



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

March 2013

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### Editors' Note:

The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to [saavms.org](http://saavms.org) for additional information.



Participants (some more than once!) at the Midwinter meeting in Dallas, TX  
Composite panorama by Stephen Fletcher (2nd from right)

## CHAIR'S CORNER

**Brett Carnell**

Prints and Photographs Division, Library of Congress

The Section's midwinter meeting is always so energizing. Just as I am tiring of the cold and sunless winter the meeting comes along and the lively discussions leave me with a sense of purpose that washes me into spring. First, I want to thank John Slate for organizing such a wonderful midwinter meeting. Despite being three days away from fatherhood, with twins on the way no less, John was the epitome of Texas hospitality. Thanks also go to Ann and Joe Gaspari who graciously provided their lovely home for the meeting. The comfortable surroundings were conducive to a productive meeting.

So why is the midwinter meeting such a big deal to me? It is an effective way for the Section's steering committee, along with interested members, to plan for the coming year. In a relaxed, informal setting section members come together to set priorities, assign tasks and try to envision and direct the future of our profession. In a combination of scheduled meetings, table talk over meals, and late night "brainstorming sessions," a group of professionals try to anticipate the needs of the entire section and decide how to best address those needs.

We spent a lot of time discussing how best to communicate with and among section members. We hope to eventually bring more interactivity to our website and we approved a new Facebook page, open for posting by anyone. Please "like" us at -- <https://www.facebook.com/saavms>. Another new thing -- we will have liaisons from each of the regional archives groups. These liaisons will help keep us posted about what is going on in their various VM realms.

*Continued on Page 2*

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

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## CHAIR'S CORNER (CONT.)

Brett Carnell

This year we continued discussions about addressing the need for guidelines for archiving born-digital visual material, and decided to develop tip sheets on best practices. We developed criteria for creating tip sheets for a variety of topics related to born-digital material. Soon we should have an example of a tip sheet for you to review; this example will serve as a template for other tip sheets.

These will initially focus on the bare-bone basics but will hopefully serve as an entry point for in-depth learning. Ricky Punzalan, who recently received his PhD from the University of Wisconsin and is now a professor at the University of Maryland has agreed to chair the section's Education Working Group. The group will survey the VM training landscape to identify where we may have gaps and recommend ways to better meet the training needs of the archives profession.

We also planned an exciting VM Section meeting and associated events for the SAA annual meeting in New Orleans in August. I'm looking forward to seeing as many of you as possible there. We hope to have a dynamic speaker and interesting break-out sessions at the meeting. Kim Andersen has organized a committee and they are already hard at work on arranging a variety of social networking opportunities that embrace the good-times spirit of New Orleans. *Laissez les bons temps rouler!* ✱





## Visual Materials Section Events in the Works for New Orleans

The Visual Materials Section would like to encourage all members and VM-curious friends and colleagues to join us for any or all of the fun events in the works for the 2013 conference in New Orleans. The local arrangements committee is working on “behind the scenes” museum tours, informal breakfasts, lunches and dinners, the traditional Section Dinner to be held Thursday, Aug. 15, a reception and party, a ferry to Algiers for lunch, and a Zephyrs baseball game!

More details, more specific times, and sign-up information will be made available on the VM website in the near future. If anyone has any questions, please contact Kim Andersen ([kim.andersen@ncdcr.gov](mailto:kim.andersen@ncdcr.gov)) or Laurie Baty ([lauriebaty@gmail.com](mailto:lauriebaty@gmail.com)) and, to reiterate the Chair’s sentiments, laissez les bon temps rouler!!! \*



### Visual Materials Section Annual Meeting

Thursday, August 15  
3:30 pm – 5:30 pm

## NEW CHAIR OF THE EDUCATION WORKING GROUP



Ricardo “Ricky” Laquilac Punzalan, a recent PhD grad from the University of Michigan who is now a professor in the archives program at the University of Maryland, has agreed to chair the Education Working Group. He will carry out the basic agenda we sketched out at the mid-winter meeting -- to head an informal survey to see what VM classes are being offered and identify any potential gaps. Ricky has lots of other exciting ideas that he may propose for the working group. The Section is incredibly fortunate to have Ricky working with us.

“I’m happy to be part of the Visual Materials Section, specifically its Education Working Group. These are exciting times for image collections and I wish to help the Section move forward with its agenda of understanding the state of education and training in visual archives.”

– Ricky Punzalan



## CHAIR-ELECT'S COLUMN

David Haberstich

Archives Center, National Museum of American History,  
Smithsonian Institution

At the Visual Materials section meeting in San Diego, I heard some owlish whispers--“Who? Who?”—when Stephen Fletcher announced me as Chair-elect. So perhaps it's time I introduced myself. Although I've been an SAA member, VM Section member, and VM Cataloging and Access Roundtable member for many years, and have attended many annual meetings, few of you know me well because I've kept a low profile. I thought running for office might change the dynamic. No snide comments, please!

