© Cheryl Himmelstein and the Los Angeles Public Library. *The Fenmar Apartments Bldg. on Brooks Ave., a few months before it was seriously damaged in a huge fire.* Taken between July 2002 and August 2003 as part of the Los Angeles Public Library's Neighborhood Project. [*This, and other photographs, are in color in the online edition of* Views.**—Ed.]**

THE LOS ANGELES PUBLIC LIBRARY's NEIGHBORHOOD PROJECT/2003
Carolyn Cole, Los Angeles Public Library

[*The Section has not had a speaker at its annual meeting for some time. This year, Carolyn Cole of the Los Angeles Public Library spoke about a photographic documentation project the library is undertaking. We are pleased to share her remarks here and to have a sampling of photographs shown at the meeting by Cheryl Himmelstein, one of the project's photographers. Photographs are in color in the Web edition of this issue—***Ed.**]

Thanks–I'm happy to be here to share our Neighborhoods Project with you and especially glad that Cheryl Himmelstein, a fantastic L.A. photographer, has brought along slides of her project documenting world famous Venice, California.

The Los Angeles Public Library's Neighborhoods Project began in 1997, growing out of an earlier project called "Shades of L.A: A Search for Visual Ethnic History," where we copied photographs from family albums from our diverse population so that our photographic history of Los Angeles would include images representing all who lived in the greater L.A. area up to the present,.

The Shades project was created and run by Photo Friends, the nonprofit that I founded in 1990 just after I was put in charge of the collection. We had momentum going for

VISUAL MATERIALS SECTION LEADERSHIP ROSTER
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Laurie A. Baty

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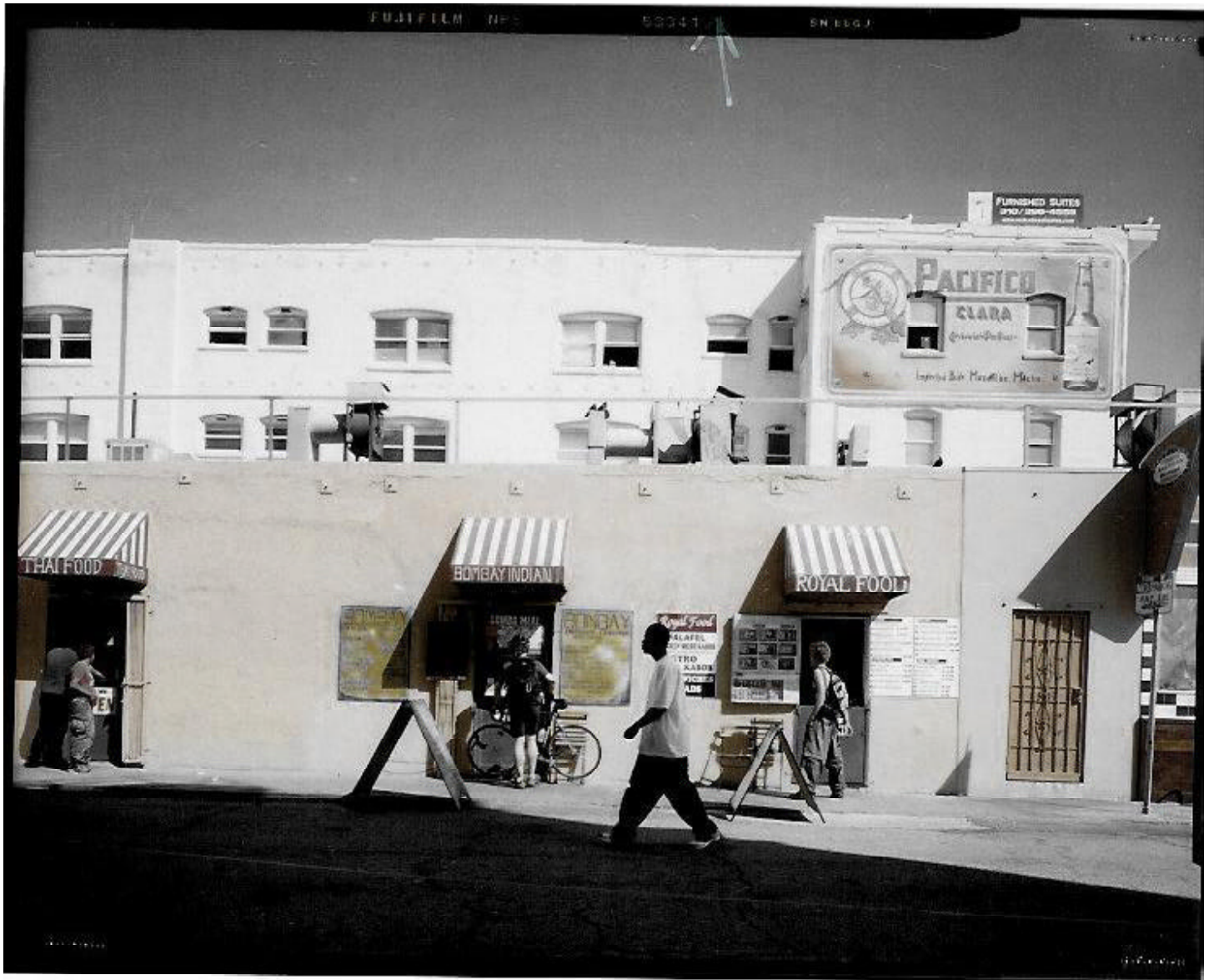
© Cheryl Himmelstein and the Los Angeles Public Library. *The International Food court located on a side street above the Venice boardwalk.* Taken between July 2002 and Aug. 2003 as part of the Los Angeles Public Library's Neighborhood Project.

