



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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The Visual Materials web
site is now the primary ve-
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sensitive section information
and announcements. Please
go to saavms.org for ad-
ditional information.



CHAIR'S CORNER

Brett Carnell

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

Lincoln, the movie that won the Oscar this year for production design, relied heavily upon historic photographs to create a realistic feel. It grossed over \$275 million in theaters. A recent episode of *Mad Men* relied on clips of 1960s era drivers' ed films to add authenticity to the AMC period drama. The show reached over 3 million viewers

on its first airing. *Newsies*, the Disney musical, drew on photographs by Jacob Riis and Lewis Hine to promote the Broadway spectacle that grossed \$59.3 million and sold over 600,000 tickets. Each Sunday the New York Times reaches over 2.3 million subscribers and virtually every weekend they use archival photos. Every school day, 64 million American school children open textbooks many of which are illustrated with images from our collections. These examples demonstrate how important the work that we do as visual materials archivists is to the economy and popular culture.

In the most recent issue of *College & Research Libraries*, Valerie Harris and Peter Hepburn reported their findings concerning the use of images by historians in professional literature. In their article "Trends in Image Use by Historians and the Implications for Librarians and Archivists" they reported that despite the greater availability of historic images on the Web, the use of these images in scholarly history journals has not risen. Harris and Hepburn offer five lessons from their study that they believe can increase the use of images by historians. I believe we should wholeheartedly embrace their suggestions: to market our collections more effectively; to collaborate with historians on our scanning efforts; to reduce reproduction costs; to better manage copyright issues; and to promote visual literacy. But I think it is vitally important that we view their recommendations in a much broader context that includes not just historians but the universe of our potential users and resource allocators.

Every day millions, maybe even billions, of archival images and video clips appear on computer screens around the world. Sometimes the images are presented in context as part of a scholarly work but frequently the images and clips stand alone. They pop up on the screen as part of a search in Google or Flickr or Amazon or YouTube or an institution's web page. They invite the viewer to read them just as a flashy book cover grabs a reader in a bookstore. They often invoke a deep

Continued

VIEWS The newsletter of the Visual Materials Section of the Society of American Archivists

Editor: Anne Cuyler Salsich,
Oberlin College Archives
anne.salsich@oberlin.edu

Book Reviews Editor: Liz Ruth,
Los Angeles Maritime Museum

Member News Editor: Hanan Ohayon,
Tamiment Library and Robert F. Wagner
Labor Archives

Design/Layout Contributor: Kerri A.
Pfister, Photoarchive, Frick Art Reference
Library

Communications Coordinator:
Tim Hawkins, CF&I Archives

Chair: Brett Carnell, Prints & Photo-
graphs Division, Library of Congress

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Eason, David Haberstich, Tim Hawkins,
Mandy Mastrovita, Anne Cuyler Salsich,
Lisa Snider

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

reaction or spark a curiosity that goes beyond the traditional archival concerns of contextual order, provenance or authenticity. In a time of shrinking resources for archives we must learn how to measure the economic and cultural value of our collections, not just to scholars but to the sweeping scope of users. We must recognize that the entrepreneur who is harvesting copyright-free historic images and selling them on Ebay as high-end reproductions or cheap plastic key chains can be an ally. The more our collections become a part of the economic engine that drives modern society, the more likely we will be successful reaching the full range of potential users. With images and video proliferating wildly, getting cheaper and more ubiquitous, we must convey to our resource allocators why we matter and why we are worth the substantial funds it requires maintaining us. The marketplace illustrates the increasing value of images. In the last fifteen years Getty Images has quadrupled its revenue and is moving toward a billion dollars a year in sales! It is time we unify our message -- our collections have not only significant research value, but extensive economic and cultural value. They are worthy of funding at a level that allows them to be widely available to a maximum number of users.

On a more personal note, since this will be my last *From the Chair* column I would like to welcome David Haberstich as the new chair. I would also like to extend the section's thanks to the outstanding group of members who stepped up to run for open leadership positions this year and to the nominating committee for identifying such sterling candidates. It has been a joy to work with our outstanding communications team and steering committee. Finally, I want to thank all of you who have participated in section activities. From joining in on listserv discussions to accepting committee chair and liaison positions, every little activity snowballs into a lively and engaging section. Please check in regularly to the section's website and listservs for upcoming news and information about our annual meeting in New Orleans.

SAA ARCHIVES 2013

We look forward to seeing you at the Visual Materials Section gatherings at the SAA annual meeting in New Orleans, and getting together with all of you at the section meeting from **3:30-5:30pm on Thursday, August 15th**. Consider attending the section dinner for an always interesting gathering with lively conversation guaranteed. You can reserve your seat for the dinner on the VM website at saavms.org, where you will also find a detailed list of events organized for VM Section members, and a list of SAA Annual Meeting workshops and sessions of potential interest to you.

LIFE IN THE SHOP

HOW I BECAME AN ARCHIVAL ROCK STAR

by Nicolette Bromberg

Visual Materials Curator

Special Collections, University of Washington Libraries



Group in front of the 7th Street theater (includes Hannah and I, the filmmaker, two local researchers, and our development officer)

As an archivist, you don't often get to become a rock star. This year it happened to us.

I have an article in a forthcoming issue of the Association of Moving Image Archivists (AMIA) journal titled, "Starting from Nothing: The Art of Creating a Film Archive," which discusses how my assistant, Hannah Palin and I have built up an active moving image archive program from nothing. In 2000, when I came to the University of Washington Libraries, Special Collections, no work was being done with the film and video collections and there was no support to do such work. This year in March, twelve years after we started work on our films, Hannah and I became full-

fledged archival rock stars at the premier of a documentary on a collection of 1920s nitrate news film we have in our collection. At the premier we learned what it is like to have people stop you on the street and in restaurants--our moment of fame!

The road to archival stardom was long and had some surprising twists. In 2004, Hannah talked with a woman about a collection of nitrate film she had found at a storage locker sale. Although we did not have any resources to work on 35mm nitrate film at the time, I decided that we would accept it for our collection anyway. We did have a freezer and I figured that we might find the resources to work on it

Continued



Film still of the Aberdeen Fire Chief, from newsreels by C.D. Anderson, 1920s

someday. We had no idea what was on the film except that it appeared to be news film from Grays Harbor County in southern Washington State.

Our first break came when I attended an AMIA conference and talked with George Willeman who runs the Library of Congress nitrate facility. He offered to look at the film for us to see what was on it. The information that came back with the film eventually enabled me to apply for two NFPF grants which funded new prints and user copies for about two thirds of the footage. A portion of the collection had already deteriorated to the point that it had to go to a special lab for transfer. Our work on the collection languished for lack of funds until Hannah and I presented a panel on our community outreach activities with film collections at our local SAA regional meeting in 2010. We showed some clips from the Grays Harbor news films and after the panel a man came up to Hannah and said, "Would you like to have the money to finish your project?" It turned out that he worked for a wealthy man with connections to the Gray's Harbor area. He encouraged us to put in an application to his foundation. So last year we were able to get the funds to complete the transfer work on the collection, create a finding aid, and load streaming video clips to our digital site.