I've spread myself pretty thin across several professional organizations, as a member of SAA, the Society for Photographic Education, College Art Association, National Stereoscopic Association, and something called Oracle—not exactly an organization, but an invitational mailing list. I'm also considering joining the Daguerreian Society and rejoining the American Institute for Conservation Photo Materials Group. (And how about the Society of Photographic Science and Engineers, long ago renamed the Society for Imaging Science and Technology? They once offered me an editorial job.)

My membership experiences indicate that many photographic groups, from small camera clubs to international organizations, encompass varied, bifurcated spheres of interest. SPE, for example, is largely dedicated to two types of photography teachers—instructors in the art and craft of photography (usually active photographers themselves) vs. scholars of the history and theory of photography. The College Art Association is similar to the Society of American Archivists in embracing a broad, multi-faceted array of sub-specialties, of which photography is only one, but which is further divided between camps of art historians and practicing artists, most of whom, as in SPE, also

teach. (Incidentally, the current issue of the College Art Association's prestigious publication, *The Art Journal*, contains an important article on “Fiat Lux,” a major documentary project by famed photographer Ansel Adams: I recommend it to all archivists.) The National Stereoscopic Association has two major interest subgroups—image-makers (with sub-subsets of equipment aficionados and inventors), and collectors of vintage stereographs, many of whom are also essentially dealers. Some are serious scholars, but there is a surprisingly broad array of interests and demographics within this seemingly narrow field. Such separate special interest groups within larger organizations fascinate me, since I've always been captivated by the dual functions of photographs as artistic expression and/or historical record or evidence.

The informal Oracle group, whose primary activity is holding discussion retreats, also encompasses two major categories—curators of photographs, especially in art museums, and a smaller number of photographic archivists. Inclusion on the mailing list is generally contingent upon one's status as an exhibition curator and/or keeper of an institutional collection of photographs. These two types have common concerns associated with handling original photographs in collections and/or exhibitions. Although the group once flirted with adding academic photographic historians, conservators, and even dealers to the list, it decided that curation is its focus, whether in the form of institutional employees or “independent,” free-lance curators (including the unemployed, under-employed, and previously employed).

My involvement in several of these organizations suggests my devotion to the history of photography as art. I left photography school with a B.F.A. (Rochester Institute of Technology), but decided not to be a photographer, instead pursuing graduate work in art history, and eventually teaching the history of photography in an art history department, while employed as a curator of photographic art in the Smithsonian's National Museum of History and Technology (never mind the later name change). My early stint in its Photographic History Collection coincided with

*Chair-elect's Column (cont.)*

the photography “boom,” when old photographs and art photographs (especially photographs that were both old *and* art) suddenly became expensive enough to attract the art historians who had traditionally ignored them. Smithsonian art museums quickly assembled photographic collections, further complicating the already confusing patchwork of Smithsonian photographic collections. Eventually my museum’s curators demanded a centralized repository for archival documents and photographs, and I became its photographic archivist, then a curator again. (Those of you who know me will appreciate my restrained handling of institutional politics.)

Whether a photographic “archivist” or “curator,” I consider myself essentially an art historian, specializing in the history of photography and other visual arts of the 19th century to the present, especially in Dada and Surrealism. Medieval art comes in third. I enjoy ogling art fairs to see what’s new, and visited Paris for Paris-Photo in November. There weren’t many professional “archivists” of visual materials there, I suspect, as the work of conceptual artists who use cameras but refuse to call themselves “photographers” may be of only marginal interest to them. But I strongly suggest that archivists inform themselves about the influx of documentary photographs into art exhibitions and art dealers’ inventories, including both contemporary and older classics, plus recent discoveries of unknown photographers from earlier periods. Frequently, photographs created for documentary purposes are re-interpreted as art objects, and I heartily recommend that archivists observe how the art world intersects with archival practices and assumptions or challenges them—and even “appropriates” documentary images from our archives. Photographs are marvelous multi-faceted objects, and we do well to enlarge our understanding and appreciation of their power. I also believe photographic art curators should appreciate the ways their collections function as historical records and be willing to describe their subject content to facilitate intellectual access by scholars and other users outside the rarefied world of art history, and conversely that archivists should understand the significance of individual photographs in their collections as artifacts, perhaps art objects, even as they apply “minimal processing” procedures and describe photographs in bulk.

As we know, archivists are being forced into forms of item-level processing by the speeding juggernaut of

digitization and the need to identify and track electronic surrogates. Even if archivists once disdained item-level cataloguing, we have been forced to satisfy the relentless standards of metadata capture and recording. Ironically, this practice links new archival procedures and preoccupations to the established traditions of the art world.