us and so we launched the "L.A. Neighborhoods Project" just after finishing the documentation of the ethnic history of the city. We wanted contemporary photographs of the city so that future researchers will be able to look at these images and get a clear idea of what the communities looked like and what it must have been like to live and work there.

The Ralph M. Parson's Foundation gave us seed money to hire the first photographer who would set the tone for the project. We hired Tony Friedkin and asked him to shoot all of Los Angeles City, from mountains to ocean from Malibu to San Pedro. We wanted a broad look at L.A. that would reflect it's expansiveness, but also include some images on a more personal scale.

Tony had a year to do the project and went beyond our expectations. He helped us recognize the beauty in ordinary places and see the personal in places generally thought of as elitist and distant. Tony bought into the project in a wholehearted and very generous way–giving us several dozen more images than we asked for, and continually reshooting when his idea didn't quite make it on the first take. He understood that these photographs would serve as benchmarks to judge Los Angeles by for decades to come and he wanted to provide his best. A private donor gave us money to allow him to continue shooting for the library; he is presently shooting Beverly Hills and Bel Air.

Since then, photographers have been hired to document neighborhoods in all corners of the city - Echo Park by Gary Leonard, Boyle Heights by Virgil Mirano, Downtown L.A. by Marissa Roth, North Hollywood by Gerard Burkhart, and San Pedro by Slobodan Dimitrov.

Currently, two photographers are exhibiting at the Library, images of Watts are by James Jeffrey and the Miracle Mile/

Carthay Circle are by Robert Pacheco We've hired Gary Leonard again to shoot Encino/Tarzana/Woodland Hill and Cheryl Himmelstein is finishing up Venice.

During the first year–before we hired all of these photographers–we learned how to draw up guidelines for working with a photographer and we also put together our RFQ–Request for Qualifications–which the photographers used to apply for our neighborhoods.

If any of you are interested, I will e-mail you our RFQ for Hollywood, the latest neighborhood we've commissioned, but now, I'll explain the issues we had facing us and how we resolved them.

OUTLINE OF THE ISSUES

- What would the photographs be of and what would they look like?
- How would we find the photographers for the project?
- What "shooting" guidelines would we give them?
- How much film should they shoot as a minimum?
- How many photographs would they give to the Library?
- Who would decide what is chosen and how?
- Who owns the copyrights?
- How much would the photographers earn?
- Who will pay for this project?

© Cheryl Himmelstein and the Los Angeles Public Library. *Summer 2003 on the porch of 209 Venice Blvd.*Taken as part of the Los Angeles Public Library's Neighborhood Project.

We started our discussion by focusing on our desired goal: an archive of photographs that documented the hundred or so neighborhoods within the City of Los Angeles.

We wanted these photographs to represent the neighborhood landscape and the people who live and work there. The landscapes should include residential and commercial areas, parks and playgrounds, streets and areas of special historic note.

The residents of the neighborhood should be photographed at their work sites and in their schools, social organizations, and religious and political institutions. They should be shown in their homes, at leisure and in their daily tasks, as well as during celebrations and holidays.

We next discussed how we would find the photographers who would work on this project. They would need to be personable, extremely talented, and generous. Our stipend barely covers costs – so our project is a gift from the photographers and from the library to the community now and to generations in the future.

We share copyright with the photographer and the photographer keeps the negatives. Our images become part of the Los Angeles Public Library's Photograph Collection, a major collection of over 2.5 million photographs which are used by people throughout the United States and around the world. And, most people agree, that's a fine accomplishment on a photographer's resume.

We decided to issue a RFQ–a Request for Qualifications that would help narrow the prospects.

PROFESSIONAL LOS ANGELES AREA PHOTOGRAPHER

Applicants must be professional photographers based in Southern California whose documentary work or photojournalism has been included in exhibits and/or publications. It is to the photographer's advantage to be familiar with the neighborhood he/she is proposing to document.

SUBMISSION

Applicants should submit:

(1) a one–page cover letter explaining their qualifications for this project, including his/her familiarity with the neighborhood of either Venice or Encino/Tarzana/Woodland Hills;

(2) a resume, highlighting his/her experience in documentary photography and including exhibitions and publications;

(3) names and phone numbers of three references; and

(4) a portfolio of 10–15 captioned prints (not to exceed 16" x 20"), representing current work (taken within the last two years) and reflecting the general purpose of the project.

