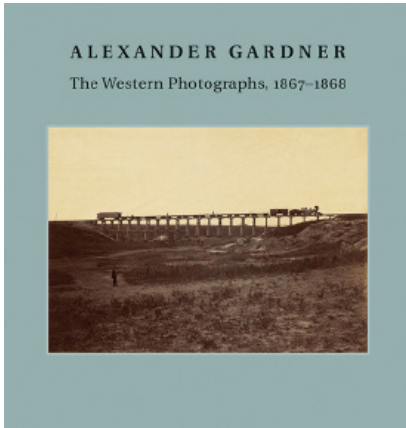
Cheers!
Liz

NEW in Print

Liz Ruth-Abramian

Book Reviews Editor

Los Angeles Maritime Museum

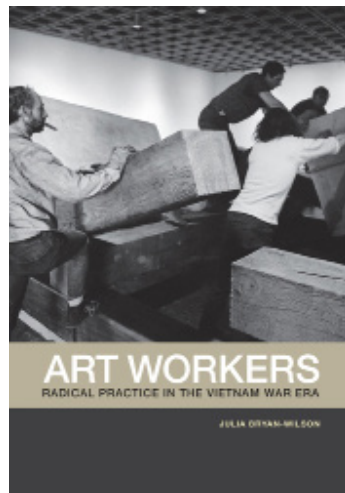


Aspinwall, Jane. Keith F. Davis, preface. Julián Zugazagoitia, foreword. **Alexander Gardner: The Western Photographs, 1867-1868.** New Haven, Conn.: Yale University Press, 2014. 180 p. 275 duotones. Cloth over Board. \$60.00. Available from <http://yalepress.yale.edu/>

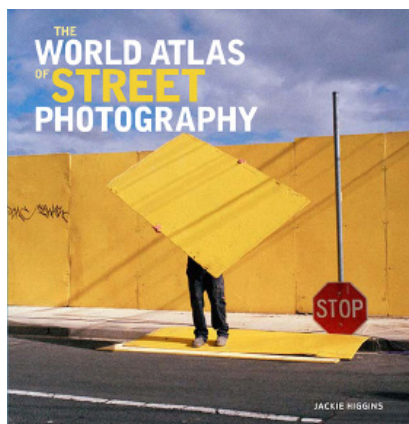


Hirsch, Robert. **Transformational Imagemaking: Handmade Photography Since 1960.** New York: Focal Press, Taylor and Francis Group, 2014. 256 p. \$49.95. Available from <http://www.focalpress.com/books/>

Bryan-Wilson, Julia. **Art Workers: Radical Practice in the Vietnam War Era.** Berkeley, Calif.: University of California Press, February 2011. 294 p. \$33.95. Available from <http://www.ucpress.edu/>



Lewallen, Constance M. and Moss, Karen. Julia Bryan-Wilson and Anne Rorimer, contributors. **State of Mind: New California Art circa 1970.** Berkeley, Calif.: University of California Press, October 2011. 296 p. \$41.95. Available from <http://www.ucpress.edu/>

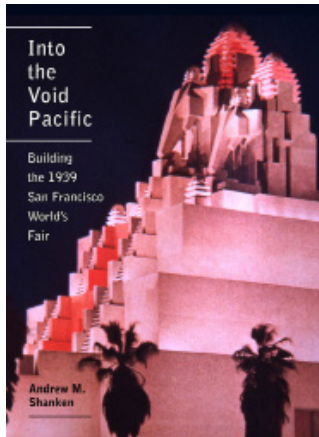


Higgins, Jackie. Max Kozloff, foreword. **The World Atlas of Street Photography.** New Haven, Conn.: Yale University Press, 2014. 400 p. 500 color, 140 b/w illustrations. Cloth. \$45.00. Available from <http://yalepress.yale.edu/>



Okuefuna, David. **The Dawn of the Color Photograph: Albert Kahn's Archives of the Planet.** Princeton, N.J.: Princeton University Press, 2008. 336 p. 370 color illustrations. \$49.50. Available from <http://press.princeton.edu/>