I emphasize photographs because of my specialty, and we all know that photographs are special stuff because of their optical relationship with temporal and visual reality. (Please don’t argue with me, as some have, about the “subjective” nature of reality!) This does not mean that other types of visual materials should be given short shrift. It’s important for the Section to re-emphasize other types of visual materials. I have a special love for prints—lithographs, engravings, and other multiples printed in ink—partly because I see negative-to-positive photography as a significant part of the whole grand printmaking tradition. I would also love to see the VM Section develop more programming and attention to the unique visual document. Archival collections contain unique textual materials, and often one-of-a-kind visual items, such as monoprints, monotypes, sketches, drawings, and even paintings. It can be challenging to try to preserve such materials within archival collections. As much as I love photographs, I hope the Section can devise strategies to revive such interest and emphasize the importance of our holdings of non-photographic visual materials. ✱

--David Haberstick



# PHOTOGRAPHS BY CHARLES R. MARTIN AFTER THE MARTIN LUTHER KING JR. ASSASSINATION

By Miriam Meislik, Media Curator, Archives Service Center, University of Pittsburgh

*All images from the Charles Martin Photograph Collection, AIS.2012.04, Archives Service Center, University of Pittsburgh.*

When photographer Charles R. Martin drove to Pittsburgh with his family on Sunday, April 7, he didn't know he was going to be a witness to history. Leaving his family on the North Side based on the advice of a friend, he crossed one of the many bridges and walked to the Civic Arena where the march was being organized. There Martin joined local television, radio, and news reporters as well as other local photographers such as Charles "Teenie" Harris, Forrest "Bud" Harris, all of whom were in the area near the Hill District to capture the events. When he arrived, he saw thousands of people in the streets.

The days following the assassination of Dr. Martin Luther King Jr. on April 4, 1968 were tumultuous for the entire country and Pittsburgh was

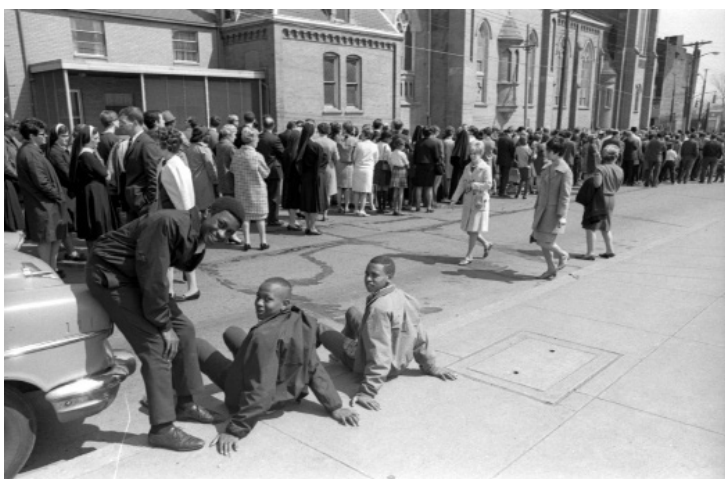


among the many cities affected. Rioters spilled into the Hill District streets on April 5, 1968 eventually reaching other Pittsburgh neighborhoods such as Homewood-Brushton, Hazlewood, Lawrenceville, and the North Side. Fires were set and stores looted. Curfews were put in place. While white-owned businesses were targeted, black-owned businesses were far from safe. Anticipating violence, the National Guard and the state police were called to assist the Pittsburgh police. Men in riot gear lined the streets to maintain order, effectively creating a line between the Hill District and Downtown Pittsburgh.

President Lyndon B. Johnson issued a decree calling for April 7th to be a national day of mourning in an attempt

to bring some calm to the devastated country. A permit had been issued to the NACCP, (carried to the march by NAACP leader Alma Speed Fox) to march from the Hill District to Point State Park. Mayor Joseph Barr left the decision to revoke the permit to Public Safety Director, David W. Craig, who believed a peaceful march could take place and thus, did not revoke the permit.

The 189 photographs taken that day are available online at the University of Pittsburgh website. They are part of nearly 150,000 images documenting Martin's 66-year career as a photographer. Martin was interviewed by Chris Moore, host of the WQED Horizons show, on November 13, 2012 where he talked about his career and what it was like to be an eyewitness at the march and capture the event as it unfolded. The interview can be viewed on the WQED website at <http://www.wqed.org/tv/watch/?sid=437&series=2>. \*



# THE CAROL M. HIGHSMITH ARCHIVE: A BORN-DIGITAL CHALLENGE

Brett Carnell, Acting Head, Technical Services Section  
Prints and Photographs Division, Library of Congress

*Adapted from Carnell's lightning talk at the VM Section Meeting  
in San Diego, 2012.*

*All illustrations are from the Carol M. Highsmith Archive  
at the Library of Congress.*

Carol M. Highsmith is a dynamic photographer who travels the United States documenting the natural beauty and built environment of the nation. She has published her photographs in scores of books. The Library of Congress Prints and Photographs Division began acquiring Highsmith's work in 1992 when she donated photographs documenting the renovation of the Willard Hotel and Union Station in Washington, D.C. The Carol M. Highsmith Archive has subsequently grown to more than 17,000 images and continues to grow at an astonishing rate.

Highsmith's early work was film-based. As Highsmith donates her negatives and transparencies, mostly in larger formats, she also donates corresponding scans of the film that represent her vision and aesthetic. Highsmith's later work is born-digital. Carol is eager to adapt new digital photography technologies and this has provided the staff at the Prints and Photographs Division an opportunity to explore the challenges of these new technologies as they develop. More than 11,000 born-digital photographs have been added to the archive.