The photographer is expected to shoot and process 30 to 50 rolls of film (black-and-white or color) during the year and to meet periodically with Carolyn Cole to discuss the particular kinds of photos needed by the Photograph Collection.

The photographer is responsible for maintaining written records documenting his/her subject matter for future research and exhibition captioning. At the end of the year, the photographer will provide 30 exhibition-quality, archivally processed 11"x 14" prints with captions. The project honorarium for this commission is $3000.

© Cheryl Himmelstein and the Los Angeles Public Library.
*Mother and daughter, the Osunas, painting the Habitat for
Humanity in Venice, that their family will be moving into.*
Taken between July 2002 and Aug. 2003 as part of the Los
Angeles Public Library's Neighborhood Project.

THE L.A. NEIGHBORHOODS PROJECT COMMITTEE JUDGES THE ENTRIES

To reach these potential photographers we use the Photo Friends mailing list of over 1,200 people, many of whom are involved in photography. We also advertise the project in our newsletter.

We had 37 photographers submit RFQs for our latest assignment–Hollywood–and it was really tough competition. We laid out the applications on 6 or 7 tables and spent close to 4 hours discussing the entrants.

But now, it's my pleasure to introduce you to an exceptionally fine photographer, Cheryl Himmelstein, who has been documenting one of my favorite neighborhoods in all of Los Angeles– Venice, California.

2ND ANNUAL VISUAL MATERIALS SECTION MID-WINTER MEETING
January 9-10, 2004 in Boston

The Visual Materials (VM) Section mid-winter meeting is a working meeting open to all Section members who wish to actively participate in section committees. A list of committees and brief descriptions can be found on the VM Web site <http://www.lib.lsu.edu/SAA/commdesc.html>. The goal of the two-day meeting is to plan for the annual conference and work on long-term projects. The meeting is

sanctioned by SAA, but funding support is not available from SAA or the section. In order to keep costs down, we will try to place out-of-town participants with local VM hosts and meals will be cooked at someone's home. Please contact Sue Kriegsman if you wish to participate: <suzanne_kriegsman@harvard.edu>

Draft Agenda
  Review of agenda
   Visual Materials Section bylaws review and revision
   Thee-year plan/goals review and revision
   VM finances
       T-shirt funds options after Views is electronic
       Fund-raising in general:
         Do we need to raise funds? If so, for what?
  Session ideas for 2005
  Review of book fair at annual meeting
  Listserv
  VM section tours during SAA 2004 meeting
  Speaker ideas for section meeting in Boston
  Web site committee
       Particularly moving/not moving to SAA HQ
  Bibliography committee
  Publications committee
  Ideas for a VM section sponsored publication
       Creating a juried e-publication for VM topics
  Newsletter committee
  Views policy and guidelines
       Ongoing indexing
       Retrospective indexing
  Web site images policies and guidelines
  VMCAR - what and why

LA-LA LAND WELCOMED Visual Materials Section

Minutes of the Annual Meeting, Visual Materials Section August 22, 2003, The Century Plaza Hotel

Laurie A. Baty (U.S. Holocaust Memorial Museum), Chair; Sue Kriegsman (Harvard University), Vice-Chair, presiding.

Chair Laurie Baty opened the meeting at 8:08 a.m. She announced that there would be no committee reports so as to have room for an informative program. Committee reports will be published in *Views*. Laurie introduced incoming chair, Sue Kriegsman.

Miriam Meislik (University of Pittsburgh) showed the 2003 section t-shirt in "chic" L.A. black.

Laurie pointed out the book fair at the other end of the room and invited members to submit institution-produced books for next year's fair. The fair will continue at the Section office hours booth in the exhibition hall this morning from 10-11.

Miriam gave the report of the Nominating Committee. She asked for any late nominations for chair-elect. She moved that the recommendation of the committee, Mark Martin (Louisiana State University, Baton Rouge), be elected by voice. All voted in favor.

Laurie encouraged the membership to consider leadership positions in all areas of SAA.

She then gave a report on the mid-winter meeting. Twenty people came to Washington, D.C., for a planning meeting at Laurie's house. The meeting, two full days, saw the Section set three-year goals and discussed a number of related issues. About 30 people have been involved in special projects since then. All the issues of *Views* have been mounted on the Section's Web site as pdf files and have been indexed; the index is almost complete and will be mounted soon. In 2004, the mid-winter will be in Boston on January 9-10.