While it was great to finally finish work on the collection after eight years, we wanted more. Hannah and I had always felt that we wanted to take this eighty+ year-old footage back to the community somehow. So with the help of our

development officer we approached the same foundation with a proposal to create a half-hour documentary about this footage. We worked with the campus television station, UWTV, and produced a film which intermixed then and now views of the area along with information about how we found and preserved the film. Work on the film included collaboration with local researchers who uncovered information about the stories and about C.D. Anderson, the filmmaker who had shown the news reels in the 1920s as Grays Harbor Happenings.

We got together with the 7th Street Theater Association, which runs a renovated 1928 theater in Hoquiam, Washington and arranged to have a grand opening. Grays Harbor Happenings: The Newsfilm of C.D. Anderson opened at the 7th Street Theater on March 9th this year. We had an afternoon matinee and an evening showing; together the audience came to nearly a thousand people. The mayor of the town introduced the event and after the film local historians talked about the stories in the films, and Hannah and I talked about our work on the collection. The showing brought the films home to the townspeople and their descendents. The most moving part of the evening centered around the film of a couple being married in a special ceremony at the fairgrounds in about 1926. They appear young and vital. The filmmaker interviewed the son of this couple, a retired mayor of the town. He is filmed looking at the footage and relating that his mother died when he was three and he never saw her other than as a sick person in bed. It was a three-hanky moment.



7th Street Theater before the second showing (courtesy of Hannah Palin)

Continued



Above: Crowd in theater as the film begins (all images courtesy of Coyle Image Archive)

Top left: Crowd at the reception

Bottom left: Talking to the audience onstage after the film (l-r local researcher, filmmaker, Hannah, me, and the person in charge of the 7th Street Theater)

A 1925 article said of the original Grays Harbor Happenings, "It is expected that the new project will be well-liked by the theater-going population of the city as Harbor theater managers say that news reels are among the most popular of the extra attraction shown." This was true of our showing. The audience was excited and moved by the film and at a reception afterwards they surrounded and regaled us with their related stories and thanks for bringing the films back to them. Afterwards as Hannah and I were trying to get to the back of a restaurant to meet up with the rest of our group, we were stopped by people at every table who wanted to talk about the film. It was our rock star moment.

I like to tell people that I "save lives," which is what we do in archives. We successfully saved the lives of people who lived almost ninety years ago and we brought them back to their hometown. This was a vivid example of why we like doing what we do, preserving history, not just to sit on shelves, but for people to see ... and we got to be rock stars too!



Visual Materials Prominent at the 2013 Organization of American Historians Annual Meeting

By Sue Tyson

VM Section Liaison for the Society of California Archivists
Project Archivist, UCLA

Images except those by Charles "Teenie" Harris from the Historian's Eye website

What can visual materials tell us? For many speakers presenting their work at the 2013 Organization of American Historians' Annual Meeting, the answer was: a great deal, and of a different nature from that which words can convey. At this year's gathering in San Francisco, interest in visual materials ran high, as panelists discussed visual culture as seen in photographs and in print and digital sources including newspapers, magazines, books, and websites.

In talks on a wide range of topics, speakers explored the use of imagery as performance, as self-exposure, as documentation, as propaganda, and as provocation. A sampling of talk titles conveys the breadth of interest in visual materials: Catherine Cocks' "Children of the Sun: Tanning as Race Remedy"; Sarah Schrank's "Nude Beaches, Natural Bodies, and the Eroticized Landscape"; Marguerite Shaffer's "Natural Protest: The Politics of Public Nudity"; Verónica Castillo-Muñoz's "Chinos y Mexicanos: Race and Photographic Representations on the US-Mexico Border"; and Wendy Bellion's "Public Statues and Civic Performance in New York City," to name a few, attest to the significance granted to visual culture.

In her presentation, "A Romantic Steroid or a Great Performance?: Visual Culture and the Birth Control Pill, 1964-2000" (from the panel "Entangled Body Politics: Connections and Constraints in US Body History"), Jamie Wagman (History, Gender and Women's Studies, Saint Mary's College) analyzed representations of the pill in advertising in various venues, including popular and trade magazines and pharmaceutical industry booklets. Wagman demonstrated how visual culture served to construct and

to fortify perspectives of scientific prowess (the clinical efficiency of managing menstrual cycles) and of middle-class white women's experience and desire as normative—where these women, the target of advertising, could view the pill as supporting freedom and liberation, for example, black women would likely view this technology in light of associations of birth control with sterilization. In her contribution to this panel, "Making Visual Sense of Jet Magazine, 1955: Emmett Till's Corpse and an African American Centerfold," Elizabeth Schlabach (American Studies, History, College of William and Mary) analyzed Jet's practice of presenting—or, as she put it, "deploying"—extreme brutality and terror on the one hand (for example, by publishing the photos of lynched Emmett Till in his open casket) and beauty pageantry on the other (as in its long-running feature, the Beauty of the Week),



Continued

for what she called a “jarring visual strategy of documenting week for week the realities of lived racism, hate, beauty, sex, and violence integral to the story of American race relations.”

Panelists for the session entitled “Through Nineteenth-Century Eyes: Seeing Race, Class, and War in the New York Draft Riots of 1863” explored photographs, pamphlets, frontispiece portraits, and illustrated serials to analyze how the pictorial record about the riots was enacted in order to present particular viewpoints concerning workers, slaves, and free blacks. In “The Unquiet Appearance of Early 19th-Century American Working People,” Jonathan Prude (History, Emory University) discussed how working-class whites sought to develop an image of themselves in strike parades, arguing that these took place within a visual culture in which people believed that the meaning of events rested as much in their visual depiction as in the events themselves.

Ross Barrett’s “Awful Scenes of Fiendish Atrocity’: Racial Violence and the New York Draft Riots in the Pictorial Press” argued that illustrated magazines’ sensationalized depictions of violence and of “depersonalized” black riot victims served to dehumanize blacks while solidifying perceptions that whites are empathetic. Not found, Barrett (American Art, University of North Carolina-Chapel Hill) stated, were images promoting the view that blacks were equal to whites. In “Our Sketches are all Real, Not Mere Imaginary Affairs’: The Visual Documentation of the New York Draft Riots,” Joshua Brown (American Social History Project/Center for Media and Learning, CUNY Graduate Center) discussed what he termed the “performative narrative structure” of New York’s illustrated newspapers as they grappled to keep up with events as they unfolded, contrasting this with imagery found in the French illustrated press’s materials about the riots, developed at a remove in space and time.