Initially the Library of Congress cataloged Highsmith's negatives and transparencies at the job level with accompanying item level captions. The first groups of born-digital photos they received documented U.S. government buildings, which they added to their catalog with group-level records, following the model of her analog work. Highsmith provided LC with item level-captions that were displayed with the images but were not directly searchable. LC embedded their group level descriptions with relevant keywords to provide appropriate access.

In recent years Highsmith has been working on her 21st Century America project. She began transmitting hundreds of photos at a time to LC. These compelling, copyright-free images called for item-level description to make them readily available; the group level description method just wasn't enough. LC needed a way to efficiently move this flood of popular pictures quickly and efficiently into their catalog at an item level.

As a general rule, born-digital photographs have a header – a string of information created by the camera when a picture is taken, that is an integral part of the image file. A wide variety of software is available to edit these headers. Highsmith edited the headers of her photos to include caption

*Continued on Page 8*



*Architectural details, Grand Central Station, New York, New York . July 25, 2008. <http://www.loc.gov/pictures/item/2010630459/>*



*The original Mitchell Corn Palace in Mitchell, South Dakota. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631387/>*



*Andersonville Prison, Andersonville, Georgia [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630012/>*



## THE CAROL M. HIGHSMITH ARCHIVE (CONT.)

information, location and keywords. For the first batches of photos LC received, they cut and pasted Highsmith's information from the headers into a spreadsheet, slow and tedious work that wasn't sustainable. So they started exploring metadata extraction tools – software that can copy out information from headers. They chose to use EMET, a free image metadata extraction tool intended to facilitate the management and preservation of digital images. EMET can extract metadata from about 350 photos at a time and returns the metadata in an Excel spreadsheet. They exported the relevant header fields from the Excel spreadsheet into Access. This provided them with an easy way to export the header data tagged with MARC tags, along with other defaulted metadata, into the LC catalog. In a short time LC can make an amazing quantity of images available to a public hungry for contemporary images. \*



*Broken miniature golf pieces in the ruins of Biloxi, Mississippi coast after hurricane Katrina. April 12, 2006.*  
<http://www.loc.gov/pictures/item/2010630839/>



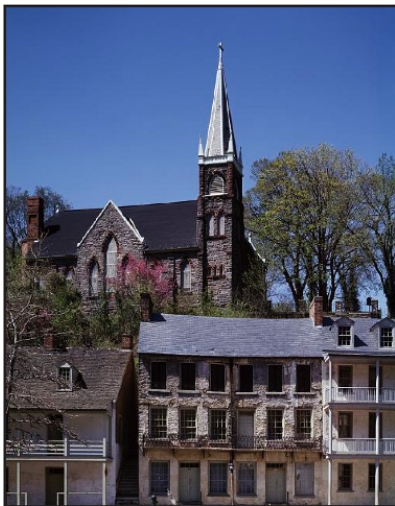
*Pig farm in rural Iowa. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631325/>*



*Sandhills dunes, Nebraska. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630189/>*



*Cincinnati view and paddleboat, Cincinnati, Ohio. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630551/>*



*Headquarters and psychological mid-point of the Appalachian Trail, Harpers Ferry, West Virginia. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630949/>*



*Inside the George Read II house in New Castle, Delaware. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631650/>*



*Swan and Dolphin Hotel, Orlando, Florida. May 2, 2007*  
<http://www.loc.gov/pictures/item/2010630271/>



# "A PERFECTION OF ART"

— Oliver Wendell Holmes

*Reprinted, with permission and slight modification, from Bancroftiana, no. 141 (Fall 2012). The cover story of this issue of the newsletter of the Friends of The Bancroft Library features the Ansel Adams Fiat Lux project for the University of California.*

<http://bancroft.berkeley.edu/events/bancroftiana.html>

The monumental cliffs and domes of the Yosemite Valley have become, in the modern mind, inextricably linked to the photographs of Ansel Adams. Yet his pristine compositions were by no means the first to inspire awe across the continent. San Francisco photographer Carleton E. Watkins made the valley famous with stunning large format views taken there in 1861, and on subsequent trips spanning nearly thirty years.

In the summer of 1861 Watkins, who specialized in landscapes commissioned by clients or made for retail sale, made his first trip to Yosemite. Assistants and a pack train were no doubt needed to haul his estimated ton of equipment, which included an exceptionally large camera made to hold 18x22 inch glass negatives, and a smaller stereographic double-lens camera to make three-dimensional images for stereo viewers. The gear also included several hundred plates of glass, a traveling dark tent, and all the chemicals necessary to sensitize, develop, and fix each negative in the field. This immediate processing was necessary with the cumbersome wet collodion photography of the time.

