

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2016

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VISUAL MATERIALS @ 65!

Special Anniversary Edition

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A word about the issue

Our History, and the South, Remembered

We're headed to Atlanta, and as we join our SAA colleagues for sessions, meetings, and memorable dinners, we can be proud to know that we are celebrating 65 years as a visual materials community! Our history is both twisty and fascinating, as all histories are: along its course, it has played an intricate dance with other forces at work in American culture and politics. Here is just one necessarily brief tribute to our first two decades as a community.



CHAIR'S CORNER

As mentioned in March's newsletter, working with an online finding aid and with the essential help of [Kirsten Buvala](#), a wonderful intern at SAA's archives at the University of Wisconsin/Milwaukee, I discovered last winter that our Section's story begins in 1951, with the founding of the SAA Committee of Audio and Visual Records, which had no named chair. In January 1952, a letter was sent on behalf of the SAA Chair inviting Dorothy Barck of the NY Historical Society to serve as chair of a committee that "did not function last year [1951]." (Reminder: you can see a selection of scans kindly supplied by Kirsten on the [VM web site](#).)

After an apparently difficult first year, the Committee benefited from Barck's leadership until 1952, when Hermine Baumhofer, archivist at the US Air Force Central Motion Picture Depository in Dayton, Ohio, accepted the chair. Two members of the committee, which for some time consisted of only five or six members, were also film specialists: [Raymond Fielding](#), on the faculty of film schools at UCLA, USC, University of Iowa, Temple University, University of Houston, and The Florida State University; and Forrest L. Williams of the National Archives. The background of the members of the Committee on Audio

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and Visual Records thus partly explains its strong emphasis on moving image issues, revealed in the Committee's records and online issues of *American Archivist* (although it must be pointed out that in 1956 Minor White from the Eastman House was collaborating with the Committee to publish information on preserving historic photographs).

After 1969, the attention to moving images continued, under the leadership of Committee Chair [Sam Kula](#) (National Film Institute and then National Archives of Canada), who took over after Baumhofer's retirement, joined (among others) by film/media archivists [John Flory](#) of Eastman Kodak, and [John Kuiper](#), then media and film historian and head of the Motion Picture Section of the Library of Congress. In addition, the presence of Owen Bombard, supervisor of the Oral History Section of the Ford Motor Company Archive, and James W. Moore, Director of the Audiovisual Archives Division of the National Archives, meant that an additional locus of energy was given to magnetic media issues. From the online reports and scanned records I have read, photographic collections – not to mention architectural and graphic arts collections – were clearly on somewhat of a back burner during this period!

If one stops to consider the twin cultural phenomena of film and television sweeping through and forever altering American life in the 1950s, the concentration on these media by the newly founded Committee on Audio and Visual records begins to make more sense beyond the influence of its members. Its continuation into the 1960s makes even more sense when you consider the political and societal crises of those decades, beginning with civil rights and going on into the Vietnam War and the free speech and anti-war protest movements: turning points in these confrontations were often triggered by televised footage, such as dogs and police attacking schoolchildren marching in Birmingham, or white mobs confronting sit-in protesters. Still images, such as the photo of a young woman crying out as she knelt over the body of a fellow protester at Kent State, also were catalysts, moving people both to despair and to action.

In Atlanta, the 1966 Summerhill race riots brought images like these to the media - resonating with the terrible events in our



CHAIR'S CORNER

nation this summer, almost exactly 50 years later.

While our Section was taking its first steps, and the civil rights movement under Dr. King gained momentum across the South, archivists at key institutions were collecting and preserving negative rolls and reels of film, and photographs, in addition to documents, to allow for as full a record as possible for future research.

Take, for example, this entry in “News Notes” from *The American Archivist*, Vol.20, No.4, October 1957 (pp.384-398):

Mary Givens Bryan, director of the Georgia Department of Archives and History, is starting an audiovisual section with the purchase of a Bell-Howell film-sound projector and an open file cabinet for film storage. Managing Director Glenn C. Jackson of Station WAGA-TV, Atlanta, has announced a policy whereby the bimonthly film reports of U. S. Senator Herman Talmadge and Georgia's Governor Marvin Griffin will be turned over to Mrs. Bryan after their use on the air. In addition WAGA-TV expects to deposit with Mrs. Bryan's institution some 300 feet, or 90 minutes, of selected newsfilm reports of Georgia events. Some of the 11 other television stations in the State may also be expected to cooperate.