In his presentation entitled “Obama and the ‘Post’ of Post-Civil Rights” for the panel “Images of Identity: Examining Issues of Ethnicity, Race, and Citizenship through the Prism of Visual and Material Culture,” Matthew Frye Jacobson (American Studies, History, Yale University) focused his discussion of his website *Historian’s Eye* (<http://historianseye.commons.yale.edu/>) mostly on its exhibits concerning the iconography of the election and presidency of Barack Obama. The site, conceived as an archive of the present, examines not only the imagery of Obama as a figure of hope, but also the virulent, violent backlash seen in displays of racism towards him that have been occurring in the media, among public officials, and in demonstrations since he came to national prominence.

Continued



Charles “Teenie” Harris
American, 1908-1998

Group portrait of men and women gathered outside the Rodman Street Baptist Church, East Liberty, c. 1930-1970
black and white: Kodak Safety Film
H: 4 in. x W: 5 in. (10.20 x 12.70 cm)

Carnegie Museum of Art, Pittsburgh: Heinz Family Fund, 2001.35.4230



Charles “Teenie” Harris
American, 1908-1998

Two men exchanging document, with woman on left, and two boys standing on chair, in domestic interior with floral carpet, jacquard armchair, and crucifix on wall in background, c. 1940-1960

black and white: Kodak Safety Film
H: 4 in. x W: 5 in. (10.20 x 12.70 cm)

Carnegie Museum of Art, Pittsburgh: Heinz Family Fund, 2001.35.18095



Stating that visual materials are “unmatched when it comes to exploring certain aspects of history,” Frye Jacobson has been using the site to solicit and collect examples of pro-Obama imagery, racist and demagogic display, and other topics (for example, one exhibit focuses on “Space Available” signs as signifiers of economic distress). Through what he described as this “living archive,” he has sought to document the iconography of people consciously understanding and documenting these moments as historical moments, arguing on the site that “in myriad Hope/Change posters in restaurants, bars, and private living rooms; kitsch items like the ‘Barack around the clock’ and the ‘Chia Obama’; stage plays like ‘That Hopey Changey Thing’ or *Barackolypse Now!*—the figure of Obama, deployed in unexpected places and in a thousand different moods, embodies the public contest over precisely what the ‘post’ of ‘post-Civil Rights’ is to mean, and articulates a widespread yearning to tell a different story about who we might be as a nation.”

As Frye Jacobson noted, an air of homage and reverence pervades photographs of supporters during the 2008 election, as they show themselves acutely aware of the significance of the moment and their role in bringing it about by their votes. Likewise, one sees in anti-Obama protest imagery a self-conscious performance for cameras, as participants aim to communicate that Obama is somehow a “foreigner” and a usurper—a threat to be battled not just together with fellow protestors, but with other detractors across the country, united as media audiences. Along with such documentation, intended not simply to record events in the spirit of photojournalism, but instead “to document a deep moment in American

Continued



history,” Frye Jacobson also discussed the site’s pedagogical intention: to prompt students to gain experience in thinking about what constitutes a historical inventory, and to guide them in building a visual archive, one that can help to show “the iconography of people self-consciously documenting ... moments as historical moments,” as part of history in the making.

In the panel “Photographs as Historical Evidence: Teenie Harris, Twentieth-Century Pittsburgh, and the Nation,” moderator Joe William Trotter (History and Social Justice, Carnegie Mellon University) and speakers Constance Schulz (History, University of South Carolina), Colleen McDannell (History, Religious Studies, University of Utah), and Louise Lippincott (Curator, Fine Arts, Carnegie Museum of Art) argued that Harris’s oeuvre serves not only as a resource for

studying news photography, but also for studying US, African American, and Pittsburgh local history. Schulz, a historian of documentary photography, provided an overview of 20th-century documentary photographic projects; nationally important Pittsburgh projects; and African American photography in the US and in Pittsburgh. She also suggested that the work of staff photographers on newspapers should be considered an important cultural resource, and wondered if most of this work has been lost. Lippincott discussed her work curating an exhibit at the Carnegie Museum of Art from the museum’s Teenie Harris Archive (<http://teenie.cmoa.org/>), a collection of approximately 80,000 photographs (mostly negatives)—a challenge especially because most of the images lacked description, a situation that demanded much community help to identify them.

McDannell examined religious iconography as seen in what she called Harris’ “church step” photographs—images of people posed on church steps—and in other settings, including living rooms, arguing that such photographs provide important information for historians, especially if viewers look beyond the photos’ purported subjects (what she termed, in this case, the “who”) to analyze the “what,” or other information photos contain—the “faces behind the faces”; the context of material culture in which the photographs’ subjects appear. In examining Harris’s photographs, McDannell noted the conspicuous presence of large crucifixes and other artifacts of Catholic material culture, such as Sacred Hearts, in photos of Black families, most of whom were not Catholic; from there, she began to examine ads for Catholic items in the Pittsburgh Courier, investigating ways in which religious traditions influenced each other.



At the start of her talk, McDannell asked if photography opened up new areas of research, and new questions, that written documents did not. She finished her discussion in the affirmative, noting that in photographs, one can see the “fabric of a community,” and that they present information which historians would not be able to gather in any other way. Her comments echoed ideas implicitly or explicitly stated throughout discussion of visual materials at this conference.

