

views

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DIGITIZATION ON DEMAND

AND MORE!

page 10

*Chachai Waterfalls.
Rivah. C.D.*



Embracing Change

As we move forward with incorporating the Visual Materials Cataloging and Access Section (VMCAS)

back into the Visual Materials Section, I am continually reminded that change is a good thing. I believe the merger will make us a stronger and more effective section, and that rather than moving backward, we are actually ensuring forward momentum. I've heard tell it was a different environment when VMCAS was created out of VMS to focus on topics that needed more time and attention. But, we have evolved along with the internet, for better or worse, and have changed how we focus our efforts and communicate with members.

I believe the main reasons we are so easily coming back together is the combination of our changed communication and the rather large overlap of our sections. However, I also have to reflect on another important underlying reason – we are all very busy. Each of us experiences, to some degree, the perpetual cycle of doing more with less, including doing more and more with limited time.

We also want to be able to do everything, which can decrease creativity and enjoyment in what we do, and leave us stressed and over-extended. I am certainly guilty of this, but it has been a recurring theme of many conversations with various colleagues. I believe it's these circumstances that led to VMCAS

being unable to create a slate of nominees for this year's election. VMS and other sections in SAA also sometimes struggle with enough volunteers to take on leadership roles.

Visual materials are our area of specialty and our passion in archives, or one of several. It is important to sometimes streamline and re-evaluate how we spend our time, setting aside enough for ourselves and what we truly find rewarding to us professionally. This is not to say we do so in a vacuum. Many of you (we have over 1,000 members) may not think you have what it takes or are far enough along in your career to be part of section steering committees or other activities – not true! Never think your time, work, and collections are not important enough to share.

As members, we make or break our section through how much we engage with each other. Just sharing your ideas, your collections, and presence, in person and online, builds our outreach and engagement with each other. Our importance as a section, and as part of SAA, contributes to our ability to protect our visual heritage. Mentor when you can, and support each other often; we are each other's best resources. I look forward to a productive year for all of us as we create the newest incarnation of the Visual Materials Section.

■ **Sandra Varry**
*Heritage & University Archivist
Florida State University*

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Submissions accepted year round and considered for publication in the next available issue. Visit [Views](#) online for more information.

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Dear Members,

Welcome to the Fall/Winter 2018 issue of Views.

This issue marks two years of the new format and publication schedule. Much like SAA has focused in 2018-2019 on diversity, inclusion, and transparency, *Views* has endeavored to evolve, incorporate new ideas and voices, and foster discussion.

Each issue changes slightly, in content, focus, and perspective, and this one is no exception. For example, **Pixels** delivers thoughts on three very different collections: 19th century portraiture, 20th century press and documentary photography, and 1990s-era zine art, in the context of acquisitions, exhibits, and interpretations/making meaning. And, the **Book Review** returns with helpful insight on a publication you may not find reviewed anywhere else in the archival literature.

We also have a good mix of perspectives throughout the issue, from MLIS students, archivists, and librarians. In particular, **Voices from VMCAS** highlights a public librarian whose interest in visual materials and archival education manifests itself primarily in community outreach and public programming.

Features offers a departure from the last three issues, in the form of a case study on one institution's response to user demand in the era of digitization. Detailing the approach taken by the Getty Research Institute Special Collections, the author outlines their processes and workflows for digitization-on-demand, providing good examples of the types of

collections to which this is applied. The author further explains the impact digitization-on-demand has had on: internal collection management functions, such as accessioning; description, such as catalog records, finding aids, and digital object metadata; and access services, through their digital repository and discovery systems. Sharing technical details of how we each accomplish our work can often be invaluable. If your institution does something similar or is considering it, I invite you to follow the links embedded in the article for further understanding.

Combining contributions from members with different work experiences, on different types of visual collections, and for different purposes makes for interesting reading (and viewing). *Views* is only as good as its contributions. I invite you to make **your** voice heard. As a reminder, content is accepted year-round and slotted in to the next available issue, so don't wait to contact us when inspiration strikes!

I hope you enjoy the issue.

■ **Deborah Rice**, *Editor*



WE'LL JUST ROCK FOR OURSELVES

by Kelly Hanus | Administrative Assistant, Austin History Center, MSIS Candidate, University of North Texas

This past spring, the Austin History Center, Austin Public Library exhibited a selection of photographs that document Austin, Texas's early 1990s lesbian music scene. The photographs are part of a collection that came to the History Center under tragic circumstances – the photographer, Lisa Davis, took her own life at the young age of 32 in 1995. A decade later her friend donated the collection to the history center where it sat in backlog for several years.

At the end of 2017, while assisting on processing the collection, I came to our director with the idea of curating a photo exhibit to showcase her work. The energy in her candid shots is palpable, and during her career as a photojournalist she truly mastered her eye for composition. Davis was a staff photographer for the Associated Press and freelanced for several news and music publications. The exhibit could have centered on a number of different themes, as Davis documented a wide range of Austin's people and events with her photography. Her archive contains over 29,000 images, and the ones that struck me the most were the dynamic and energetic photos of her friends doing what they love – creating music.

These photographs blurred the line between Davis's professional and personal life. She maintained an active presence in the Austin music scene, documenting live shows, encouraging her friends, and offering her photography services for album covers and promotional materials. Several of her images document the live shows and studio sessions

of local female-fronted queer bands. The theme of the exhibit fell into focus with these photographs. One of the bands, Power Snatch, wrote a song titled "No Thanks (We'll Just Rock For Ourselves)" in response to the song "Intellectuals Rocking for Women" by the local all-male band Pocket Fishermen. "We'll Just Rock For Ourselves" was used as the title for the exhibit, which her friends said properly honored Davis' defiance, activism, and love of music.

Davis truly documented the height of that era – before popular lesbian club Chances closed in the late 1990s and people started going separate directions. Near the end of her life, she became active in social justice groups for LGBTQ+ and women's rights. The decision was made to include her images from the 1993 March on Washington for Lesbian, Gay and Bi Equal Rights because activism was ingrained in the local queer music community at large.

There was a general outpouring of appreciation that the city archives chose to spotlight the heyday of Austin's 1990s lesbian music scene.