One has to wonder about WAGA's selection process mentioned above, but if it weren't for this pioneering work of Mary Bryan, and subsequent efforts of the staff at the [Georgia Archives](#) (not too far south of Atlanta), footage of the civil rights era such as [these resources from the Attorney General's office](#), including a WAGA 16 mm film, would probably have been completely lost.

The work of preserving images that document protests – as well as every other kind of human activity – continues into the 21st century, and much of the effort comes from Visual Materials Section members. Thanks to archivists, technical experts, and others at the University of Virginia, for example, [thousands of Roanoke, Virginia television station news films](#) and scripts were cataloged and digitized in an ambitious project launched in 2013; those films were used by historian William G. Thomas III for his must-read [research essay](#) on how television media helped shape

local community and national responses to civil rights issues, especially segregation.

And this brings me around again to Atlanta, to our annual meeting on August 4th! [Allen Tullios](#), co-editor of the journal *Southern Spaces*, where William Thomas's article originally appeared in 2004, will speak to the continued role we archivists have in the struggle to represent



all sides of history (in real *and* imagined spaces, as the journal's logo suggests). I hope you'll join your fellow VMS members and other interested SAA attendees as we listen to Allen's perspective as *Southern Spaces* editor, digital projects collaborator, American

Studies professor, and expert in regional music, film, archives, and above all, the documentary impulse. During our brief time in this wonderful city of Atlanta, I hope we can learn more about its most turbulent times – and how people remember and study its past.

The Visual Materials Section has seen a lot in its 65 years, and there is still plenty of road ahead of us if we are to successfully capture and keep safe the historic visual record for future generations. Our work also hasn't gotten any easier – on the contrary! Image streams have progressively become more complex and more vulnerable, prone to disappear from online spaces from one hour to the next. This calls for continuing our efforts to apply all the professional and personal energies as a Section to keep the history stream present for all time. First, we celebrate in Atlanta together!

Warm thanks go to Helena Zinkham for providing some preliminary context to the early SAA Committee members, and for sharing the excitement of discovering more about our historical roots.

Paula Jeannet Mangiafico

David M. Rubenstein Rare Book & Manuscript Library,
Duke University

[For further insight, see also Helena Zinkham's “Our Visual Roots from 1953” in *Views* Volume 3, Number 2, April 1989.]



CHAIR-ELECT'S COLUMN

Greetings from hot and humid Florida. Atlanta will be hot and humid also, but I look forward to seeing all y'all there! We have a great variety of [tours, meet-ups, and meals](#) to look forward to where we can say "hi" to old friends, and welcome new faces. The Business Meeting will have a little business, and a great [speaker](#), so please make time to attend. We are voting (in person) on [bylaws](#) changes that will allow us to vote electronically for any future changes to our bylaws.

Also, please mark your calendars for the Midwinter Meeting sometime in January or February – exact dates to be determined in early Fall. The location will be central Florida (less than an hour from Disney World, if that is an incentive) where it will still be humid, but not as hot!

Please e-mail me with thoughts, ideas or concerns about the Section. I look forward to the coming year and I hope you do, too.

Gerianne Schaad

The Sarah D. and L. Kirk McKay, Jr. Archives
Florida Southern College



VM Section Highlights

Wednesday, August 3

- Collaborative workshop (9am)
More Than Meets the Eye: Negotiating the Landscape of Born-digital Visual Materials

Thursday, August 4

- VM annual meeting (3:30pm)
Election news & section activities
****Bylaws [revision](#) vote ****
Guest speaker Allen Tullos
- VM 65th anniversary dinner party (7pm)!!

Want further information on these and more meet-ups, sessions, tours, and events in Atlanta during the SAA 2016 Conference?

It's all online at the VM Section [website](#).



Detroit News Photograph Collection, Walter P. Reuther Library,
Wayne State University.

History Repeating?

As the SAA annual meeting approaches, the Section votes in new leadership, prepares for the [preconference workshop on born digital visual materials](#), and heightens engagement through its [web site](#) and [social media](#) outlets. And while maintaining this forward momentum, it's important to understand where we've been. Below are a few select columns from past issues, going back 20 years, that demonstrate time-honored section values: active participation from its membership; adaption to demands of the profession; and agile and creative communication. As many of the points made therein seem germane to today's Section, hopefully they serve to not only applaud our recent accomplishments, but perhaps more importantly, to energize future Section endeavors.

political organizations is down dramatically from 15 to 20 years ago. Everyone I know professes to be busier than ever, with no time for anyone or anything. All organizations big and small are dependent on volunteers. How many of us look forward to that wonderful retired man or woman who comes in for half a day a week? SAA needs volunteers, too. The office and its wonderful staff in Chicago provide incredibly valuable services to us as members, yet they're simply the tip of the iceberg. SAA depends on individuals with an interest in the profession and a willingness to DO something for their profession, whether it's as an elected member of Council or a volunteer staffing the information booth at the annual meeting.