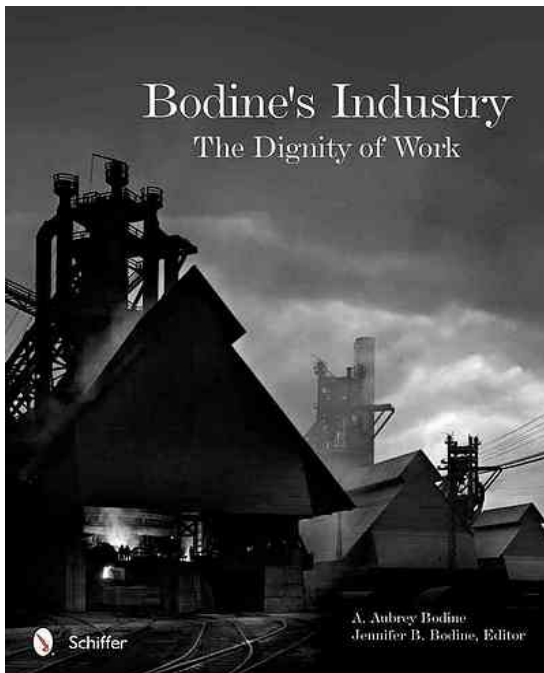
New IN PRINT

Liz Ruth-Abramian
Book Reviews Editor



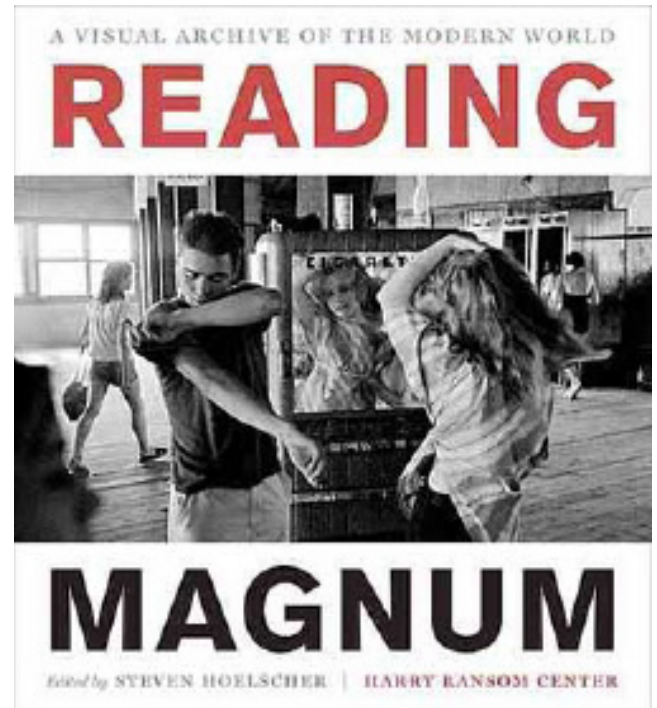
Abbott, Carl, Norman Foster, Richard George Rogers, Michael Sorkin, Peter Q. Bohlin, and Robert McCarter.

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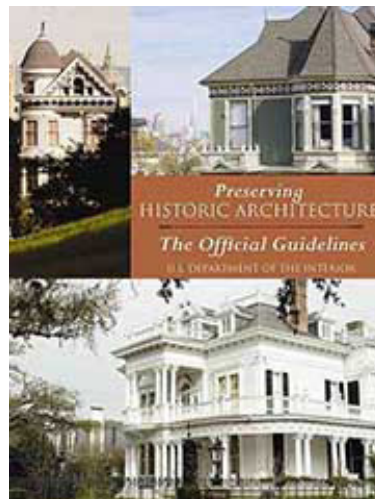


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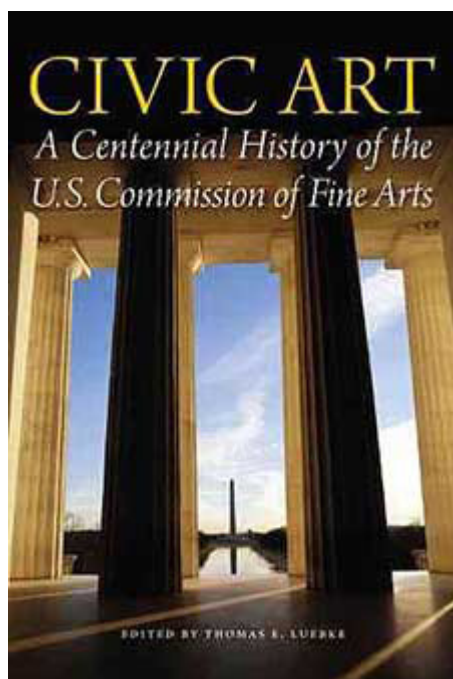
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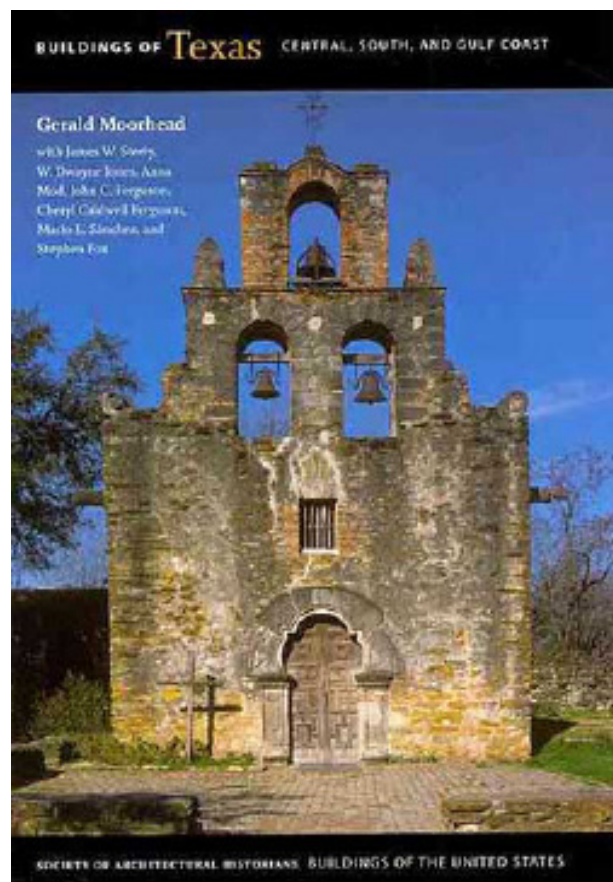
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New in Print (cont.)

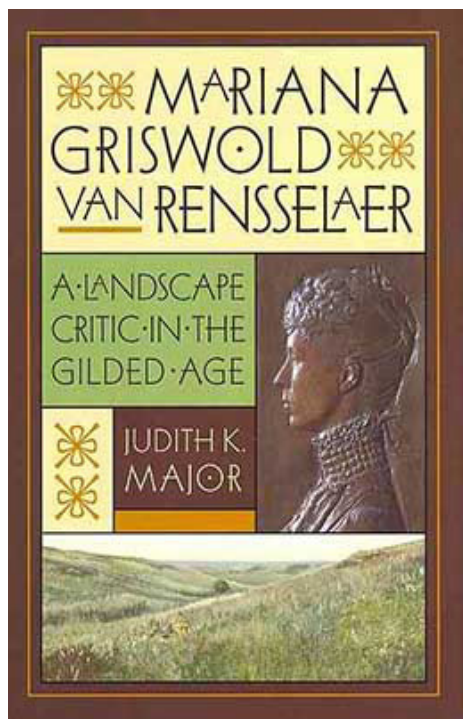


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BOOK REVIEW

by Lincoln Cushing

Digital Archivist, Kaiser Permanente and
Consulting Archivist, Oakland Museum of California

Radical Sensations: World Movements, Violence, and Visual Culture

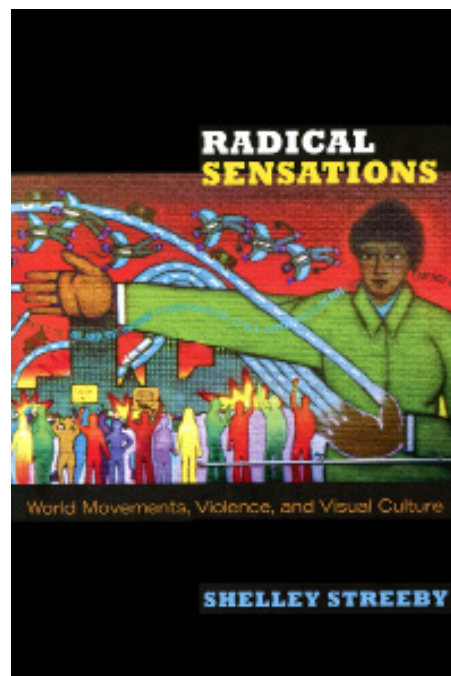
by Shelley Streeby. Durham and London: Duke University Press, 2013.