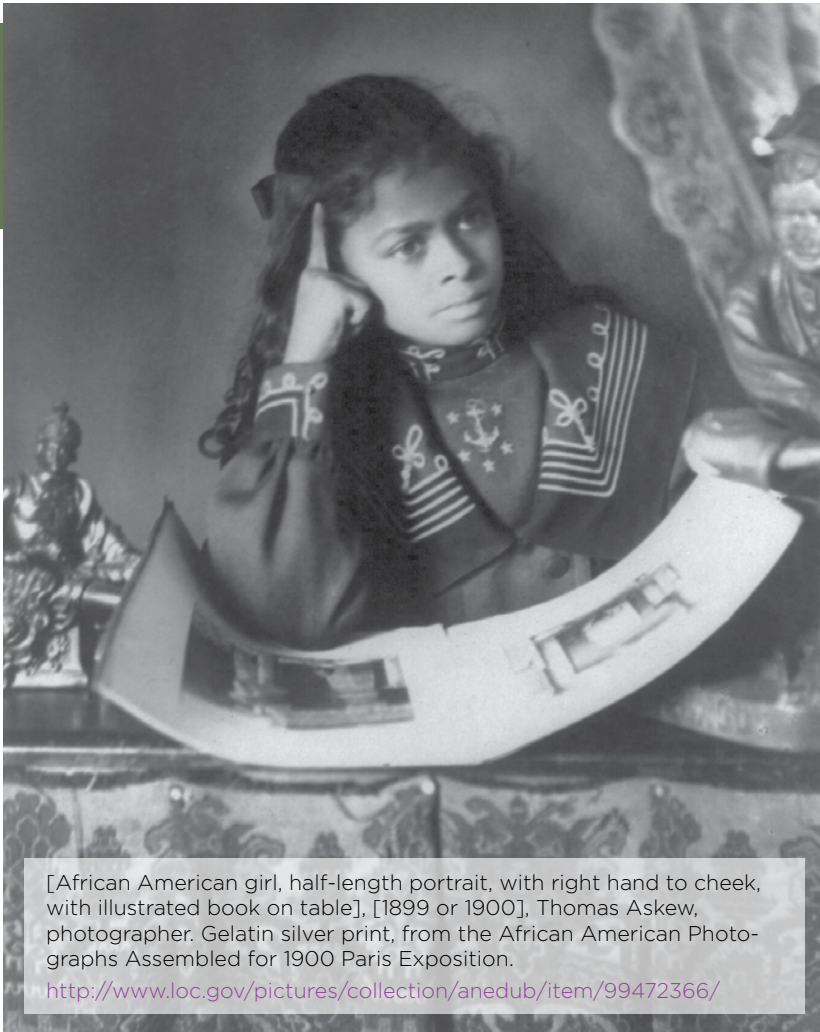


Those who knew Davis were moved to see the work of their friend exhibited all these years later, and to see this lesser discussed local music history displayed in a public venue. There were many laughs, stories, and tears shared at the exhibit's opening reception in April. Lesbian singer-songwriter Gretchen Phillips, who formed many local "lezzie rock" bands of that time, including Meat Joy, Two Nice Girls, and Girls in the Nose, played a solo set at the reception.

Recently, the Austin History Center received a Rescuing Texas History Mini-Grant through the Portal to Texas History at the University of North Texas. Around 200 images (black-and-white negatives, color negatives, and prints) from the collection will be digitized with this grant. The selections primarily document local protests, politics, and of course, music. I am thrilled that Davis's contribution to Austin's story will continue to reach many more people.

All images from the Lisa Davis Photography Archives, Austin History Center, Austin Public Library.

Clockwise left to right: Girls in the Nose filming Breast Exam music video, 1994 [AR.2010.022 (04-50-033)] / Darcee Douglas playing with Power Snatch, undated [AR.2010.022 (07-24-018)] / Jean DuSablón playing with Girls in the Nose, undated [AR.2010.022 (06-08-010)] / Terri Lord playing with Power Snatch, undated [AR.2010.022 (07-24-008)] / Lisa Davis (right) and Jana Birchum at the March on Washington for Lesbian, Gay and Bi Equal Rights, 1993 [AR.2010.022 (07-06-013)]



[African American girl, half-length portrait, with right hand to cheek, with illustrated book on table], [1899 or 1900], Thomas Askew, photographer. Gelatin silver print, from the African American Photographs Assembled for 1900 Paris Exposition.

<http://www.loc.gov/pictures/collection/anedub/item/99472366/>



[Four African American women seated on steps of building at Atlanta University, Georgia], [1899 or 1900], Thomas Askew, photographer. Gelatin silver print, from the African American Photographs Assembled for 1900 Paris Exposition.

<http://www.loc.gov/pictures/collection/anedub/item/95507126/>

LOOKING AT THE LIBRARY THROUGH THE LENS OF

by **Renée Elizabeth Neely** |

Project Archivist, Center for the Study of Slavery and Justice, Brown University

If you're like me, a bit of material from every project I've worked on follows me back to my tiny home office. Recently, I came across a series of images from the digital collections of the Library of Congress Prints and Photographs Online Catalog that I use over and over for research seminars, community talks, and formal presentations. They have had a strong impact across many audiences. If you are already a fan of this extensive archive, then you know how easy it is to get lost browsing its many collections.

African Americans used photography to reclaim their identities and rewrite their historical narratives after slavery. I use images from both the "Liljenquist Family Collection of Civil War Photographs" and the "African American Photographs Assembled for 1900 Paris Exposition" to talk about how photography can be a liberating medium. These collections offer an opportunity to expand our visual literacy by exploring the motivations behind their creation.

A family portrait in the mid-1800s was very expensive. Yet its importance to the sitters justified the cost. Just as we use our smartphones to document our lives today, free and newly freed African Americans used photography as a liberating medium to reclaim their identities as families, soldiers, educators, and laborers. The Liljenquist Family Collection of Civil War Photographs, which was created by the Liljenquist family to honor President Lincoln, contains over 2,500 ambrotypes, tintypes, and cartes de visite of Union and Confederate soldiers. Most

RY OF CONGRESS DIGITAL PHOTOGRAPH COLLECTIONS

LIBERTY AND VISUAL LITERACY

of the portraits of African Americans are unidentified. This is a challenge. But, I have discovered an opportunity to use them as an exercise in visual learning. For example, I ask audiences to stretch their understanding of an image beyond the appearance of things.

The 1900 Exposition Universelle or Paris Exposition was a world's fair themed to celebrate the technologi-

cal and artistic achievements of man from the prior century and into the new. From April to November 1900, it hosted over fifty million people in attendance. Some of the spectacular marvels of the time — the Grande Roue de Paris Ferris wheel, Russian nesting dolls, diesel engines, talking films, escalators, and the telegraph (the first magnetic audio recorder) — were showcased. The Exposition, however, was also rooted

in racial stereotypes and eugenics. The colonial mission of civilizing primitive peoples of Africa played out in exhibits of human zoos and mock villages with staged enactments of perceived cultures. Today, we look in disbelief at these attempts to bolster white superiority at the expense of indigenous cultures.