[ABOVE] "WWII Women's Volunteer Service Uniforms." Detroit News Photograph Collection, Walter P. Reuther Library, Wayne State University.

Volunteerism and What it All Means

Reprinted from *Views* Volume 10, Number 2, April 1996

A few weeks ago, I was driving home on my third portion of a three-part commute when an All Things Considered segment on volunteerism caught my attention. From it I learned that the number of people willing to and who actually do volunteer for professional, social, civic, and

Many years ago I was the volunteer office assistant to the Executive Secretary of the Maryland Society of Professional Engineers. I distinctly remember a passage in the letter sent to new members: We encourage you to be more than just a name on the membership roster. In other words, if you're going to be a member, be an active member. Back in 1988 the Visual Materials Section had fewer than 80 members. Today the Section's membership has grown to over 350 members. This dramatic growth is due, in large part, to a small group of volunteers who have put their ideas and vision to work for the Section. In the last few years, however, even with the expanded Section membership, it has been increasingly difficult to find individuals willing to work for the betterment of the Section.

In the next few months, the Nominating Committee will be talking to many of you to see if you would be willing to stand for Chair-Elect. The requirements for the position, for all intents and purposes, are minimal: membership in SAA and the Section, a commitment to the Section for two years (one as chair-elect and one as

chair), a willingness to spend perhaps 50 hours over the course of each year (that's an average of an hour a week) to work for the Section. As chair-elect the workload includes three columns for *Views*, some work putting together proposals for the annual meeting, and preparing the Section's three-year plan. As chair, there are similar tasks required, but again, a minimum amount of time. Please consider standing for this important volunteer leadership position. If you're unwilling to make that kind of minimal time commitment, please consider some other ways in which you can aid the Section and its work:

- Read and comment on SAA's report on Sections and Roundtables (see Stephen Fletcher's column)
- Put together a proposal for an annual meeting
- Give a paper or chair a session at an annual meeting
- Send your ideas and comments about the Section to the chair or chair-elect
- Write an article for *Views* (Bob Sink did, unasked, and it's on page 8 of this issue)
- Send exhibition, book, WWW, or other information, even gossip, to *Views*
- Volunteer to work on the Section's bibliography (see Stephen Fletcher's column)
- Put *Views* on your institution's press release mailing list
- Volunteer to highlight your collection for "Collection Snapshot" in *Views*
- Volunteer to do a book review (you get to keep the book!) for *Views*
- Volunteer to sign the petition to establish a moving-image materials roundtable (see Stephen Fletcher's column)
- Vote for effective section leadership when you receive your ballot in the August issue of *Views*
- Attend the annual section meeting
- Bring or send (if you can't come to the meeting) a recently published book to show off at the Book Fair at the annual section meeting
- Stop by to chat with section leadership at the Section's office hours at the annual meeting
- Go on a section-sponsored tour at the annual meeting
- Join SAA and the Section (if you're reading a pirated copy of this newsletter!)

And remember, if you've volunteered to do something, DO IT!

Laurie A. Baty
Views Editor, 1988-2006

[Similar sentiments can also be found in Stephen Cohen's Chair's Column in *Views* Volume 25, Number 1, August 2011.]

From the Chair

Reprinted from *Views* Volume 23, Number 4, October 2009

For the King, yes, of course. But which King? ... Unless we ourselves take a hand now, they'll foist a republic on us. If we want things to stay as they are, things will have to change. Do you understand?

—Tancredi in *The Leopard* by Giuseppe Tomasi di Lampedusa

It is the next to last sentence above that's often quoted from Tomasi di Lampedusa's classic historical novel. It is, however, Tancredi's entire statement to his aristocratic and somewhat oblivious uncle, Prince Fabrizio Corbera, that is more enlightening because it reveals the constancy he desired and hints at what needed to change to maintain that constancy.

The Leopard begins its fictional story in May 1860, coinciding with Francis Frith's actual return from the last of three photographic expeditions to Egypt and Palestine first begun in 1856. In Frith's realm, the wet collodion process had become king, supplanting the daguerreotype and calotype. Today we recognize a new king: Digital Photography. But do we as visual materials archives understand that reality?