U.C. San Diego professor Shelley Streeby attempts a challenging task – taking on a marginalized subject and looking at it with a nontraditional analysis. The subject is radicalism in the Americas during the years 1886 through 1927, sliced into the U.S. labor movement, the Mexican Civil War, and Black American newspapers. The date range brackets the history between Chicago's Haymarket riot and the deportation of the Black Nationalist and Pan-Africanist leader Marcus Garvey. The lens she uses to survey these movements is media and culture.

Streeby makes ample use of graphic materials to show the range of anarchist, socialist, and what she describes as “black transnational movements.” These representations include both those generated within the movements as well as the critical ones published by mainstream media. The revisionism is explored through the careful exposition of undercurrents within these radical movements, and Streeby reveals complexities of class, gender, and race for a historical period that has been flattened by the dominant cosmology.

Streeby makes her case thusly:
“...While...radicals worried that new visual media might be exploited by the wealthy and powerful, they nonetheless tried to use photographs, cartoons, illustrations, and other images to make connections across national and linguistic boundaries. Since illustrations were expensive, radicals could not always afford to use them, but they intervened in practices of looking in other ways, sometimes by commenting on photographs, cartoons, and other pictures in the mass-circulation press. In doing so, they not only criticized particular images but also made a broader critique of the use of visual culture as a means of domination, by deconstructing the claims to a transparent realism made for images used to vindicate the law and justify state power.” (p. 19)

But aside from the interesting subject matter, what does this book say about archives? Plenty.



This book is one the rare academic titles that reveals the oft-obscured complex relationship between “back of the house” and “front of the house” – between faculty and the institutional staff who perform the difficult footwork required for serious scholarship. This usually begins - and ends - with a courteous thanks among a long list of contributors, but Streeby goes further by integrating non-faculty research contributions to the essays themselves.

Seven archives and special collections were mined for this book – U.C. Berkeley's venerable Bancroft Library, U.C. San Diego's Mandeville Special Collections Library, the Hatcher Library (specifically, the Joseph A. Labadie Collection at University of Michigan), the Rare Book and Manuscript Library at Columbia University, the Schomburg Center for Research in Black Culture at NYPL, NYU's Tamiment Library, and the Reuther Library at Wayne State University.

Streeby thanks Jeffrey Perry – according to his website, “an independent, working-class scholar” – for his groundbreaking scholarship, including his role in organizing the Hubert H. Harrison Collection at Columbia University's Butler Library. Others graciously acknowledged include Raquel Aguiñaga-Martinez at the National Museum of Mexican Art, Kristen Graham at the Dunn Library (Simpson College, Iowa), Jean-Robert Durbin at the Huntington Library (San Marino, CA), and the Los Angeles Public Library. It's also notable that foreign archives – many of which are much more interested in American radical history than we are – were used; a touching photograph showing Enrique Flores

Continued

BOOK REVIEW: RADICAL SENSATIONS (CONT.)

Magón and his family just before deportation was provided by the International Institute of Social History in Amsterdam. On the back is an inscription to “Emma,” quite possibly his colleague Emma Goldman, enriching the object’s movement patina and “...once again connecting the struggles of radicals across space and time” (p. 255).

A major thread is picked up in the chapter “Archiving Black Transnational Modernity”, which is subtitled “Scrapbooks, Stereopticons, and Social Movements.” Here Streeby examines dozens of scrapbooks compiled by Hubert H.

Harrison, a West Indian-American writer, educator, critic, public speaker, and activist. His home base was New York’s Harlem during the ‘teens and twenties, where he was deeply involved in vibrant struggles of race and class. He was sequentially an organizer for the Socialist Party, the Industrial Workers of the World, and the American Federation of Labor.



Among his media arsenal were scrapbooks and stereopticon slides. As Streeby notes, these “...Reveal how promoters of ‘world movements for social betterment’ used modern forms of media, visual culture, and popular entertainment in ways that sometimes challenged, confused, or even refused the boundaries of normative, middle-class, racial-uplift projects in the wake of the First World War.”

This book encourages scholarly respect for social justice visual arts, which are generally marginalized or ignored. The cover (I would be tempted to say alas, the only color reproduction in the book, but in fact most of the art was either created in black-and-white or holds up well reproduced as such) is by muralist Mike Alewitz, among the most blistering practitioners of public agitational art.

Also included are linocuts by departed Chicago icon Carlos Cortez. Streeby correctly draws such visual creatives into the crucial role of depiction and representation of peoples’ history from the inside. To perform such work can be a largely underappreciated task, yet it can result in some of the most potent remaining documentation of alternate political and social realities that defy the conventional narrative.

Thus three critical and interrelated tasks are explored in this book – the visual representation of oppositional culture

representation (archivists); and the analysis and interpretation of those documents (scholars). It’s a job that’s never finished. There are always new materials being generated and uncovered, as well as new ways of cataloging and sharing (research such as this can increasingly be done online, as retrospective digitization and robust OPACs pick up the pace). Just recently California author



Tim Z. Hernandez has finally been able to track down the names of many of the unknown Mexican migrants who perished in a tragic accident in 1948, an incident made famous by Woody Guthrie in his haunting song “Deportee (Plane Wreck at Los Gatos).”

Linocuts by Carlos Cortez

Collection of the author, digital images by author.

Left: “It’s all ours with the General Strike,” 1974, p. 10.