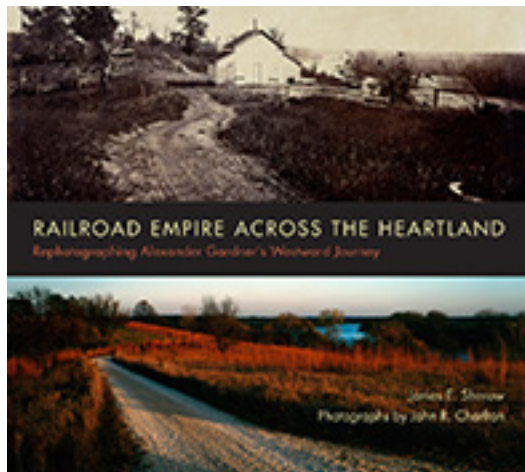
NEW IN PRINT (CONT.)



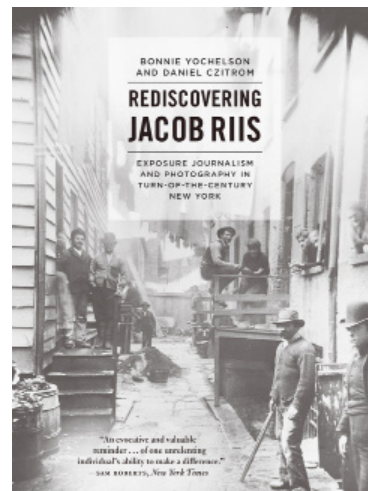
Shanken, Andrew. **Into the Void Pacific: Building the 1939 San Francisco World's Fair.** A Simpson Book in the Humanities. Berkeley, Calif.: University of California Press, January 2015. 248 p. \$60.00. Available from <http://www.ucpress.edu/>



Stooss, Toni, editor. **Focus on Photography: The Fotografis Bank Austria Collection.** Chicago, Illinois: Chicago University Press, 2014. 240 p. 131 duotones. \$49.95. Available from <http://press.uchicago.edu/>



Sherow, James E. John R. Charlton, photographer. **Railroad Empire across the Heartland: Rephotographing Alexander Gardner's Westward Journey.** Albuquerque, New Mexico: University of New Mexico Press, 2014. 224 p. 126 color plates, 33 halftones, 7 maps. \$34.95. Available from <http://www.unmpress.edu>



Yochelson, Bonnie and Daniel Czitrom. **Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York.** Chicago, Illinois: Chicago University Press, 2014. 296 p. 96 halftones. \$18. Available from <http://press.uchicago.edu/>

MEMBER NEWS

Deborah Rice
Walter P. Reuther Library
Wayne State University

Digitization Projects at the Amon Carter Museum of American Art



Representative works from the Artist Archives.

The Amon Carter Museum of American Art has cataloged, digitized, and published online more than 35,000 photographic prints, nitrate negatives, glass negatives, and autochromes from its Artist Archives collections. The Artist Archives photographic collections include the artwork of eight prominent American photographers of the 20th century: Carlotta Corpron (1901–1988), Nell Dorr (1893–1988), Laura Gilpin (1891–1979), Eliot Porter (1901–1990),

Helen Post (1907–1979), Clara Sipprell (1885–1975), Erwin E. Smith (1886–1947), and Karl Struss (1886–1981). The project also created new online collection guides that include biographical information, exhibition history, interpretative information, and finding aids, which can be accessed via cartermuseum.org/collection. This project was made possible by generous funding from National Endowment for the Humanities.

In September, the Amon Carter was also awarded a \$150,000 grant from the Institute of Museum and Library Services for an initiative to digitize records and installation photographs from the museum archives. The project will also repurpose archived digital exhibition records and installation images, and create a web-based resource with cross-referenced collection, exhibition, and artist information. Upon completion in 2016, online visitors will be able to access records for over 650 exhibitions, spanning the museum's entire history.

*Submitted by Jana Hill,
Collection Information and Imaging Manager,
Amon Carter Museum of American Art*

Red Wing Shoe Company Museum Crawl Features the Phil Revoir Collection



Portraits of some of the photographers documented in the Artist Archives.