As an SAA section, we have been slow, almost reticent, to address the issues that stem from our new "republic." The digital photography revolution is not new. Only a few days ago, October 29th, *The Economist* honored Steve Sasson, the builder of the first digital camera in 1975 (almost 35 years ago) for his invention. When our *Views* editor asked me for a portrait for this column, I almost posed by a large early 20th century studio portrait camera. Instead I symbolically selected a modern view camera equipped with a medium format digital back. Where Frith returned from the Holy Land with hundreds of glass plates, today's photographers return from their shootings with hundreds of megabytes—even hundreds

per image. True, the digital photography revolution was slow to develop, but it has unquestionably been foisted upon us now for at least the past decade, ever since the technology reached the point of practical usability. Over the years, the Visual Materials Section has become relevant to our colleagues and ourselves because we have provided useful and important information about our primary area of concern: photography. Why have we been so slow to tackle the issues of digital photography? We will only revere the old kings? How do we as a section stay relevant? If we want to stay relevant, what do we need to change? That shall be the theme for this year's midwinter meeting, and we'll start by addressing the first issue of SAA's Strategic Priority #1: "Rapidly changing information technologies challenge archival principles, practices, and communication protocols, demanding effective leadership from the archives community to access, capture, and preserve records in all formats."

For us, that primarily (but not exclusively) means digital photography. Do we understand?

Stephen Fletcher
Section Chair, 2009-2010

frontier, with *Views* and our Section's web site being two shining examples. As meeting attendees looked at both of these, however, they were looking a bit dated—not only stylistically, but more importantly, in their functions. A quarterly publication and static Web 1.0 website stand little chance of being relevant in the current realm of Tweets and social networking. The most important revelation that emerged from this year's Midwinter Meeting was the need to converge our best assets, making the web site more informative and interactive, and being able to convey information on a regular basis rather than every few months. As the Section goes forward, you will begin to see this convergence with a newly designed web site based upon the content management system Drupal. Coincidentally, SAA has recently implemented Drupal for its redesigned web site. But as VMers, we want to do more than SAA can currently implement. By pushing the VM web site beyond what SAA headquarters can currently provide, the Visual Materials Section can stay relevant with timely information and interaction, once perhaps more importantly, staying on the frontier.

Stephen Fletcher
Section Chair, 2009-2010

From the Chair

Reprinted from *Views* Volume 24, Number 2, August 2010

Staying Relevant ... from 30,000 feet.

When all else fails, look up . . . or down. I was having the hardest time writing this, my final column as Section Chair, trashing a half dozen attempts. I wanted to talk about the three-year plan and just didn't know where to go with it, getting bogged down in the minutia. Finally, way (way!) past my final deadline it hit me: look at it from 30,000 feet.

The theme for the midwinter meeting was "staying relevant." We discussed many ideas from different perspectives, and many of the specific initiatives can be found in the document now in formation. But when I stepped back from the individual discussions or specific ideas, the overall picture—the view from 30,000 feet—pointed to new emphasis on staying current in order to stay relevant.

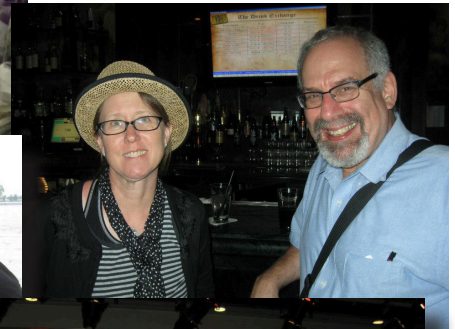
One of our Section's trademarks has been pushing the

Share with your colleagues!

In the same vein as the Gallery ([May, July, and October, 2009](#)) or The Archivist Photographer ([February 2010](#)) sections of past *Views* issues, we invite you to submit [favorite images](#) from your collections, images you've taken yourself, or documentation of the work you do everyday. Contact our social media experts and get involved!



Just some of the cool old equipment in the AV Materials Collection offices at the State Archives of North Carolina, Raleigh, NC! #saavms #nc_archives_photos Photograph and [post](#) by Kim Andersen.



Have photos or video of past VM members, events, or activities? Consider submitting digital copies to any leadership or communications working group member through the end of 2016, for inclusion in an online scrapbook.

[CLOCKWISE FROM TOP]

Lauren Goodley. With Stephen Fletcher, Miriam Meislik Lee, Laurie Baty and Helena Zinkham.