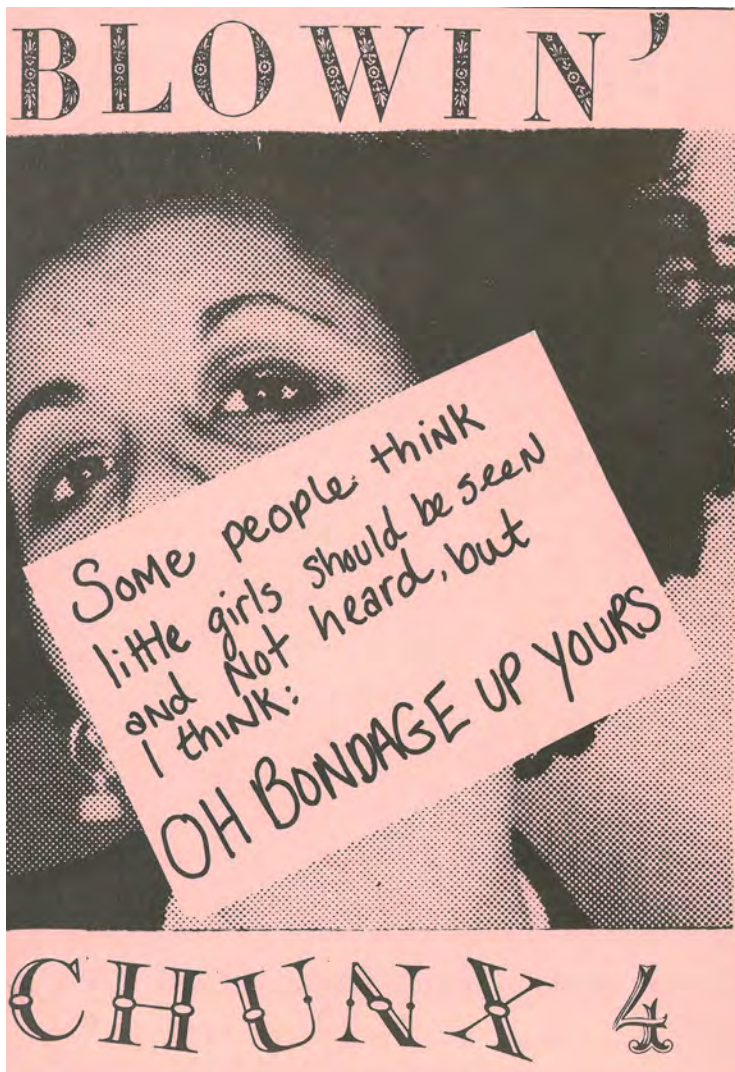
In sharp contrast, was an exhibit created by notable African American figures such as W.E.B. DuBois, Thomas Calloway, and Daniel Murray. They used the Paris Exposition as an opportunity to celebrate African American achievements in education, technology, and labor, following the Civil War and entering the new century. Ironically, their exhibit was segregated from the larger, white, American delegation. The 500 gelatin prints, supporting exhibition materials, and ephemera that currently make up the “African American Photographs Assembled for 1900 Paris Exposition” collection help illustrate the difference between how African Americans saw themselves and how they were viewed (and treated) by others.

Photographs can reach audiences of many backgrounds. They unite us as reflections of our personal aspirations and inspire larger concerns for social justice, history and community. The old saying is still true — a picture is worth a thousand words!



[Unidentified African American soldier in Union uniform with wife and two daughters], [circa 1863-1865]. Quarter-plate ambrotype, from the Liljenquist Family Collection of Civil War Photographs.

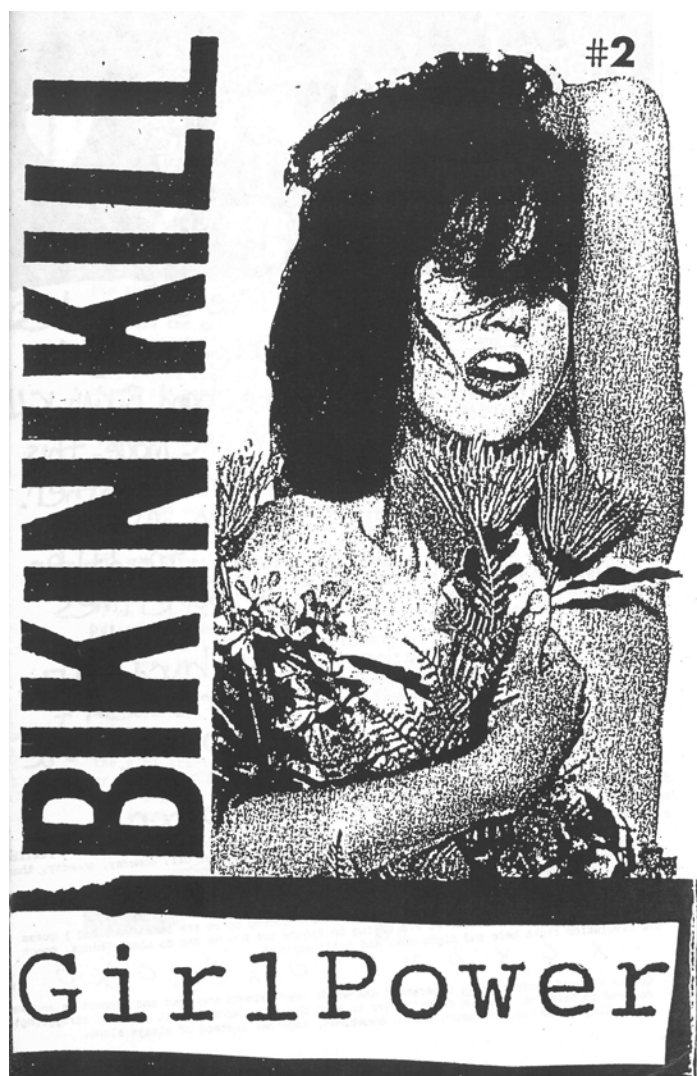
<http://www.loc.gov/pictures/collection/lil/item/2010647216/>



DIY FEMINISM: GRRRL ZINES IN THE THIRD WAVE

During the Fall of 2016, while I was working in the Print Order Unit at the University of Michigan Library, a fateful order fell into my lap. This would inspire me to research and curate my first library exhibit and, more profoundly, spark anew my interest in archival work. The order was for a batch of zines and ephemera, described by the seller as a collection of “riot grrrl” materials. Zines are noncommercial, often homemade publications, usually devoted to specialized and often unconventional subject matter, while “riot grrrl” was a feminist-focused musical and cultural scene, originating out of Olympia, Washington and Washington, D.C. in the early 1990s.