Joel Wurl (Immigration History Research Center, Univ. of Minnesota), the Section's Council liaison, spoke next. He thanked Laurie for the invitation to the mid-winter meeting. He reported that Council has given its approval to the Section's mid-winter meeting, making it an official part of the Section's activities. The Council is moving toward an all-electronic delivery of the newsletter; the last paper newsletter for sections will be spring 2004. VM is ahead of the rest on that score. The question before the membership is "Should the newsletter be open to all who surf the Web or should it be for SAA or VM members only?" Susan VonSalis (Harvard Art Museum archives) said that the newsletter is an outreach service and that the information should be open to anyone looking for the information. Laurie reported that the mid-winter meeting also decided that the newsletter should be open to anyone. Unless there is an overwhelming ground-swell against that, the feeling of the Section is that it should be open. Peggy Appelman (D.C. Public Library) asked what the advantage would be to limiting access. Joel said that there are some members who are more sensitive to membership issues, meaning that people may drop out of SAA if they feel they can get the information they need without being a member. Peggy asked why it was important that the publications from all the Sections conform to a certain style. Joel said that the newsletter is a formal part of the Society and there is an advantage to having a consistent look and format. Sarah Stone (National Park Service) asked if *Views* could contain more photographs. Putting the newsletter online allows the section to include color photographs. Laurie answered that we want to be a part of SAA and use the logo, but we want to retain a bit of individuality about the section. Mark Martin said that we are not in conflict with SAA at all, but we're a visual group and we want a more visual presence. Joel thanked the Section for the time and asked for members to ask Council for assistance.

Program committee rep. Donna McCrae (University of Montana, Missoula) talked to the section about the program for the 2004 meeting. Proposal deadline is 7 October. The proposals go directly to the committee chair, Mark Greene (American Heritage Center). The difference this year involves endorsements. The chair needs to submit a ranked list of proposals; these are due 7 November. Participants can be in one session only as either presenter or moderator. She asked participants to consider not using technology or Internet connection. Proposals may be submitted online. There will not be a theme for the meeting.

Patty O'Hara, education director of SAA, reported that pre-conference workshops are also open to proposals this year.

Sue followed with a short discussion about the procedure for session proposals for next year. Proposal discussions are limited to the Vismat listserve. The other thing is that VM has been given a session that can be developed and submitted outside the usual procedure. We need to have the session proposal in by December to be included in the final program. Section leadership is also thinking about a VM-only tour before the meeting to some of the great Boston visual repositories. Mark asked Sue to talk about some of the ideas for the tour some have talked about. Included are Harvard's multiple collections, the Boston Public Library, and the Boston Athenaeum.

Laurie reviewed the accomplishments of the section: mid-winter meeting; Views on line and indexed; Getty tour was a result of the meeting; listserve is much more active; speaker at Section meeting; alternating morning and afternoon Section meetings (we've been at 8:00 a.m. for close to 15 years); participated in a Dublin Core request to split out "moving images" and "still pictures" from "pictures"; taking lead in electronic publishing.

Laurie then informed membership that Mary Ide (WGBH, Boston), the Association of Moving Image Archivists liaison to the Section, was unable to attend the meeting and had asked that Laurie announce that the AMIA meeting will be in Vancouver in November and to check the AMIA Web site for additional information.

Diane Vogt-O'Connor (NARA) reported that the manuscript for the revision of the *Administration of Photographic Collections* has been turned in to the SAA publications editor. It will be a much bigger book. Brett Carnell (Library of Congress) wrote the arrangement chapter. According to SAA, the book should be out before 2005. Also, there is the possibility of doing a Web-based 26-module training course in administering photographic collections. The course would involve lessons, exercises, self-tests, chat sessions, etc. This will be a first try for SAA and is in draft format. Diane asked for contributions to the course. She also thanked the membership for great forms and digital files to add to the new book or to an attached CD. She then asked, as chair of the Standards Committee, about updating Walsh's *Descriptive Standards* book, which needs to be updated badly. The Preservation Section will co-sponsor the book. There need to be standards, especially when outsourcing work. Laurie asked if Section would like to sponsor this proposal, to which the room nodded collectively. Diane asked for assistance in three areas: look at TOC for holes; where do current chapters not meet current standards; that the section appoint a committee for standards.

At this point, Laurie introduced Carolyn Cole from the L.A. Public Library as the section speaker. She is working on the Documenting Los Angeles Neighborhoods Project, an extension of the "Shades of L.A. project." One of the photographers engaged for the project who documented the Venice area, Cheryl Himmelstein, gave a wonderful presentation of some of her photographs for the project. The presentation generated a lot of great questions and discussion. Carolyn and Cheryl promised to send the editor of *Views* digital images and a copy of the presentation for inclusion in the December issue of *Views*.

Jane Johnson (ex-UCLA, in transition to Library of Congress) gave a report on the LOC/AMIA program MIC, a union catalog, archive directory, education/outreach space for moving image

collections across the country. The project is very ambitious and unique in the way the components are integrated.

Martha Mahard (Harvard University) reported on UCAI program of UC-San Diego. It is a prototype project of developing a core catalog and will be expanded in two more phases.