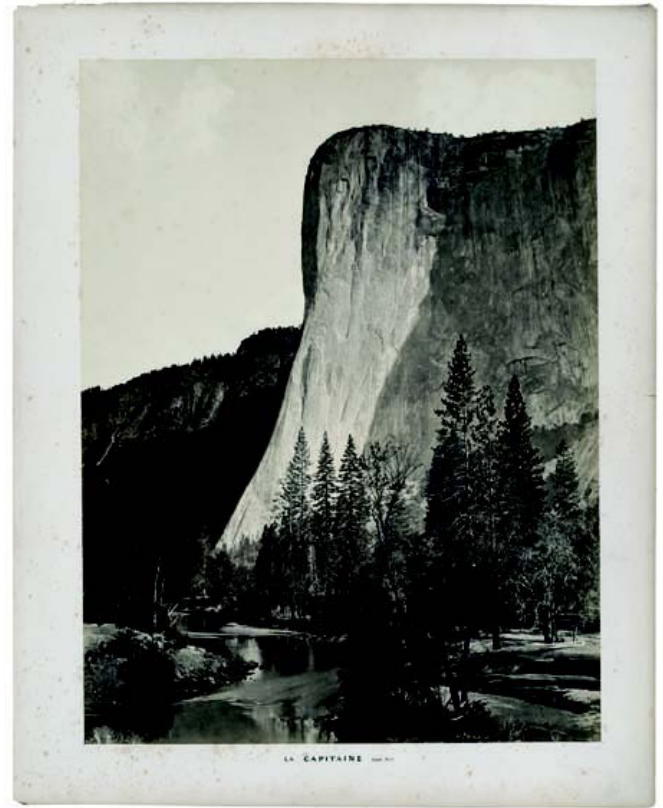
Watkins's expedition of 1861 did not establish him as the first photographer to turn his lens to the inspiring Yosemite.



*Washington Column, 2082 ft., Yo Semite. Photograph by Carleton Watkins, circa 1880. Circular format, 5 in. diameter. (BANC PIC 1952.005:18 PIC)*

In June of 1859 Charles L. Weed made a series of views there. Weed's first Yosemite photographs did not achieve distribution and fame beyond California, and the set of salted paper prints in the Bancroft Library is among the few known to have survived.

Watkins produced 30 mammoth negatives and 100



*La Capitaine, 3300 feet. Mammoth plate photograph by Carleton Watkins, circa 1878. Print circa 16 x 21 in. (BANC PIC 1959.066:14--C)*

stereographs on his 1861 trip. In December 1862 his prints garnered national attention with an exhibit at the Goupil Gallery in New York. They are known to have reached the hands of Thomas Starr King, Ralph Waldo Emerson, Oliver Wendell Holmes, Frederick Law Olmsted, and Senator John Conness. These views played a significant role in moving Congress, in 1864, to set aside Yosemite and preserve it for the public.

In about 1864 Watkins named his San Francisco studio "The Yo-Semite Gallery". Such was the success of his photographs that he made subsequent Yosemite excursions in 1865 and 1866 (as well as later trips in the 1870s and 1880s) and was commissioned to take views for the California Geological Survey under J.D. Whitney. His photographs received international attention in 1867 with a gold medal at the Paris International Exposition.

In a career spanning the remainder of the 19th century Watkins continued to travel throughout the American West,

*Continued on Page 10*

## "A PERFECTION OF ART" – Oliver Wendell Holmes (cont.)

from Arizona to British Columbia. The destruction of his studio in San Francisco's fire of 1906 and his 1916 death -- tragically impoverished and mentally incapacitated, in the Napa State Hospital -- were followed by decades of relative obscurity. Since the 1970s, his mammoth work has won new praise and appreciation. International exhibitions, numerous books, and enthusiastic collectors have firmly established his name as one of the great artists in American photography.

The Bancroft Library holds the largest and most comprehensive collection of the work of Watkins. The mammoth plate prints are the most studied, and approximately 650 are found here. These consist of some 520 different views and 130 duplicates, affording opportunity for comparison of variants. The recently-published catalogue raisonné, Carleton Watkins: The Complete Mammoth Photographs identifies 1,266 unique mammoth views in public and private collections worldwide. (This extraordinary work by Weston Naef and Christine Hult-Lewis also includes an essay on Watkins's views of San Francisco by Bancroft Pictorial Collections Curator Jack von Euw, and essays on California mission views and on railroad and agricultural views written by Huntington Library Curator of Photographs Jennifer Watts.)

The quantity of smaller prints at the Bancroft is difficult to enumerate, as they appear in many albums and collections. In terms of the array of formats Watkins produced, Bancroft preserves the most diverse assortment known. The smallest are roughly 2 x 3 ½ inch scenes on cartes de visite mounts; the next are on slightly larger mounts measuring 3 x 4 ½ inches. Watkins generally printed these sizes from one side of a stereographic negative. Stereograph cards are the most numerous, here and in other collections.