Using materials from the University’s Special Collections Research Center and the Art, Architecture, & Engineering Library, the exhibit highlighted the connection between participatory media and feminism, particularly focusing on the role of zines in Third Wave feminism. My personal interest in feminism and punk culture drove this creation, but I also wanted people to see these materials, to ensure their existence was featured in a library overflowing with thousands of materials and collections. Exhibition is an important aspect of library/archive outreach and engagement, which provides further-reaching accessibility and discovery of collections.



by **Autumn Wetli** | Consultation Coordinator, University of Michigan Library
MLIS student, Wayne State University

While many of the materials I used in this exhibition were part of the new acquisitions I had ordered, I also dug into the catalog to look for similar items that may have been hiding as one-off donations or purchases in Special Collections. Through researching the history of zines and riot grrrl, I was able to place these materials into the greater context of feminist publications. Pulling out grassroots, radical newspapers from the 1960s and sexual health pamphlets from the 1930s, the similarities in issues concerning women through the years became evident.

FROM LEFT TO RIGHT:

Blowin' Chunx, v.4, January 1992 / Sabrina Margarita Alcantara-Tan, Bamboo Girl, no. 8, 1999 / Tobi Vail & Kathleen Hanna, Bikini Kill, no. 1, 1991 / Erika Reinsteint, Fantastic Fanzine, no.3.5, [1992 or 1993?]

The exhibit received positive feedback from staff and patrons, but more than that, it was an extremely fulfilling project that sparked in me a new interest in archiving. While the physical library exhibit was only on view temporarily from December 2017 to January 2018, I created a digital counterpart on Omeka, which lives on and can be viewed here: <https://www.lib.umich.edu/online-exhibits/exhibits/show/grrrlzines>.



DIGITIZATION ON DEMAND

AND MORE!

by Beth Ann Guynn, Special Collections Archivist, The Getty Research Institute

Chachai Waterfalls, Rewah, Views of India Album, between 1857 and 1863.
The Getty Research Institute, Los Angeles, Accession no. 2017.R.35.

Some years ago Special Collections at the Getty Research Institute (GRI) instituted a patron-driven Digitization-on-Demand (DoD) policy to facilitate remote access to collection materials. Categories of materials considered for digitization include books, small-scale archival collections, visual materials, objects and audio/visual materials.

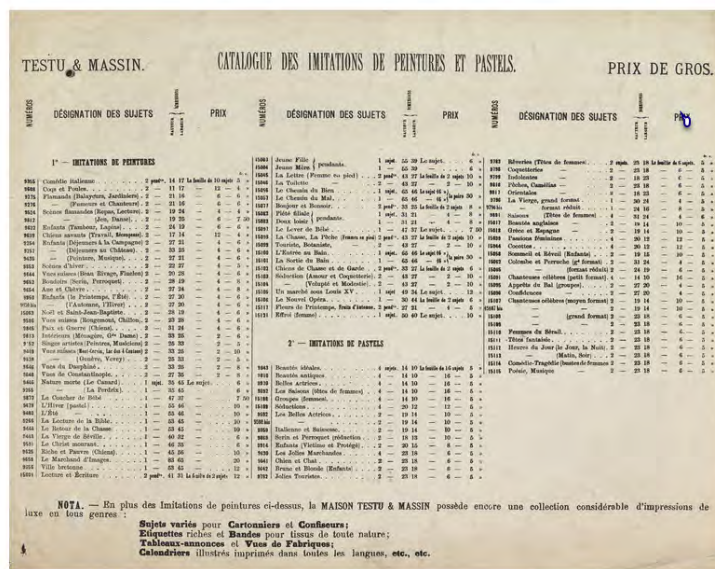
DoD guidelines break these categories into two types of groups, each having their own dedicated request form: “An item that falls under ‘Books’ must be (A) a published book and (B) in the public domain. These items will be accessible in the [Internet Archive](#) and the [Getty Research Portal](#). Any items from Special Collections (such as prints, photographs, manuscripts, or drawings) that do not meet these two requirements are considered part of ‘Collections and Archives.’ These materials may or may not be in the public domain. These items will be preserved in Rosetta and accessible in Primo.” DoD requests can be submitted by staff as well as by external patrons. All requests have a six-to-ten-week turnaround time, and the DoD service is provided free of charge.

Whereas the digitization of large collections is handled on an internal project-level basis, the GRI’s DoD policy has served as the primary impetus for digitizing smaller collections, and sometimes for discrete series or components of larger collections, including fragile and at-risk items. In an effort to provide quicker digital access to more visual materials – specifically rare photographs

and prints – at the turn of the 2018 fiscal year a new archives-driven component was added to the DoD workflow that charges the archivists responsible for accessioning and cataloging incoming acquisitions with initiating DoD requests for any new materials that are readily determined to be in the public domain.

The GRI has an active acquisitions program that includes a wide range of both small and large collections. Prints and photographs acquisitions can range in size from a single item to one or more photograph albums or volumes of bound prints, and from groups of prints and photographs comprising anywhere from a handful of items to over 200 items, and to large, intact collections of several hundred linear feet.

While the total number of acquisitions per medium and the size per collection varies from year to year, twenty-six photographic collections and thirty-five print collections were added to the GRI’s holdings during fiscal year 2018.



online. However, for larger collections of loose items or albums (but still usually containing 100 images or less) an item-level finding aid is now written by the archivist. Since finding aids are uploaded to the OAC and later harvested by WorldCat, writing a finding aid sooner rather than later has the added benefit of adding another, more immediate layer of discovery and access to the GRI's collections. As with MARC records, finding aids contain digital objects linking to the images [Figure 3]. During the last fiscal year, seven finding aids for photographic collections were created as a result of the new acquisitions DoD initiative.