The Red Wing Shoe Company Museum, overseen by the Corporate Archives, participated in planning and hosting the first annual Red Wing Museum Crawl on May 31–June 1, 2014. The Museum Crawl highlighted the Phil Revoir Collection of photography, ephemera, and memorabilia, which documents the Red Wing area, the Hiawatha Valley of the Mississippi River, and the surrounding communities. A private donor purchased the materials from professional photographer and restoration specialist Phil Revoir for distribution among six historic museums of Red Wing. The Museum Crawl consisted of an exhibit at each historical institution, a passport to collect stamps to enter a drawing, and a sale of surplus and duplicate items from the collection. Hundreds of visitors, including Revoir and his family, made the tour of Red Wing history museums over the weekend.

Continued on p. 23

MEMBER NEWS (CONT.)



In addition to collaborating with local museums to manage the Phil Revoir Collection and to sponsor the Museum Crawl, the Red Wing Shoe Company Museum mounted an exhibit of Revoir's commercial photography from its own Corporate Archives. The Company and its associated tannery, the S.B. Foot Tanning Co., had hired Revoir beginning in 1954 to document manufacturing processes, employees, and events. The exhibit showcases this work, along with several newly acquired pieces from the Phil Revoir Collection that pertain to the history of the companies and to the St. James Hotel in Red Wing. The Red Wing Shoe Company Museum is free and open to the public seven days per week.

*Submitted by Michelle Engel, Archivist,
Red Wing Shoe Company Corporate Archives*

Walter P. Reuther Library Audiovisual Department Adds Staff Member

In June of this year, the Audiovisual Department at the Walter P. Reuther Library, Wayne State University gained a third archivist when Deborah Rice transitioned from another Library department. Ms. Rice has been with the Reuther Library since 2003 when she was hired as the Society of Women Engineers Archivist. In that role, she was responsible for the care and access of a multitude of materials, including a heavily used photographic collection. After five years, she transitioned to Technical Services Archivist where she was largely responsible for the arrangement and description of manuscript and records collections. In that capacity, she focused on updating policy and procedure for audiovisual

material found within those collections, leading to improved access and collection management. Ms. Rice will be building upon these skills by leading the AV department in the processing of its backlog and preservation of its analog collections. She joins her colleagues, Elizabeth Clemens, in supporting use of the Reuther's still image collections and Mary Wallace, in complementing her care of audio and moving image collections. The Library holds over one million photographs and 25,000 films, video, and audio recordings, as well as posters, drawings, and architectural records documenting the history and evolving landscape of the American Labor Movement, metropolitan and urban Detroit, and Wayne State University.

*Submitted by Mary Wallace and Elizabeth Clemens,
Audiovisual Archivists, Walter P. Reuther Library,
Wayne State University*



*Elizabeth Clemens, Deborah Rice, and Mary Wallace
(l to r) in the photographic archives research room at the Reuther Library.*

Massachusetts Archives Announces First Digital Collection in Partnership with Digital Commonwealth

The Massachusetts Archives is pleased to announce that their first digital collection, "Paintings from: *Birds of Massachusetts and Other New England States*", is now available through our partnership with Digital Commonwealth. Illustrations for the work were created by Louis Agassiz Fuertes, an American ornithologist and well-known artist, and, upon the death of Fuertes, by Allan Brooks, ornithologist

Continued on p. 24

MEMBER NEWS (CONT.)



and artist from Canada. Edward Howe Forbush was elected Ornithologist to the State Board of Agriculture in 1894, named State Ornithologist by the state board in 1908, and became director of the Division of Ornithology (Dept. of Agriculture) in 1919. Resolves 1921, c 5 authorized the publication of *Birds of Massachusetts and Other New England States* for the purpose of studying the economic value, geographical distribution, and life history of the birds of New England, with \$8,000 allotted for color illustrations. The series consists of original watercolor and gouache paintings of local birds in their natural habitats. Please reference EN2.01.114x in any requests to the Massachusetts Archives for access to these materials.

Digital Commonwealth is a non-profit collaborative organization that provides resources and services to support the creation, management, and dissemination of cultural heritage materials held by Massachusetts libraries, museums, historical societies, and archives. Digital Commonwealth currently has over 130 member institutions from across the state.

*Submitted by Jennifer Fauxsmith,
Reference Archivist, Massachusetts Archives*