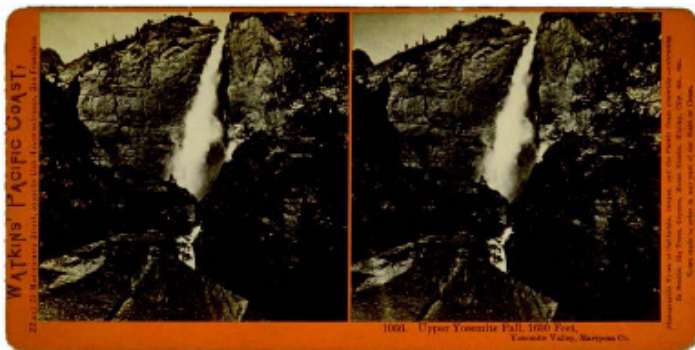
*Mount Broderick and Nevada Fall. Mammoth plate photograph by Carleton Watkins, 1861. Print circa 17 x 21 in. (BANC PIC 1905.17143:048—ffALB)*

Bancroft holds nearly 500 of them, while Watkins's known output exceeds 4,000. (The website [carletonwatkins.org](http://carletonwatkins.org), built by Watkins enthusiast Steve Heselton, has admirably compiled the most complete listing known of the stereoviews, bringing together over 3,000 images from many collections.) Other formats produced by Watkins include circular views (about 5 in. diameter), cabinet cards (about 4 x 7 in.), and boudoir cards (about 5 ½ x 8 ½ in.). By the 1880s, he used a custom-designed oversized stereograph camera capable of producing a 5 ½ x 14 in. double (stereographic) negative from which all of these moderate sizes could be produced, giving him multiple presentation options for any one view. He also produced 7 x 8 ½ in. prints and 8 ¼ x 12 ¼ in. prints, usually mounted in albums. Bancroft holds many hundreds of examples of Watkins's work across all these sizes.

This variety of physical formats provides insight to the photographer's profession in the 19th century. There was always pressure to offer more options than the competitor, and the skill and technical innovation necessary to do this efficiently are manifested in the examples preserved. Bancroft's Watkins holdings are research treasures not just for their artistry, aesthetic quality, and the visual documentation recorded in the scenes. The shape, size, and mount; the relationship of these features to the source negative; and the differences among extant versions of a view are all topics of study in such a deep and varied collection.\*

—James Eason

Principal Archivist, Pictorial  
Bancroft Library



*Upper Yosemite Fall, 1600 feet, Yosemite Valley. Stereograph by Carleton Watkins, taken 1865-1866, published circa 1872-1875. Mount 3 ½ x 7 inches. (BANC PIC 1985.090:5—STER)*



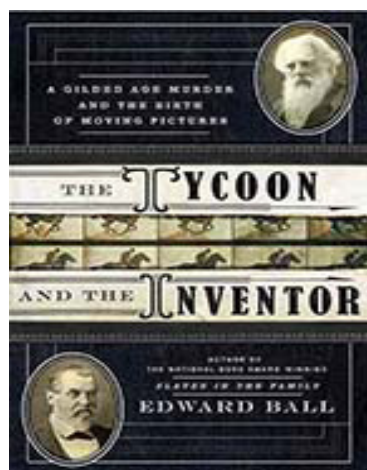
## NEW IN PRINT

Liz Ruth-Abramian

Los Angeles Maritime Museum

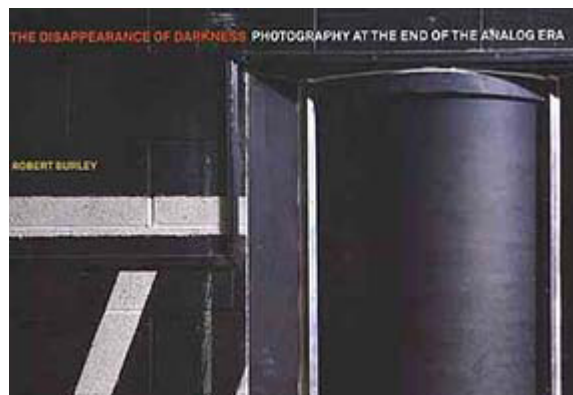
### The Photograph as Document, Historical and Current

We are used to looking at photographs as historical objects, though the messages they originally conveyed might now be obscured: at the time they were taken, what cultural details or news-worthy explanation did they provide? In the books listed below, authors show how photography creates evidence of reality and change: on both sides of the lens, documentary photography is an agent for social reform. Analog cameras and once-smart 20th century technologies are obsolete; now defunct factories where equipment and film were made are merely evidence of the past. Motion pictures are discussed on two levels: as non-Western cultural objects, and, as phenomena of Western culture and its super-real personas. Further, photographers known mainly for their work and not for their personal lives, character or relationships, are revealed. In a review of early documentary photography, one author observes the cultural incentive of Mexican photographers who captured their civil war on film. And finally, landscape re-photography, a practice which attempts to align images and icons of place, inspects the Grand Canyon as an entity of the American imagination. Its essays describe artistic and technical as well as historical approaches.