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Once the archivist assesses a new collection and determines that a DoD request should be submitted, the next step in the new acquisitions DoD workflow is to create metadata that can be repurposed as a shot list for digitization. This step often represents an added work component, since the creation of granular metadata is not necessarily part of the routine cataloging workflow for incoming acquisitions. Creation of metadata is accomplished in one of two ways, depending on the size of the collection. As part of our existing practice for collections of approximately twelve or fewer items, a 505 Formatted Contents Note is routinely added to the full-level MARC record when it is initially created. For single-item collections the collection title in the MARC 245 field is used, and no additional metadata needs to be created. [See an example](#)

regarded as successful and not unduly taxing on the archivists' workloads.

As of this writing the number of hits per collection has ranged from one to thirty-one views.

The top results go to accession numbers 2017.PR.18, Illustrated price list of the lithographs offered at the Vienna International Exhibition of 1873, a two-sided single-item print acquisition that garnered thirty-one hits [Figure 1], and 2017.R.7, Photographs of displays in Empress Eugenie's Musée chinois at Fontainebleau, which received twenty-nine hits [Figure 2].

While these numbers may seem at first glance to be rather low, in fact the bulk of the images was only deposited during May and June 2018, and have thus only been publicly available for the last three months. As time goes on we can only expect the number of hits to increase.

Finally, the archivist-driven DoD initiative has provided moments to reflect on other types of digitization requests that occur within GRI programs and to ask whether there are additional ways in which more materials can be



Figure 2. Ambrose Richebourg, Paintings, calligraphies and other items on display at the Musée chinois.

publically served. Imaging resulting from exhibition requests, whether for the creation of facsimiles or for use in websites, publications and ephemera or publicity are not automatically linked to MARC records, although they are available for internal use through the Getty's Media

Management system. Following the example of the new acquisitions DoD workflow, a few simple steps could be added to such image requests to earmark digitized materials that can readily be added to the public catalog.

Primo is the GRI's web-based integrated library discovery system that provides a single front end for the library catalog, digital resources, and licensed/subscription resources. **Rosetta** is the GRI's digital collection repository for total life-cycle management of digital objects.

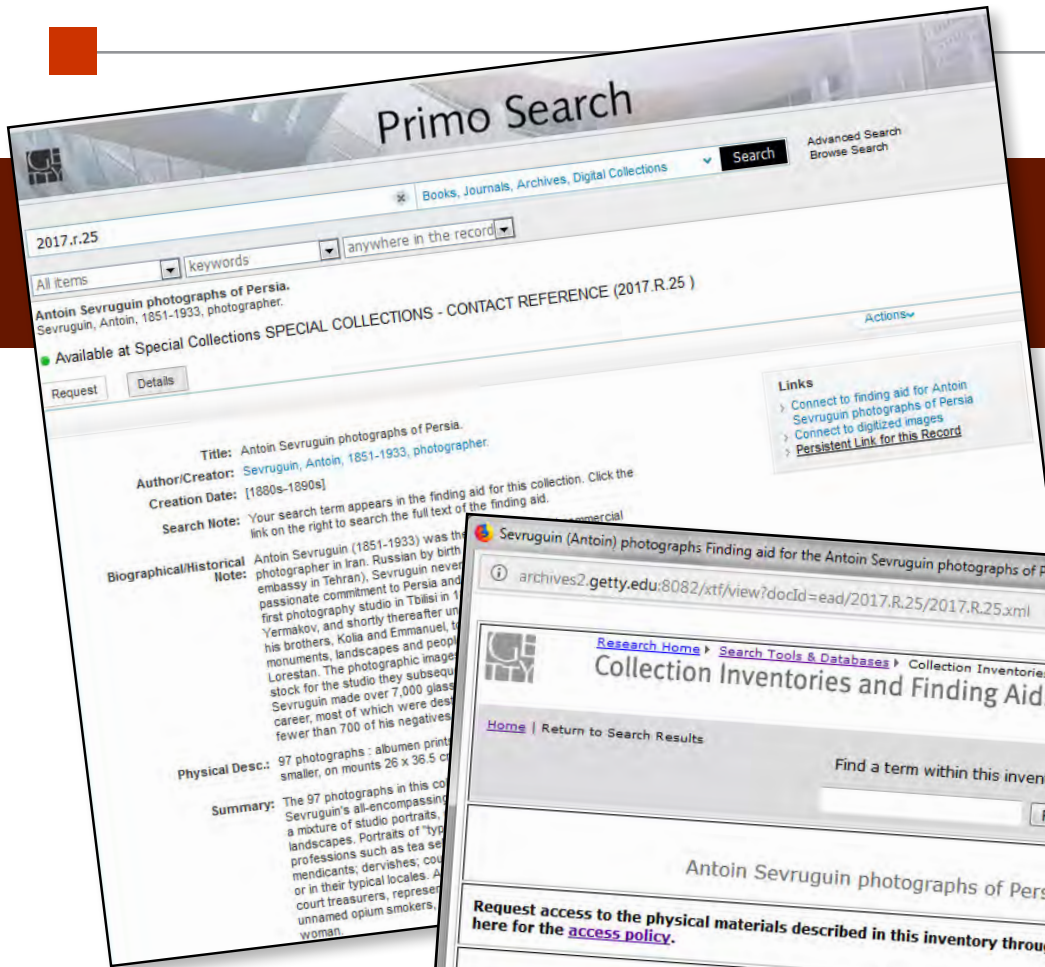
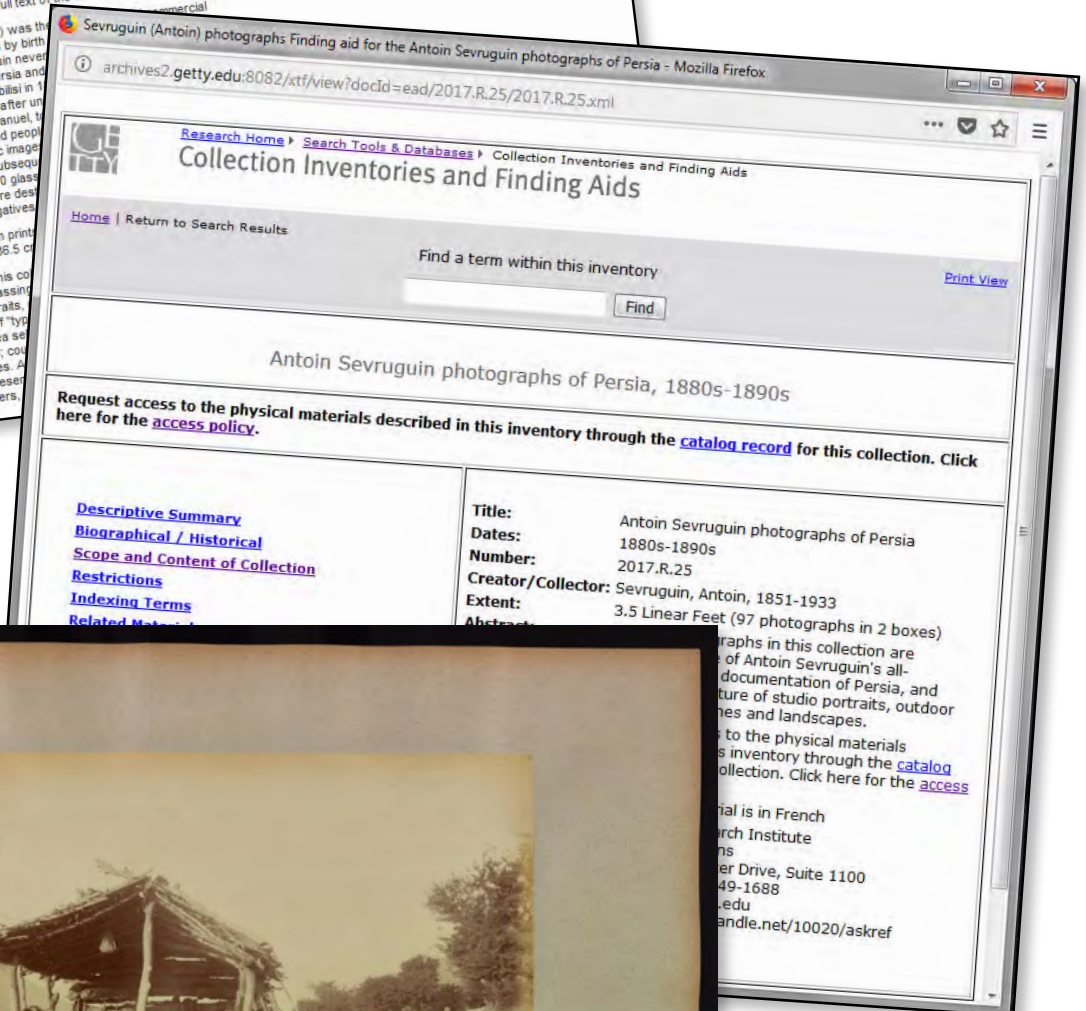