Sue wrapped up the meeting with announcements: VM section dinner; mid-winter meeting; sign-in sheet; committee opportunities. Karen Glynn (Duke University) reported on "Home Movie Day" sponsored by AMIA. It got a lot of press and was a tremendous success. Brett Carnell reported a new Library of Congress Prints and Photographs site of catalogs, directories, and databases of documentary and historical photographs. Miriam announced she is editing the photographs for several SAA Fundamentals books: reference, arranging & describing, and managing collections and is looking for good visuals. James Eason (Bancroft Library, UC-Berkeley) gave some information about the VisMat listserv (see page 13).

Laurie passed the virtual gavel to Sue Kriegsman who then adjourned the meeting at 10:02 a.m.

Respectfully submitted,

Diana Sanderson

Secretary *pro tem, ad nauseum [and ad infinitum—Ed.]*

BOOK FAIR A SUCCESS AT ANNUAL MEETING

A number of SAA institutions and members displayed recent publications at the annual meeting in Los Angeles. Here's the list of what those of us there were able to look at:

Association of Moving Image Archivists (AMIA). *The Moving Image.* **University of Minnesota Press. 200p.**

The first issue of AMIA's semi-annual journal was published in Spring 2001. It is a professional journal that represents the interests of the Association of Moving Image Archivists while also providing an open forum for archivists, librarians, technical specialists, scholars and academics interested in our rapidly expanding field. The journal reflects thorough in-depth articles, the diverse interests of the membership, including its special interest groups for news and documentary collections, amateur film, regional archives, and academic users. Cost: Subscription to The Moving Image is a benefit of AMIA membership. Non-AMIA members who wish to subscribe should contact the journal publishers, University of Minnesota Press at <http://www.upress.umn.edu/journals/movingimage/default.html>. Regular rates, USA, are: individuals, 1 year (2 issues) $30; libraries, 1 year, $75. Other countries add $5 for each years subscription. Checks should be made payable to the University of Minnesota Press. Back issues are $22.50 for individuals and $56.25 for institutions (plus $4.50 shipping for the first copy, $1 for each additional copy).

Block, Herbert. *Herblock's History : Political Cartoons from the Crash to the Millennium.* **Library of Congress.** 64p. $10 Book can be purchased through the Library of Congress Sales Shop <www.locstore.com/>.

Exhibit catalog of an exhibition held at the Library of Congress from 17 Oct. 2000, to 17 Feb. 2001.

Calligraphic Salutations: Hermann Zapf's Letterheadings to Paul Standard. **Melbert B. Cary, Jr. Graphics Arts Collection, Rochester Institute of Technology, 1993.** 48p. $30.00 <http://wally.rit.edu/cary/carypress>

This book reproduces quotations that were originally calligraphic embellishments on letters written by Hermann Zapf to Paul Standard in the 1940s and 50s.

Hanlin, George R. and Paula J. Corpuz. *Indiana in Stereo: Three-Dimensional Views of the Heartland.* **Indiana: Indiana Historical Society Press, 2003.** 289 p. $34.95. Books can be ordered from History Market at the Indiana Historical Society < www.indianahistory.org/ > or by calling (800) 447-1830.

The book includes essays by Joan E. Hostetler and Anne E. Peterson and an essay and photographs by Darryl Jones. It reproduces nearly two thousand historical stereo views of Indiana. Made between 1860s and the 1930s, these stereographs chronicle the changing nature of life in the Hoosier State from the days of the small family farms and travel by horse to the growth of cities and the rise of the automobile. To demonstrate that stereographs and stereo photography remain a viable art, the book also includes contemporary views by noted Indiana photographer Darryl Jones. These modern day scenes show prominent Hoosier landmarks, events such as the Indianapolis 500 and the natural beauty of the state.

Harvey, Sheridan, Janice Ruth, Barbara Natanson, Sara Day, and Evelyn Sinclair; introduction by Susan Ware. *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States.* **U.S. Government Printing Office.** 420p. $35.00. Book can be purchased through the Library of Congress Sales Shop <www.locstore.com>.

Lively and ambitious, *American Women* is the definitive resource guide. With more than 200 illustrations and five essays based entirely on Library of Congress materials, this guide exemplifies the multicultural, interdisciplinary approach to American women's history and culture that the Library's phenomenal collections provide. Starting with chapters on general and rare books, newspapers, periodicals, and legal collections, and moving on to special-format materials such as manuscripts, prints and photographs, maps, music, recorded sound, motion pictures and television, American folklife, and foreign-language collections, this new guide is designed to help researchers plan a research strategy before they ever visit the Library of Congress. Used in conjunction with the Library's online catalogs and digitized collections, it should inspire historians, biographers, picture researchers, film and documentary makers, and others dedicated to uncovering and telling women's stories. For example, as a result of the copyright laws, for a century and a half the library has been the recipient of bottomless resources for studying representations of women in popular culture, from graphic materials of all kinds to

literary works, film, comic books, and more. As for manuscripts, the traditional underpinnings of history, the Library has for many years quietly collected the papers of important women, from leaders of reform movements, to the two current women Supreme Court justices, to scientists, writers, and artists.