San Diego 2012 meet-up.

Miriam Meislik Lee and John Slate, WWII Museum in New Orleans during SAA Friday night reception.

SAA Visual Materials Section tour group behind the scenes look at some collections in the Louisiana State Museum's permanent storage facility on Chartres St in NOLA!

Breakfast at Cafe D'Or on Ursuline, right across the street from Villa Convento where Laurie Baty and I stayed during all of SAA! L-R: Laurie Baty, Brett Carnell, and new VM member, Nancy from London!

DC 2014: All those meet ups, tour, and delicious dinner brought to you by...Kim Andersen, Laurie Baty, and Lauren Goodley. We're already thinking about next year and can't wait to do it again!

SAA 2013 NOLA: Tony, art curator at the LA State Museum, gives SAA Visual Materials Section tour group a behind the scenes look at some collections in their permanent storage facility on Chartres St in NOLA! Here he unveils a piece of his collection that was packed up with masking tape over the glass when moved after Hurricane Katrina.

[MIDDLE] **Ferry to Algiers** - Me, Laurie Baty, and Lauren Goodley

All images and captions courtesy of Kim Andersen.

A History of *Views*

Views has been an important aspect of the VM Section for just under 30 years. Perusing [past issues](#) gives one a good sense of the evolution of the Section – its priorities, administration, activities, events, membership, and communications. Who were the VM members that made this happen? The below timeline captures just

some of the individuals and milestones associated with the Section's newsletter and larger communications working group. Digging a bit deeper, there follows brief accounts by two past editors' of their respective tenures and how the newsletter reflected the Section at that time.

Timeline

by Anne Salsich, with edits by Laurie Baty and Deborah Rice

1987 First issue (April) by Chair Larry Viskochil, for the Aural and Graphic Records Section.
Consisted of a 1-page photocopied text document.

2 issues that year.

1988 First issue (August) as Visual Materials Section (changed from the Aural and Graphic Records Section).

First issue (December) by Editor Laurie Baty. Southworth & Hawes sun painting chosen as logo.

2 issues that year.

1989 - 2000 Published 3 times a year.

1996 First issue to include photographs.

2001 – 2004 4th issue published every year in June, with election ballots and t-shirt order forms only.

2004 First issue (December) to be distributed only electronically.

2006 Last issue (December) by Editor Laurie Baty.

3 issues that year.

2007 First issue (April) by Editor Martha Mahard.
Alternate version of sun painting used as logo.

3 issues that year.

2008 Last issue (August) by Editor Martha Mahard. Design change, including no use of a logo.

2009 First issue (February) without an editor; guest edited by Stephen Fletcher.
Experimentation with different design.

First issue (May) by Editor Tim Hawkins.

New design using desktop publishing software. Original sun painting icon is back as logo.

- 2011** Last issue (August) by Editor Tim Hawkins (only issue that year). Logo colorized by Hawkins.
- “Parting Shots” column by editor, with lengthy discussion of section identity crisis.
- First Life in the Shop regular photo essay initiated by Anne Salsich, titled “Deena Stryker: Photographs.”
- 2012** First issue (February) by Editor Anne Salsich
- Tim Hawkins becomes communications coordinator.
- Liz Ruth, longtime contributor for New In Print, added as contributing editor.
- Lisa Snider becomes webmaster.
- 2013** Issues back up to 3 per year in 2013.
- Kerri Pfister brought on to do layout (March).
- Hanon Ohayon becomes new Member News contributing editor (July).
- Emily Gonzalez becomes new Exhibitions and Digital Publications contributing editor (November).
- 2014** Deborah Rice becomes new Member news contributing editor (March).
- Deborah Rice becomes co-editor (November).
- Anna Raugalis (Twitter) and Stephanie Caloia (Facebook) become new social media contributors.
- 2015** Last issue (March) by Co-editor Anne Salsich (remains editor for Life in the Shop).
- Eve Neiger becomes new Books contributing editor and redesigns layout for book reviews and new in print sections.
- Elizabeth Clemens becomes new Member news contributing editor.
- Voices from VMCAR debuts.
- First issue (July) by Editor Deborah Rice.
- Rose Chiango becomes new Exhibitions contributing editor (November).
- Kaitlyn Dorsky (Instagram) joins the social media team (November).
- Kim Andersen becomes new communications coordinator and Alan Renga becomes new web master.