Figure 3. MARC record in Primo for the Antoin Sevruguin photographs of Persia, showing links to the collection's finding aid and digitized images in Rosetta.





See the world as Warhol did

through Stanford University's Cantor Arts Center's [digital project](#) and the exhibit [Contact Warhol: Photography Without End](#), open through January 6, 2019. The Center's collection represents the complete range of Warhol's black-and-white photographic practice from 1976 until his unexpected death in 1987.

Credit: Andy Warhol, Detail from Contact Sheet [Photo shoot with Andy Warhol with shadow] (1986). © The Andy Warhol Foundation for the Visual Arts, Inc.



Now available online:

[Is This Permanence: Preservation of Born-digital Artists' Archives](#)

Last spring's fascinating symposium explores the challenges of born-digital preservation and artists' archives.

On display until 1.27.2019

Camera Work:

American Photography of the Early 20th Century



Explore images from the permanent collection of the Fralin Museum of Art originally published in the legendary publication *Camera Work*.

Credit: Alfred Stieglitz, *American*, 1946-1964. *The Steerage*, 1907.

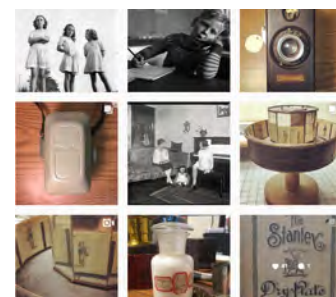
Go back to school!



Embarking on its fourth edition at the Netherlands Institute for Sound and Vision from January 15-18, 2019. The [four-day training](#) lends students the practical knowledge to design and implement a preservation plan for their audiovisual collections.

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read



[Discoveries in the Photo Archive blog](#)



@consdiaries

Do you find the thought of historical works being repaired and cleaned strangely exciting? Get your fix with the *Conservation Diaries*, a new Twitter account sharing the day-to-day work of conservators in libraries, museums, and archives throughout Great Britain.

2017 Paris Photo Fair PhotoBook Award Winners:

FIRST PHOTOBOOK PRIZE**Monsanto: A Photographic Investigation**

by Mathieu Asselin

“Mathieu Asselin’s *Monsanto* is a serious, ambitious work of investigative storytelling—one that tracks its subject’s past, present, and possible future. The project unfolds along several interlocking tracks, including one that sets forth the various ways in which the Monsanto biotechnology corporation has sold its story of “better living through chemistry,” in addition to others that trace the byproducts and often underreported long-term risks of many of its products, from Agent Orange to PCB coolants and GMO crops. “This book is stuffed full of carefully researched case studies, archival materials, QR codes that link to related videos, and the photographer’s own photographs that track the sites and people impacted by Monsanto’s activities over the years,” states Lesley A. Martin.”



Hardcover, 148 pages - Kettler Verlag - October 2017 - €55. Currently unavailable. [Read an interview](#) with the author.

PHOTOBOOK OF THE YEAR PRIZE**Museum Bhavan** By Dayania Singh

“Dayanita Singh’s *Museum Bhavan*, a beautiful, multivolume boxed set of nine intimate leporello books, is a marriage of photography’s two major formats: book and exhibition. Each enclosed book features a typology of tri-tone images printed slightly larger than the original 6-by-6 negatives. Singh conceives of *Museum Bhavan* as miniature traveling exhibitions—including her series *Printing Press Museum*, *Museum of Vitrines*, and *Little Ladies*

Museum. Christoph Wiesner connects the concept to Marcel Duchamp’s “*La Boîte-en-valise*” (Box in a suitcase), which replicates the artist’s own work as a traveling object; we also find in Singh’s photographs self-referential gestures to the book form and other modes of presentation—images of printing presses and overstuffed library shelves. A text booklet featured inside contains an essay by Aveek Sen and a pragmatic conversation about bookmaking with Gerhard Steidl.”

Softcover, 298 pages - Steidl - 2017 - €98. Available at stiedl.de.