Ball, Edward. **The inventor and the tycoon : a Gilded Age murder and the birth of moving pictures.** New York : Doubleday, 2013. 447 p. Hardcover, alk. paper: \$29.95 (or \$18.98 at <http://www.amazon.com>)

Bogre, Michelle. **Photography as activism : images for social change.** Amsterdam ; Boston : Focal Press, 2012. 162 p. Paperback: \$29.95. Available at <http://www.taylorandfrancis.com/>



Burley, Robert. **The disappearance of darkness : photography at the end of the analog era.** New York : Princeton Architectural Press ; Toronto : Ryerson Image Centre, 2013. 175 p. Hardcover, alk. paper: \$50. Available at <http://www.papress.com/>

Jorgenson, Wayne D. **Every man did his duty : pictures & stories of the men of the First Minnesota.** Minneapolis, MN : Tascara Books, 2012. 304 p. \$44.66 or 74.10, depending on press chosen. Available at <http://www.tower.com/books/>

Mraz, John. **Photographing the Mexican Revolution commitments, testimonies, icons.** Austin : University of Texas Press, 2012. 315 p. Hardcover; \$45 (or \$30.15 website discount). Available at <http://www.utexas.edu/utpress/>

Schmidt, Christel. **Mary Pickford : queen of the movies.** Lexington, Ky. : University Press of Kentucky, 2012. 288 p. Hardcover: \$45. Available at: <http://www.kentucky-press.com/>

Smallwood, Carol; Williams, Elaine. **Preserving local writers, genealogy, photographs, newspapers, and related materials.** Lanham, Maryland : The Scarecrow Press, Inc., 2012. 356 p. Paperback: \$55. ebook: \$54.99. Available at <https://www.rowman.com/>

## New in Print (cont.)

Senf, Rebecca A. (Author), Pyne, Stephen J. (Author), Mark Klett (Contributor), Byron Wolfe (Contributor). **Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe.** Berkeley, CA. University of California Press, 2012. 208 p. Hardcover: \$75. Available at <http://www.ucpress.edu/>

Teo, Stephen. **The Asian cinema experience : styles, spaces, theory.** Abingdon, Oxon ; New York : Routledge, 2013. 269 p. Hardcover: \$145. Available at <http://www.routledge.com/search> \*

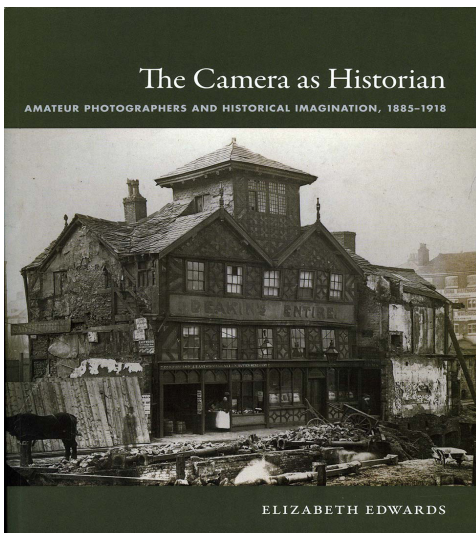
## BOOK REVIEW

### **The Camera as Historian: Amateur Photographers and Historical Imagination, 1885-1918**

by Elizabeth Edwards

Duke University Press, April 2012

Review by Deirdre A. Scaggs



*The Camera as Historian* presents an ethnographic exploration of the photographic survey movement in England, 1885-1918. The objective of the photographic surveys was to record the material remains of the English past so that they would be visually preserved for future generations. The photographers included some skilled artists, white-collar workers, and also women. Edwards'

research discovered around 73 discrete surveys based in English counties, cities and towns; she unveiled over 1,000 amateur photographers. Edwards is critical of the current state of the archival collections, some of which have only survived through benign neglect.

Edwards examines the impulse to photograph based on values through social practices, and also connections between the individual and the object. She looks at the impetus and social makeup of the photographers, not only the photographs themselves. She analyzes the motivations of the photographers, how the photographs were taken, printed, initially preserved, disseminated, and exhibited.

Many of the existing photographs were stripped of their connections to the surveys that engendered them. How often is this also the case with American photograph collections, in which photographs are taken out of context or added to an artificial picture file, where no one examines the intent of the photographer or the context of the creator? Edwards, herself, was formerly the head of photograph and manuscripts collections in Oxford so she has likely seen this happen from the inside.

The book is handsome, though I longed for more images. Even so, there are 121 illustrations in the book for the visual material reader. After reading this book I wanted to know more about the individual photographers who participated in the survey and to see their works. Those desires are positive outcomes as this book is an academic examination and analysis of the practice of the survey movement. Edwards is thorough in her research and detail of this visual anthropological work; it is a dense but thought-provoking study of the practice of amateur photography just before and after the turn of the 20th century.

*The Camera as Historian* demonstrates how archival photograph collections can drive contemporary research. It also comments on how difficult this research can be, given the challenges and misunderstanding of the visual record. If you are an archivist interested in the connection between popular history and photography then this book will appeal to you. It is a complicated reminder of the tension between the desire to photograph and the social forces that fuel that desire. \*



## MEMBER NEWS

The California Historical Society is pleased to announce the completion of the processing of the California Wool Growers Association photography collection and the publication of its finding aid on the Online Archive of California. The sheep industry has long been an integral part of California's rich agricultural history and the photographs in this collection demonstrate the California Wool Growers Association's (CWGA) active role in the industry as advocates for sheep ranchers, proud sponsors of agricultural events such as livestock shows and symposiums, and promoters of wool and lamb products.