Editors' Reflections

Anne Salsich

Associate Archivist, Oberlin College
Views Editor, 2013-2014; Co-editor, 2014-2015

I was one of the first two Members-at-Large, elected in 2010. My first Midwinter meeting was the following February, held at Stephen Cohen's house in the New Haven area. Like then-editor of the newsletter, Tim



Hawkins, I had experience in professional publishing; we had similar ideas about making the newsletter more visual. I offered to edit a new photo essay feature, "Life in the Shop," which debuted in August 2011. That was the only issue that year, and it was becoming clear that Tim needed to get out of the editorship. I volunteered to

take over in 2012, as long as Tim would take a new slot as the Communications Coordinator, to finish up with work he had begun with Lisa Snider on the new website. The enlarged VM Section communications team that we have now is a result of work by the Steering Committee during my years of active service. It was a crucial time for the Section in terms of leadership, newsletter and website design, and social media communication. I had a lot of fun, and after a few years I recruited Deborah Rice from the cadre of sub-editors to step into my shoes, in 2015.

Views is not so much about Section news as it once was; web-based communication is far more expedient for that. As with publishing in general, there is still a place for a Section publication that is primarily print-compliant for several reasons. "Life in the Shop" articles can boost a portfolio and communicate with other members in a way that other media cannot. And I wanted to provide a place for an author to begin with a piece in the newsletter that could be enlarged for publication elsewhere, since visual materials articles are not plentiful in archival literature. It is too soon to tell whether that experiment will bear fruit.

Laurie Baty

Executive Director at National Capital Radio & Television Museum
Views Editor, 1988-2006

My first Section meeting was in 1987. I believe Larry Viskochil from Chicago Historical Society and Andy Anderson from Louisville were two of the primary movers and shakers of the VM Section. Maybe 10 people attended that year – not much fewer than total Section membership.

Larry asked for volunteers to do the newsletter and passed out an example, consisting of a photocopied set of sheets, of what he had in mind. Although at that time I wasn't a member (I was working at NHPRC and was reluctant to join SAA when I was working with grant applications), I was able to volunteer to do the work, beginning with the December 1988 issue. There were no guidelines, no rules, no nothing. I established columns,



set submission guidelines, used the Southworth & Hawes logo (it's so happy and representative of what we do), and thought that we might be able to actually have a newsletter that members were involved with.

That was still the early days of personal computers (I don't think we even had email at that point), so we had to be specific about how items could be submitted. I did lots of retyping in the beginning, and layout was in Word with two columns. The logo and mail frank were cut and pasted onto the heading and hard copy sent to SAA in Chicago for reproduction and mailing. We were limited to 2 sheets of paper, 4 times a year. I immediately went to our Council rep with my ideas and asked for more pages. And, the newsletter just grew. We sold t-shirts at the annual meeting and through the newsletter (thank you Joan Schwartz and Miriam Meislik) to offset the cost of publishing more than our allotment. If I'm not mistaken, we were at about 18 pages when I left the editorship. People submitted items, officers and liaisons were fantastic about getting reports in, publishers

sent me books to be reviewed, and folks reviewed exhibitions.

Under my editorship, we were the first section to: publish a real newsletter (with multiple pages and color) on a regular basis; co-publish (with the Preservation Section) a joint newsletter; and begin electronic editions.

Every year I would tender my resignation to the incoming chair, and every year, the chair would ask me to stay on one more year, which I did, and gladly. When I finally resigned, due to work responsibilities, the Section had grown to over 800 members and we regularly had between

40 and 50 people at Section meetings. We had an active section, a robust, well-regarded newsletter, packed annual section meeting, and cool tee shirts. What more could there be?

[Read past *Views* and see for yourself what it was like! For a complete run, see the newsletter [archive](#) online.]

VM's Anniversary Issue

Deborah Rice
Views Editor

This issue is a compilation of ideas brainstormed at the Midwinter Meeting that are intended to highlight a bit of the Section's past, particularly in regards to its longstanding means of communication - *Views*. My thanks to Anne Salsich, Laurie Baty, and Kim Andersen for their contributions to the issue. And thanks to Laurie and Stephen Fletcher for allowing reprints of

their columns. You may have noticed in recent months several posts on the VM listserv (and notices in this issue) asking for content that may further help illustrate our Section's past: photographs, in particular. You still have a chance! I hope that as you may get ready to meet up with colleagues old and new in Atlanta in a few days, you'll consider sharing some of these. The Communications Group is eager to continue the celebration through the end of the year on social media. It can only be successful with your help!