Highlights from the Bernard C. Middleton Collection of Books on Bookbinding. **Rochester Institute of Technology, 2002.** 124p. $50.00. < http://wally.rit.edu/cary/carypress/>

Illustrated catalog of historical ephemera and masterpieces of the binders art in the Bernard C. Middleton Collection, which includes a selection of Bernard Middleton's essays on bookbinding.

Images from Science: An Exhibition of Scientific Photography. **Rochester Institute of Technology, Cary Graphic Arts Press, 2002.** 124p. $19.99.

Catalog of images from the fields of astronomy, physics, engineering, medicine, and microbiology. Includes full-color reproductions and detailed captions. Contact information for purchase < http://wally.rit.edu/cary/carypress>.

Jenkins, Barbara L. *Re-Imaging Occupational Diseases.* **Self published.** 24p. Not for sale; price of future edition not determined.

First imprint of hand made book re-imaging photographs and selected text from a 1911 Illinois commissioned report (by Alice Hamilton) of men occupationally poisoned by lead, with introduction by author. Contact information: Barbara L. Jenkins at <blj3@cdc.gov>.

Johnson, Mark Dean ed. *At Work: The Art of California Labor.* **California Historical Society Press, 2003.** 154 p. ISBN: 1-890771-67-B $35.00 (paper). Books can be ordered online through the California Historical Society bookstore at: <www.californiahistoricalsociety.org/store/>.

Partridge, Elizabeth and Sally Stein. *Quizzical Eye: The Photographs of Rondal Partridge.* **California Historical Society Press, 2003.** 143 p. ISBN: 1-890771-57-0 $21.95 (paper) Books can be ordered online through the California Historical Society bookstore at: <www.californiahistoricalsociety.org/store>.

Remington, Roger R. *Lester Beall: Space Time & Content.* **Graphic Design Archives Chapbook Series: One. Rochester Institute of Technology, Cary Graphic Arts Press.** 36p. $15.99.

Explores the work of designer Lester Beall through an essay and reproductions of advertisements, posters, and identity projects in the holdings of the Lester Beall Archive in the Archives and Special Collections department at RIT. <http://wally.rit.edu/cary/carypress/>

Valch, John Michael. *Barns.* **W.W. Norton & Co. and the Library of Congress.** 400p. $75. Book can be purchased through the Library of Congress Sales Shop <www.locstore.com> or Amazon.com. **[Reviewed in this issue of *Views*.]**

VISUAL MATERIALS SECTION CONTINUES TO PLAN FOR ELECTRONIC PUBLICATION

At the 2003 annual meeting, SAA announced that it fully intended to be publishing section newsletters electronically by mid-2004. The Visual Materials Section continues to plan to take a leadership role in moving to an all-electronic publishing environment. Publication months will continue to be April, August, and December with the intention of having the issue posted to the Web site by the 10th of each month. In addition, the Section will announce the availability of the newsletter by posting a notice to the Visual Materials listserv.

To *subscribe* to the Visual Materials listserv, send a message from your own e-mail account to:

majordomo@listlink.berkeley.edu

You need no subject line, but in the body of the message type:

subscribe visualmat

To *send messages* to the list, the address is:

visualmat@listlink.berkeley.edu

The "majordomo" address is just for commands like subscribing, unsubscribing, stopping mail during vacations, and the like. Do not send messages intended for the list readership to "majordomo." If you do send a list message to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

Report from the Chair
Sue Kriegsman, Harvard University Library, <suzanne_kriegsman@harvard.edu>

The Los Angeles Visual Materials Section meeting was packed full of information about the section's activities over the last year and we also had a fantastic presentation about documenting Los Angeles through photography by Carolyn Cole and Cheryl Himmelstein [*See the lead article, page 1 of this issue.*—**Ed.**]. Many thanks to Laurie Baty for being such an active Chair and getting so many things accomplished over the last year. The meeting minutes published in this issue cover all of the announcements and information about the presentation. Probably the greatest achievement of the section is no longer big news; the first-ever Visual Materials section Midwinter Meeting was held January 2003. What has replaced that buzz is that there will be a 2nd (annual) Midwinter Meeting and this one is officially sanctioned by SAA. We hope that this official designation will help people receive financial support from their institutions to attend. The meeting will be held in Boston January 9-10, 2004, and will be a working meeting for people who already are involved, or want to be involved, in VM Section committees. All information and details about the meeting will be distributed on the VisualMat listserv. If you have not received those postings or would like additional information please contact me directly at <mailto:suzanne_kriegsman@harvard.edu>. The committees are Advanced Workshops, Bibliography, Newsletter, Web site, Web site images and policies guidelines. Additional information about the committees can be found on the VM web site <http://www.lib.lsu.edu/SAA/leaders.html>.

FROM THE CHAIR-ELECT
Mark E. Martin, Louisiana State University <mmarti3@lsu.edu>

It's been an exciting year watching the Web site grow and change, seeing the effectiveness of the Midwinter Meeting in laying out a path for the Section, following the twists and turns of moving into "all electronic" publishing, and having quite an enjoyable time at the Annual Meeting in Los Angeles. I look forward to continuing to work with Sue Kriegsman on Section issues and feel certain that this year's Midwinter Meeting in Boston will continue to build on last year's energy. As a Section we have some interesting issues before us this coming year, some exciting, some daunting.