Cheryl Ann Holt, *Miss Wool California*, ca. 1968. California Wool Growers Association photograph collection (PC 014), PC 014.002.tif.

The collection, dating from the early 1900s to the mid-1980s, contains photographs, negatives, slides, contact sheets, banquet camera photographs, transparencies, ephemera, correspondence, promotional materials, press releases, and newsletters collected by the CWGA for use in publication or possible publication in the association's journal *California Livestock News*.

The collection was processed in conjunction with the California Historical Society's exhibit ***I See Beauty in this Life: A Photographer Looks at 100 Years of Rural California***. Featuring roughly 150 photographs, *I See Beauty in This Life* brings together writer and photographer Lisa M. Hamilton's large-scale color prints and her selections from California Historical Society's vast photography collections, including many images culled from the California Wool Growers Association photography collection.

*I See Beauty in this Life* runs from October 28, 2012 until March 24, 2013 in the California Historical Society galleries. The finding aid for the California Wool Growers Association photography collection can be accessed through the Online Archive of California (<http://www.oac.cdlib.org/>) or by searching the California Historical Society's online catalog (<http://www.californiahistoricalsociety.org/>).

Jaime Henderson, Archivist  
California Historical Society

**TASK magazine**, the student journal published by architecture students in Cambridge, Massachusetts between 1941 and 1944 (and an additional single postwar issue in 1948), now digitized in 2013 by the Frances Loeb Library from its Special Collections holdings, is available online: <http://nrs.harvard.edu/urn-3:GSD.loeb:10140534> and is linked directly from the HOLLIS record. The first issue was published by students from Harvard University, the Massachusetts Institute of Technology and Smith College. Although only a few issues were published it was a significant platform for the discussion of architecture, urban planning, and design during the 1940s. Global in reach, the journal includes writings on housing and planning in the United States, England, China, and Russia. The journal also includes writings on education, industrial design, prefabrication, defense housing, regional planning, postwar reconstruction, and metropolitan life. Among the editorial board advisors were Catherine Bauer, Josep Lluís Sert, and Christopher Tunnard.

Ines Zaldueño, Special Collections Archivist  
Harvard University, Graduate School of Design  
Frances Loeb Library, Cambridge, MA

**Faces of Bettina Steinke**, curated by Gerianne Schaad  
April 28, 2013 - December 12, 2013  
National Cowboy & Western Heritage Museum, Oklahoma City, OK

Renowned portraitist Bettina Steinke worked for more than 60 years capturing faces of the well known and unknown. This small exhibition showcases Steinke's preliminary pastel work and photographs of her career, among other items from the Bettina Steinke and Don Blair Papers. The exhibit is presented by the A. Keith Brodtkin Contemporary Western Artists Project.

Gerianne Schaad, Director,  
Dickinson Research Center

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## Member News (cont.)



**The American Museum of Natural History Research Library** is happy to announce the launch of its beta Image Collection site. The site was developed using Omeka and represents an ongoing effort by the AMNH Research Library to share the vast

Collections. Some highlights include lantern slides from the Photographic Collection as well as selected images from major Museum expeditions. Feedback is welcome. Please contact [librarywebmaster@amnh.org](mailto:librarywebmaster@amnh.org).



*Barbara Mathé, Museum Archivist and  
Head of Library Special Collections*

*American Museum of Natural History Research Library,  
New York, NY*

***Oh Snap!*** is not an exhibition. It is a collaborative photography project that lets people share their work in the Carnegie Museum of Art's Forum Center Gallery. *Oh Snap!* emerged out of a six-museum consortium working with the Innovatrium in Ann Arbor, Michigan, to attempt to shift museum culture to reach new audiences. Starting February 21, 2013, the gallery will feature 13 works recently added to their photography collection meant to spark a creative response. Visitors are invited to submit their own photographs inspired by one of the works from the project. Every day, new submitted photographs are printed and hung alongside their inspirations in the gallery. The submission period ends on April 22 with the gallery closing on May 12. The exhibit can be viewed at <http://ohsnap.cmoa.org/>

*Miriam Meilsik, Media Curator  
Archives Service Center, University Library System  
University of Pittsburgh*

## **A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War**

October 13, 2012 - January 14, 2013,

The Huntington Library, Art Collections, and Botanical Gardens,  
San Marino, CA

In lieu of a catalog for the Civil War exhibit that closed in January, the Huntington launched a Civil War website that went live when the show opened. It features works from the show as well as audio commentary by distinguished scholars and some original work by contemporary artists.

*Jennifer A. Watts, Curator of Photographs  
The Huntington Library*

### *Editor's note:*

If you didn't read about it in the *New York Times*, Jennifer Watts edited a recently published book on the architectural photography of Maynard L. Parker at the Huntington: **Maynard L. Parker: Modern Photography and the American Dream**, by Yale University Press in association with the Huntington. The *Times* ran a piece with an interview with Jenny on November 14, 2012, titled "A Wide Angle Lens on the Midcentury American Home."