PHOTOGRAPHY CATALOGUE OF THE YEAR PRIZE**New Realities: Photography in the 19th Century**

by Mattie Bloom and Hans Rooseboom

“In many ways, this book is the classic collection catalogue: a survey of more than four hundred prints, objects, and early photobooks drawn from the Rijksmuseum’s photographic holdings from the nineteenth century. In the hands of rock-star designer Irma Boom, a potentially fusty topic is made enticingly new—a seductive container for a series of arguments convincingly made by the museum’s curators and other contributors about the material’s richness and endless potential for rediscovery. The book opens (including its cover) and closes with suites of stunning, full-bleed reproductions of blueprint photographs from Anna Atkins’s *Photographs of British Algae*. This sets the stage for one surprising selection after another—images drawn from the social and applied history of the medium as well as from the purely art historical.”

Hardcover, 340 pages - NAI010 Publishers/Rijksmuseum - 2017 - \$53. Out of print.



PHOTOGRAPHY



HISTORICAL ANTHOLOGY

Picture Industry: A Provisional History of the Technical Image (1844-2017)

by Giorgio Agamben, Ariella Azoulay, Roland Barthes, Walead Beshty

“Proposing an alternative history of the optical image, *Picture Industry* explores the materiality of images and the technologies that govern their reception. Spanning from the late 19th century to the present with images produced for scientific and artistic contexts, this volume includes the work of more than 70 artists and practitioners. But this is not a typical exhibition catalog; it goes beyond the exhibition, presenting an anthology of

texts that reveal the range of methodological approaches to the world of images. *Picture Industry* brings together essays by, among others, Giorgio Agamben, Cory Arcangel, Ariella Azoulay, Roland Barthes, Georges Bataille, Jean Baudrillard, Ericka Beckman, Walter Benjamin, Thomas A. Edison, Harun Farocki, Vilém Flusser, Erwin Panofsky, Seth Price, Siegfried Kracauer, Rosalind Krauss, Bruno Latour, Etienne-Jules Marey, Martha Rosler, William Henry Fox Talbot, Alan Turing, and many others.”

Paperback, 608 pages - JRP| Ringier - May 2018 - Forthcoming in the U.S., November 2018.

book review

AMY K. DEFALCO LIPPERT. *CONSUMING IDENTITIES: VISUAL CULTURE IN NINETEENTH-CENTURY SAN FRANCISCO*

Oxford: Oxford University Press, 2018

Reviewed by: James Eason, U.C. Berkeley

In *Consuming Identities*, Amy Lippert explores the transformative effect of new image production technologies on 19th century society through the lens of San Francisco and the gold rush. California became the subject of intense international attention in 1849 and for years drew fortune-seekers from around the world. This created unprecedented popular demand for imagery of the remote land that drew so many thousands so far from home and kin. In this scholarly volume Professor Lippert, of the University of Chicago, explores this phenomenon and examines print and photographic media and the narratives they told about the place, and the men and women who came to

it. Its analysis extends from the gold rush through the third quarter of the nineteenth century and a bit beyond. Individual stories, as well as the stories of evolving image technologies and markets, are all couched in the author’s assertion that the new reproducibility of imagery achieved by the mid-19th century was as profoundly transformative to all of society as print (through movable type) had been in the 15th century. “If print, as Francis Bacon believed, ‘changed the appearance and state of the world,’ what did reproducibility and dissemination of the visual image do?”

Examining lithographically illustrated lettersheets and other mass-pro-

duced imagery, the author observes that they were a medium “through which a collective sense of identity took shape in early San Francisco.” She gives considerable attention to the “miner archetype,” and how young American immigrants assumed this identity by sending such illustrations home, associating the images with their own narratives. The text of letters home combined with mass-produced pictures or with personal daguerreotype portraits provide concrete evidence of the power of imagery and the self-reflection it evoked. Gold rush portraiture was frequently a document of personal transformation, at least in appearance, and provided contrasts

between the values of home and frontier life. Lippert's work explicitly sets out to "explore the manifold ways in which the verbal and visual intersected" and formed a "dialectic that demonstrates the futility of treating the realms as distinct categories." Letters, memoirs, and periodicals of the day enable a rich assessment of images and the roles they served for their creators and recipients. The most exciting examples are those in which image and text have been preserved in tandem, continuing to illuminate one another.

Consuming Identities is arranged in thematic chapters. The author examines the popular form of the mass-produced pictorial lettersheet, as well as the daguerreotype portrait and its roles as a surrogate for distant loved ones and a document of transformative participation in the great historic event that was the gold rush. She also comments on the photographic business, in an exploration of "the visual economy" of San Francisco that touches upon Asian practitioners and customers as well as white European-American photographers; along the way she discusses competition among photographers and marketing based on conceptions of the "genuine" and accurate. The new role of the photograph in the human life cycle is explored as a marker of births, courtship, marriage, death, and as a surrogate for the absent – and as a personalized symbol of cultural values.

A fascinating (if not titillating) chapter discusses erotic, or merely suggestive, imagery in the culturally diverse and bachelor-heavy boom town that was San Francisco. Evidence for this trade is rare in extant examples, but is found

in the narratives of those visiting gambling halls or "cafés-chantants" who commented upon the paintings displayed, or in records of legislation and prosecutions for sale of imagery deemed obscene. The press often reported such cases, as in the surprising example of a Boston magazine report that San Franciscan "photographists are under arrest for attaching the faces of visitors and respectable ladies to the bodies of abandoned females who make a business of posturing for indecent pictures"!

The final two chapters in Lippert's work are examinations of the impact of new visual media on crime and criminal infamy as well as the emergence of modern celebrity culture. She presents popular imagery of San Francisco's early Committees of Vigilance, and examples of early use of mug shots or "rogues galleries" in law enforcement. San Francisco also was an epicenter of celebrity culture, as it was a hub of theater and musical entertainment. Lippert points out that "with the gold rush San Francisco almost instantaneously became an important stop for a host of international entertainment tours that expanded well beyond the Atlantic world" and that celebrity was a "cultural phenomenon... intrinsically linked with... transnational exchange networks." With California being the most rapidly growing American theater market of the 1850s, San Francisco provides a rich case study in the booming business of celebrity portraiture, and in the ubiquity of promotional imagery.

At 416 pages, *Consuming Identities* provides a wealth of information and insights to many aspects of American visual culture in the nineteenth centu-

ry. The end notes are voluminous and rich, and the bibliography of primary sources is extensive. As a lengthy university press book, it is understandably not lavishly illustrated. Its approximately fifty images are half-tones of modest size, but accurately described, cited, and fully discussed. However, supplemental illustrations, indicated by icons within the book's text, are provided on a website (www.consumingidentities.com), with links back to the repositories that hold the originals. The text is also available as an e-book for Kindle, which is a convenience when navigating between text and note, although the extra-illustrated website is not linked within the e-book text.