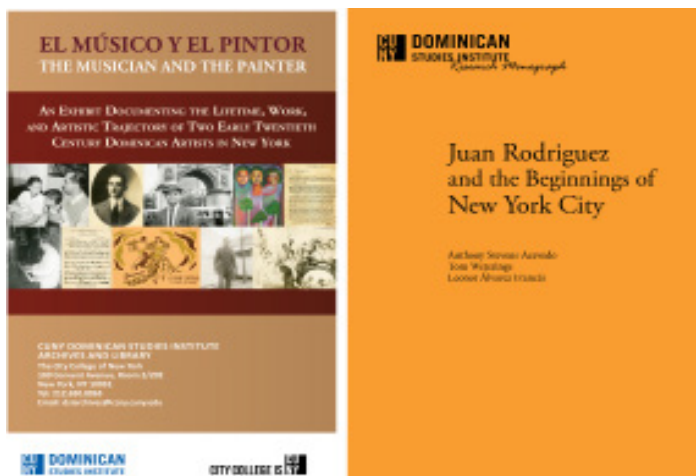
Right: “Lucía González de Parsons,” 1986, p. 3.

MEMBER NEWS

Hanan Ohayon
Contributing Editor

City University of New York Dominican Studies Institute Archives and Library

The year 1613 is significant in that it ties together the histories of New York (United States) and Santo Domingo (Dominican Republic). In the spring of 1613, Juan Rodriguez, who was born in Santo Domingo, arrived to the territory today known as New York, thus becoming the first non-native resident of New York, even before the territory was officially founded. To commemorate the 400th anniversary of Rodriguez's arrival, on Wednesday, May 15 the CUNY Dominican Studies Institute hosted a seminar entitled "La Española as a Precedent and New Amsterdam as an Aftermath: The Worlds that Juan Rodriguez Connected," that featured panelists Christopher P. Moore, Andrea C. Mosterman, Frank Moya-Pons, and Sherrill D. Wilson.



Also on this date, the CUNY Dominican Studies Institute presented its latest publication, the monograph *Juan Rodriguez and the Beginnings of New York City* (2013), by Anthony Stevens-Acevedo, Tom Weterings, and Leonor Alvarez Francés. In addition to being the first scholarly work devoted exclusively to the history of Juan Rodriguez, this monograph also contains digitized images of the original Dutch archival records pertinent to Rodriguez, and transcription of these texts in Dutch, along with their English translation.

On February 15, 2013, the CUNY Dominican Studies Institute Archives and Library gallery exhibited "El Músico y el Pintor/The Musician and the Painter: An Exhibit

Documenting the Lifetime, Work and Artistic Trajectory of Two Early Twentieth Century Dominican Artists in New York." The exhibit, curated by Chief Archivist Idilio Gracia Peña and Archives Assistant Ruth Lizardi, remained on display until March 30. It then traveled downtown to the Center for Worker Education in April, and afterward to Scotch Plains Public Library in New Jersey. The exhibit highlights the lives of Rafael Petitón Guzmán, the musician, and Tito Enrique Cánepa, the painter. The collections of each donor are housed at the Dominican Archives.

Nelson Santana
Assistant Librarian
CUNY Dominican Studies Institute Archives and Library
The City College of New York

Remnants of Everyday Life: Historical Ephemera in the Workplace, Street, and Home

Curated by Rachel D'Agostino and Erika Piola

May 13, 2013–December 13, 2013

Library Company of Philadelphia, Philadelphia, Pa.

Remnants of Everyday Life: Historical Ephemera in the Workplace, Street, and Home on display March 13 through December 13, 2013, showcases the Library Company's unique collections of early American ephemera which range from such small visual matter as Victorian-era trade cards to wall-size recruitment posters. Curated by Visual Culture Program co-Directors Rachel D'Agostino and Erika Piola, the exhibition explores the creation, dissemination, and consumption of the transient printed materials ubiquitous in the daily lives of our forebearers.

The exhibition examines the history of graphic design, the changing nature of 19th-century leisure activities, and the impact of popular print media and fads on Victorian-era consumerism through materials ranging from items destined for disposal to finely printed works to collectibles of personal significance.

Displayed items include one of the few known silhouettes of an African American, the manumitted slave and profile cutter Moses Williams; the ground-breaking 1870 commercial graphic design manual *Typographia*; and one of the first illustrated circus posters, issued in 1828—as well as a range of posters and broadsides, business forms and stationery, novelty postcards, parlor games, and pop-up trade cards.

Continued

MEMBER NEWS (CONT.)



Foldout trade card for Imperial Metal Polish. [Philadelphia?], ca. 1895. Chromolithograph.

The Library Company has one of the largest, most important and most varied collections of early American ephemera in existence. In Spring 2012 the Library Company completed a two-year project to arrange, catalog, and selectively digitize nearly 30,000 pieces of 18th- and 19th-century ephemera funded by the National Endowment for the Humanities (<http://lcpdams.librarycompany.org:8881/R?RN=772071777>). *Remnants of Everyday Life* is an outgrowth of this project.

The exhibition is supported, in part, by funds from the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Erika Piola
Associate Curator, Prints and Photographs

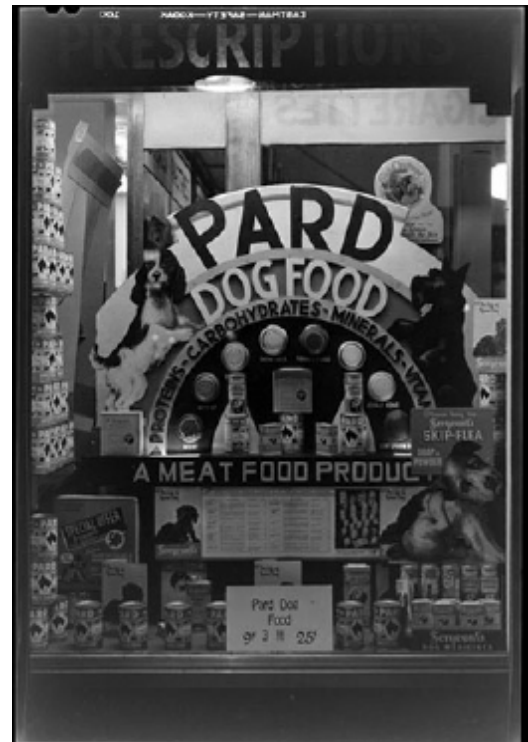
Lafayette Studios Photographs

University of Kentucky Libraries is pleased to announce the Lafayette Studios photographs have been digitized and are now available on ExploreUK (<http://exploreuk.uky.edu/>). The collection, dating from 1926 to 2003 (bulk 1930s-1940s), consists of 17,269 photographic negatives. Scenes of commercial real estate in downtown Lexington predominate, but civil and social groups are represented, as well as photographic orders filled at the request of private individuals that cover a wide array of subject matter.

Robert J. "Bob" Long and his wife, Ida Nelson Long, opened Lafayette Studios in 1923 in Lexington, Kentucky. By the 1930s, the business had become one of Lexington's most

successful photographic studios. The negatives are housed by University of Kentucky Special Collections (<http://libraries.uky.edu/SC>).