WEB SITE REPORT
Mark E. Martin, Louisiana State University, <mmarti3@lsu.edu>

There's almost always something new on the Section Web site these days: The *Views* page has been redesigned to reflect volume contents; a "Committee Descriptions" page has been added in preparation for the 2004 Midwinter Meeting; the Section By-laws have their own page now in preparation for review and revision; the Midwinter pages have been redesigned and the 2004 page updated periodically as information becomes available; the 2003 Annual Conference page has been updated and for the first time has links to images of people and events associated with the Section; and the initial indices for *Views* are coming online.

Up for discussion at the Mid-winter Meeting will be overall Web site issues, a review of action points from last years meeting and evaluation of where we stand on those points, and what membership would like to see changed on the site.

VISUAL MATERIALS CATALOGING ROUNDTABLE
Mark E. Martin, Louisiana State University, <mmarti3@lsu.edu>

This past SAA Annual Conference proved enlightening for me. As the new chair I raised the point of what Roundtable attendees wanted to see at the Annual meeting. The response was nearly unanimous; the Roundtable meeting is to be a time and place to bring current issues before our peers for discussion. Almost immediately after this point was established, a lively discussion of one member's current problem took place to their edification. Mission accomplished!

As we move closer to the Midwinter meeting, I will be asking for topics of interest to VMCAR members on the VisMat listserv. The mid-winter meeting is rapidly proving to be the time and place to effectively map out our path for the coming year and I hope we, as a group, will take advantage of this opportunity.

ARCHITECTURAL RECORDS ROUNDTABLE
Beth Bilderback, University of South Carolina <bilderbk@gwm.sc.edu >

The Architectural Records Roundtable met at the recent meeting in Los Angeles. Ardys Kozbial was elected Chair and Beth Dodd Co-Chair. Tawney Ryan Nelb announced that the SAA Manual *Architectural Records: Managing Design and Construction Records*, co-authored by Tawny Ryan Nelb and Waverly Lowell was approved by the SAA review process. They hope to have the final draft to the SAA Publications Office by December 2003, with publication in the Fall of 2004. Tawney has a list of images they still need for the book. Contact her at (989) 631-1011 or <TawnyRN@aol.com>.

Ardys Kozbial spoke about rejuvenating the national COPAR. Regina Koehler is part of a group establishing the COPAR web presence, and she is gathering architectural archives URLs for a clearinghouse-type of Web page. Organized on an international, national, state, and local level, the links will provide access points to those working with and pursuing research of architectural records. Please send to Regina any URLs that might be useful. Use her home e-mail first: <reginakoehler@hotmail.com> then her work e-mail: <koehlerr@doaks.org> if your message is rejected from the home account.

The Architectural Records Roundtable conducted a survey of its members to see who makes up the group, where architectural records collections reside, and what issues architectural records archivists face. The results were posted to the ARR listserv and were interesting and informative. If you want to participate in the survey or have questions about the results, contact Ardys at <akozbial@gsd.harvard.edu>.

If you have news about collections, exhibits, books, etc. for the next column, please let Beth Bilderback know at <bilderbk@gwm.sc.edu>.

AMIA NEWS
Mary Ide, WGBH, Boston < mary_ide@wgbh.org>

AMIA met in Vancouver at the beginning of November. Look for a full report of the meeting in the April issue of *Views*.

Standards Committee Update
Marcy Flynn, Silver Image Management, <silverim@mindspring.com>

Work continues on the revision of *The Administration of Photographic Collections.* Originally published by SAA in 1984 as part of the Basic Manual Series, the new manual, tentatively titled, *Management of Photographic Collections,* is being prepared and edited by Mary Lynn Ritzenthaler and Diane Vogt-O'Connor of NARA with new chapters by Helena Zinkham, Brett E. Carnell, and Katherine A. Peterson of the Library of Congress. The manuscript draft has been turned into the SAA Publications Committee and readers are now commenting on it. The hope is that it will be released by the end of the 2004 or early in 2005.

The European Union-funded Safeguarding European Photographic Images for Access (SEPIA) Web site is available at <http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/5.html>. This site includes information related to SEPIA research including scanning, cataloging and description, preservation and digitization, and digitization ethics.

The Preservation Metadata Implementation Strategies (PREMIS) working group has been created as a follow-on to the OCLC/RLG working group on preservation metadata. Its charge is to develop a core set of preservation metadata and to survey existing and developing digital repositories. The duration of the working group is one year. For more information, see: <http://www.oclc.org/research/pmwg/index.shtm>.