Consuming Identities is a substantive academic work that demonstrates the numerous ways that San Francisco's visual history affords unique insights into the creation and consumption of imagery at a time when individual and collective engagement with images was revolutionized. In it, Lippert repeatedly touches on themes of "true likenesses" and perceived connections between outward appearance and inner personality, photo portraiture as self-expression and as an aspect of individualism and "new conceptions of self," portraits as surrogates for loved ones and as objects creating "virtual intimacy", imagery's place in the development of a culture of public voyeurism, and how visual images came to embody "the displaced interpersonal connections, emotional, gratification, and sentimentality of the capitalist era." In addition to these social and psychological themes, the book engages the reader with personal stories and historical anecdotes woven throughout.

voices from vmcas



Miriam Kashem is a Miami native who works for the Miami-Dade Public Library System. Ms. Kashem is from a biracial family and is half-Italian and half-Bangladeshi. She holds Bachelor's Degrees in History and English from Florida International University and Master's Degrees in Library and Information Science (with a concentration in Archive Management) and History from Simmons College. Ms. Kashem has professional experience as a film festival theater manager and as a graduate teaching assistant.

She currently serves as the Young Adult Librarian at Miami Beach Regional Library, which is part of the Miami-Dade Public Library System. Her responsibilities include answering reference questions, developing programming for teenagers in the library, performing outreach events to encourage library attendance and library card registration, ordering books for the Young Adult department, and creating interesting and educational displays for the library.

by Ashley Levine

Visual Materials Cataloging & Access Section Chair

What drew you to study archives and library science?

I have always loved and been drawn to historical materials and what we can learn from them. I joined my middle school's reading club in sixth grade, where part of club duties was shelving books in the library and helping set up displays. Knowing you could do that as a job always seemed amazing to me.

I love helping people discover new and old materials and finding the answers they need in them. Studying archives and library science always seemed attractive to me.

Can you describe your day-to-day at the Miami Beach Regional Library?

Working in Miami Beach, even in a library, I can honestly say there is no 'typical' day! My day usually starts by checking in newspapers, fixing book displays before the library opens, and pulling items that have been requested from other branches in the library system.

Once we open to the public, I alternate between working at the adult and the children's/teen reference desks, locating books for school projects and personal reading, helping someone remember 'that author they heard of a couple of years ago,' and leading teen programs. A couple of times a week we have tourists come in to ask for local recommendations and to browse the library while they cool off. It's a juggling act, but with great coworkers, we manage to keep all the balls up in the air.

What projects are particularly meaningful to you?

The projects that are most meaningful are the ones where I get to collaborate with coworkers in creating something that everyone can enjoy. I love creating displays for Banned Books Week and highlighting freedom of speech and literacy. Libraries are one of the few democratic public spaces we have in our society, and I take every opportunity to express that in programming or library materials.

Have you had the opportunity to integrate personal and professional interests in your work? How so?

Absolutely! I am lucky to have a supportive supervisor and manager that allow me the freedom to create programs that reflect my personal interests.

I have had the opportunity to use my background in history and film studies to create a roleplay program for Women's History Month in March and one for gothic horror literature in October. In March, I get to dress as historical female figures and talk to young patrons about how that woman changed the world for the better. It's great to interact with young patrons and watch them ask historical questions. They're learning, but they don't realize it!

In October, my coworker and I dress as authors and literary figures from Gothic horror literature. Much of the scary movies and books we enjoy today have their foundation in that period and it is fun to give patrons a friendly scare and teach them at the same time. We also give out goodies related to the books we talk about.

How do visual materials factor in your work at the Miami Beach Regional Library? Do you have the opportunity to work with archival materials?

Visual materials help attract patrons to the library. We are very visual creatures, so I try to create displays that attract attention. I have developed somewhat of a 'reputation' for creating elaborate visual displays for various themes - like creating silhouettes of famous figures for Black History Month, suspending large wrapped boxes from air vents for the holiday season (with permission), or removing books from a large section of the Young Adult collection during Banned Books Week (which certainly started a conversation about censorship, as intended!).

I also had a weekly game where young patrons could win prizes for identifying historical photographs and answering questions about them. Many of them were surprised to learn that they could relate to famous photographs – like the scenes from Woodstock in 1969, or the photographs of teenagers peacefully protesting during the Civil Rights Era.

As I work in a public library, I do not get to work with archival materials as much as I would like to, but Miami Beach Regional Library does have a collection of materials, a great deal of it visual, related to Miami Beach and Florida history from the early to mid-twentieth century. The collection is accessible to patrons and library visitors to learn about local history and see how the city has changed in a short period of time. I also refer

patrons to museums with historical collections available for research purposes, and with my background in archive management, I can better assist them in accessing the sources they need.

What do you envision for the future of the Young Adult collection at the Miami Beach Regional Library?

My goal for the Young Adult collection is to acquire materials that are diverse and inclusive. I purchase materials that reflect the varied backgrounds of the patrons that use them. I like to focus on books that have LGBTQ narrators, characters of minority backgrounds, and international authors sharing their own culture with a large audience. This can include a historical fiction series that retells the Second World War with women as front line soldiers, an Afropolitan science fiction work about a young girl who discovers her superpowers and has to save the world, an autobiography of someone who struggles with Obsessive Compulsive Disorder, and a romantic comedy where a young LGBTQ teen agonizes over the prom. Literature, and all arts, can help us empathize with people from different communities, and also show us that despite differences, we have more in common than we realize. I hope the teenagers that come to the library can see themselves reflected in the collection materials.

What advice would you give to prospective Young Adult Librarians studying archives and library sciences?

Wow, I've never been in a position to give advice.

For those looking to work with children and young adults in public or academic libraries, the best advice I can give is to listen to your patrons. Instead of telling a child or teenager what they need, talk to them and start a conversation. No one liked being talked down to when they were young, so we shouldn't do it ourselves now that we are older hand have a position of some authority. Once young library patrons see that you communicate with them as an equal, they are more likely to continue utilizing library resources as they get older.

To those studying archive management, I will pass along the best advice I was given, which was to respect the materials you are working with. I consider it a privilege to work with unique and rare materials, and when the materials are properly cared for, you can better use them to assist the audience your institution serves.