Sarah Dorpinghaus,
Digital Projects Library Manager
University of Kentucky Digital Library Services



Top: Hubbard & Curry Druggists (136 North Limestone); exterior, window display for Pard Dog Food, 1941

Bottom: Kentucky Theatre (movie theater), 214 East Main, exterior; outer lobby and ticket booth decorated to promote "Feet First," with lobby cards and large standees shaped like shoe soles in a promotional display, 1930

Continued

MEMBER NEWS (CONT.)

“Form and Landscape: Southern California Edison and the Los Angeles Basin, 1940-1990” is an online exhibition drawn from the Southern California Edison archive at The Huntington Library. The project, funded by The Getty as part of their “Pacific Standard Time Presents: Modern Architecture in L.A.” initiative, brought together an eclectic group of curators who combed through the Edison archive to create a compelling set of visual narratives about the built environment during a pivotal time in the city’s history. Approximately 400 photographs from the archive are accompanied by 18 essays on subjects as diverse as consumption, text, collisions, domesticity, light (of course), and noir (my favorite). A link to the site can be found here: www.pstp-edison.com

The exhibit is the culmination of a three-year cataloging and digitization project at the Huntington. The Southern California Edison archive contains over 80,000 images dating from the late nineteenth century through the early 1970s and are accessible at The Huntington. At once a record of electrification of the Los Angeles Basin, the collection is also – as the photo essays which constitute this exhibition so aptly demonstrate – a visual narrative of change in and on the built landscapes of greater Los Angeles during a key three or four generations of explosive metropolitan expansion.

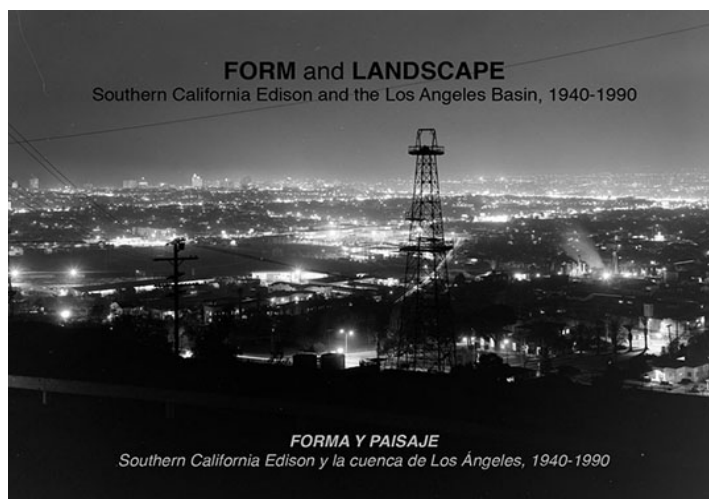
The archive documents dozens of Edison projects, as well as employee gatherings, streetscapes, billboards, agricultural and other industries, exhibitions, small businesses, sports and recreational facilities, electrical appliances, education and promotional efforts, advertisements, suburban development, and a host of other topics. In short, the archive offers a twentieth century vision of better living through electrification. To browse the 70,000 images that compose the digitized portion of the archive, you may go directly to: <http://hdl.huntington.org/cdm/landingpage/collection/p16003coll2>

Jennifer A. Watts
Curator of Photographs, The Huntington Library

Top: Form and Landscape homepage screenshot, Huntington Library

Middle: Joseph Fadler, photographer. People living in All Electric Home, 1955. Southern California Edison Archive.











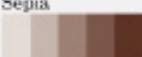








Bottom: Doug White, photographer. Lighting – Gribble Service Station, n.d Southern California Edison Archive.



Continued

MEMBER NEWS (CONT.)

Process ID Chart: 19th Century Photographic Prints, rev. April 2013

IMAGE SURFACE →	Velvety Matte •		Variable Gloss Semi-Matte to Semi-Gloss •		Any Gloss Possible, Velvety matte only with matting agents •	
	PAPER FIBERS →	Paper Fibers Clearly Visible	Paper Fibers Partially Obscured		Paper Fibers not visible	
IMAGE COLOR ↓	Purplish-Brown 	Salted Paper, 1840-1860 <ul style="list-style-type: none">• Fading common 	 Albumen, 1835-1890 <ul style="list-style-type: none">• Binder yellows• Early prints semi-matte• Later prints glossier  Matte Collodion, 1895-1905 <ul style="list-style-type: none">• No image deterioration• Semi-matte	 Gelatin POP, 1890-1990 <ul style="list-style-type: none">• Fading and discoloration of image very common• Glossy  Collodion POP, 1890-1910 <ul style="list-style-type: none">• Albumen easily exposes baryta layer• No image deterioration• Interference colors• Glossy		
	Neutral Black  Sepia 	 Platinum, 1880-1930 <ul style="list-style-type: none">• Sepia prints often fade• Neutral prints: yellowing and embrittlement of paper• Image transfer possible	 Matte Collodion, 1895-1905 <ul style="list-style-type: none">• No image deterioration• Semi-matte  Gelatin Silver, 1885-Present <ul style="list-style-type: none">• No baryta layer• Silver mirroring	 Gelatin Silver, 1895-Present <ul style="list-style-type: none">• Silver mirroring• Matting agents 		
Blue 	 Cyanotype, 1880-1920 <ul style="list-style-type: none">• Fade slightly in light	 GAWAIN WEAVER ART CONSERVATION gawainweaver.com info@gawainweaver.com © 2013 Gawain Weaver. All Rights Reserved.				

19th Century Photographic Prints, Process ID Chart

There have been many process ID charts made over the past few decades. Some have attempted to be comprehensive, others have focused on a particular time period. The new charts we are creating at Gawain Weaver Art Conservation in San Anselmo, CA are focused around the needs of Care and ID of Photographs workshop attendees, but should be of use to anyone working with photographic collections. While this first chart shares some of the basic features of earlier charts, it further refines the decision-making flow by the color of the image. It has been used with workshop students in various versions over the past two years and has been very useful in the workshop setting. Please send any feedback as you use the chart to info@gawainweaver.com, we would love to hear from you!

Process ID charts dealing with other categories of photographic materials such as photomechanical, digital, and color will be released as they are ready. Download the free PDF here: <http://gawainweaver.com/processID>

Gawain Weaver
Photograph Conservator
San Francisco Bay Area
gw@gawainweaver.com

OPINION COLUMN

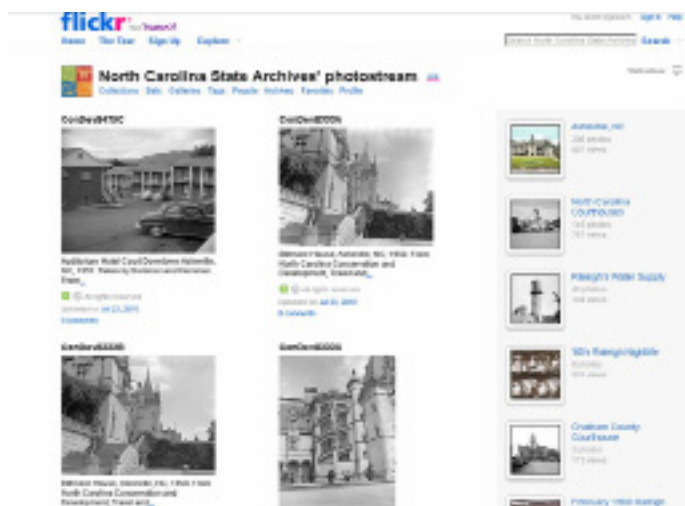
What's the deal, Flickr?

Flickr's new look and functionality

Flickr radically altered its layout and design in late April 2013. The new look was rolled out with absolutely no prior warning, and the changes are not merely superficial but drastically impair the functionality of the site. People use Flickr to share photos online for every purpose imaginable. Cultural heritage professionals use Flickr to share their institutions' photos with everyone but specifically with researchers. The new Flickr has compromised our ability to do that.

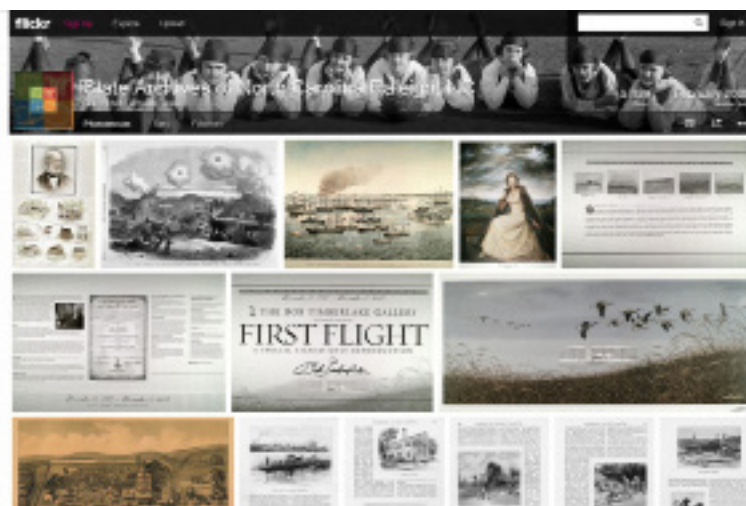
This flashy re-design, imposed upon us and the public with no warning and no option (as far as I can tell) to ease into it or opt out, is not optimal in the least for our purposes of use and is off-putting to the vast majority of our audiences. Given some warning, I believe I could have prepared my audience for the change that came and might have been able to sway them into acceptance of the new design. That I did nothing to prepare them for the 'improvements' to Flickr reflects poorly on the State Archives of North Carolina. That Flickr did nothing to prepare its millions of users for the redesign reflects poorly on Flickr and its new parent company, Yahoo.

Our audience is made up of genealogists and scholarly researchers who rely on the State Archives of North Carolina's



Left: Old Flickr home page for North Carolina State Archives

Enough time has passed for the initial shock of the Flickr re-vamp to have subsided and for the knee-jerk naysayers to have quieted down. The problems with the new flickr are not insignificant, though, and are not just being pooh-poohed by old fuddy-duddies who fear change. The problems with the new Flickr are real and extensive, and the problems greatly impact flickr users across the board. The State Archives of North Carolina uses Flickr to share our archival photos with researchers around the world - <http://www.flickr.com/photos/north-carolina-state-archives/>. In the past, I have been very pleased with Flickr's platform as have most of my professional colleagues who use Flickr the way I do. The Flickr Commons also has been a huge benefit for all of us as well. Flickr has courted cultural heritage institutions and professionals and has until recently been very supportive of our efforts to use Flickr as a means to reach our audiences.



Right: New NCSA Flickr home page

Flickr site to be consistent and easily navigable, which it no longer is. The old design allowed choice in how the photo-stream displayed (what size and how many images were on a page and in what configuration). That flexibility appears to be gone with the new design. The original design also allowed individual photos to display with their captions on a white background. A black background now holds tiny and indistinct captions.

It is not, though, the new look of Flickr that is the biggest problem. The 'look and feel' issues are annoying, but they are not insurmountable.

The most detrimental (and frustrating) aspects of the new design are 1) that the descriptions of the sets on Flickr could not be seen at all by users until June 13, 2013, AND 2) that

Continued

OPINION COLUMN (CONT.)

What's the deal, Flickr?

the collections created appear to have been erased from public view entirely. Even now, in order to see a set description, users must leave their cursor hovering over the tiny words "See more" in order to get the description to appear in a small semi-opaque pop-up box. When it does appear it looks and behaves more like a cartoon dialog bubble than something to be taken seriously. I and many of my colleagues in cultural heritage institutions have spent a lot of time and effort researching and writing set and collection descriptions to contextualize the photos we share on Flickr. More importantly our audiences - the people we are trying to reach and help in our work - need this background information in order to be able to properly use these photos. While it is good that Flickr saw fit to bring them back in some form, it would be much better if set descriptions were allowed to be displayed in a manner that reflects their importance.

Some solution for the sub-par appearance of set descriptions and the complete disappearance of collections can be brought back to the Flickr online environment. It is unclear why Flickr made the questionable choice to fix what was not broken, and we will have to wait and see if they will adequately address the real problems they have now created.

Kim Andersen
Audio Visual Materials Unit
Special Collections Section
State Archives of North Carolina
Raleigh, NC 27699-4614
kim.andersen@ncdcr.gov

Images and endorsement by Alan Renga
Associate Archivist
San Diego Air and Space Museum

PARTING SHOTS

Anne Cuyler Salsich
Views Editor



I had been considering launching an opinion column in *Views* for a while, and floated the idea with the VM section steering committee. The idea was met with skepticism that members would contribute without arm-twisting. So I am pleased to run the first opinion piece in *Views* (at least, to my knowledge) with the opinion by Kim Andersen, Member-at-large, completely unbidden.

Although it would seem that the listserv functions as an opinion venue for the section, rarely does a lengthy, well-reasoned piece receive sustained attention in a format competing with other email during a busy workday. The newsletter with its heavily illustrated layout in PDF format invites a more leisurely read and more serious engagement. Some interactivity in this newsletter would make for more interesting reading. Another argument for an opinion column is the potential for effecting change through a print publication for a section with close to 700 members.

I invite the VM section membership to respond to Kim's piece directly to her by email, or in a response opinion in these pages. Other opinion pieces are most welcome. This is an experiment, and it may not fly. It's up to you whether an opinion column serves a need for the section in its newsletter.