During 2002 and 2003 the Australian Society of Archivists Committee on Descriptive Standards drafted a guide to Australian archival descriptive practice, commonly referred to as the Australian "Series System." An exposure draft of this guide is available for the information and comment of archivists in Australia and elsewhere. The guide explains the workings of the series system and recommends its implementation in order to enable full and accurate description of records in archival environments, increase standardization of descriptive practice across Australia, and facilitate the sharing of archival data. The draft is available on the ASA Web site at <http://www.archivists.org.au/cds/>.

Finally, the Visual Resources Association recently announced that select chapters of the project, "Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images" are now available for comment at: <http://www.vraweb.org/CCOweb/index.html>. Based on the core data elements found in the VRA Core 3.0 and the CDWA structures, these guidelines apply to the selection, ordering, and formatting of data used to populate catalog records. Feedback is now being solicited on this project.

MIC: MOVING IMAGE COLLECTIONS UPDATE

MIC: Moving Image Collections (MIC, pronounced 'mike') is now soliciting entries for its international online directory of moving image repositories. Whether your institution is a moving image archive, or simply holds a few film titles as part of a larger general collection, we invite you to register your organization with MIC. By doing so, you join a groundbreaking initiative to provide access to moving images worldwide, and contribute to further collaboration, research, and mentoring in the archival moving image community. Any institution holding moving image materials is eligible for a Directory entry. To participate, go to: <http://gondolin.rutgers.edu/MIC/text/how/directory_guidelines.htm>. We need a significant number of completed Directory entries in order to program the complex interactions between the Directory, the Union Catalog, and the Web site. Please participate in this critical area of MIC development!

Jane Johnson was named the Library of Congress MIC Project Coordinator in July and will initially be working with the development team at Rutgers before relocating to Washington, D.C., next year. On October 10, MIC Committee chairs and developers met with AMIA and LC staff for the inaugural MIC Steering Committee meeting to discuss mission statement, by-laws, strategic plan, business model, Phase II priorities and strategies, and potential collaborations and partnerships.

Forty dedicated AMIA members in seven working groups spent their summer developing content for MIC's education and outreach space, in preparation for fall demonstrations for the Library of Congress, the National Science Foundation, and AMIA. The Union Catalog database is well into development at Rutgers. The XML schema for the MIC core registry, the MARC-MIC map, and union catalog test records from Pacific Film Archive and Ohio Health & Science University, are available for viewing at the MIC project Web site <http://gondolin.rutgers.edu/MIC/>. A test cataloging utility for creating Dublin Core and MPEG-7 records is available for download there as well. The Archive Directory has nearly concluded its final development phase and the Web input form should be available for use by the time this reaches your mailbox.

In early September, MIC received considerable press coverage with articles in the Seattle *Post-Intelligencer Reporter*, Atlanta *Journal-Constitution*, *Computer World*, *Business Wire*, *PC World Magazine*, and many others. Several MIC-related programs will be featured at the AMIA Annual Conference in Vancouver, B.C., November 18-22, 2003, including an overview and update session with demos, a metadata workshop, and two meetings of the MIC Education and Outreach working groups. Conference attendees will also have an opportunity to register their institutions in the MIC Archive Directory at a centrally located registration desk.

Moving Image Collections is a Portal for discovery of moving images and resources to facilitate collaborative cataloging, preservation, exhibition, and digitization activities. It includes a union catalog, international directory of moving image repositories, cataloging utility, education/outreach space, and dynamic and static portals based on user-selected criteria.

MIC is a collaboration between the Association of Moving Image Archivists (AMIA) and the Library of Congress. It has received funding from the National Science Foundation and is a participant in the National Science Digital Library. Alpha implementer sites, all with significant moving image collections in analog and digital format, include the Library of Congress, Cable News Network (CNN), Fortunoff Video Archive for Holocaust Testimonies, National Geographic Television, National Library of Medicine, Northeast Historic Film, Oregon Health and Sciences University, Pacific Film Archive, the Peabody Collection at the University of Georgia Libraries, the Prelinger Collection at the Internet Archive, ResearchChannel, the Smithsonian Institution, and Wisconsin Center for Film and Theater Research.

The Library of Congress will host MIC. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

See the MIC Project Web site <http://gondolin.rutgers.edu/MIC/> for new developments and documentation of past, current, and future work on the project. As the actual MIC portal is developed, it will be available for ongoing review and will be accessible from the MIC project Web site. The MIC project Web site is updated frequently, so check back often!

For more information, please contact MIC Project Coordinator Jane Johnson: <jdj@ucla.edu>.

NATIONAL TELEVISION AND VIDEO PRESERVATION FOUNDATION ANNOUNCES $350,000 INAUGURAL PRESERVATION GRANT PROGRAM

The National Television and Video Preservation Foundation (NTVPF) opens its inaugural grant program this fall with more than $350,000 in first-year preservation services donated by sponsors to award in support of noteworthy television and video preservation projects. The NTVPF is an independent, non-profit organization created to fulfill a long-standing need by raising private funds and providing grants to support preservation and access projects at institutions with television and video collections throughout the United States.

This new 501 (c)(3) charitable foundation enables individual public and non-profit archives to preserve and provide access to television and video materials that would otherwise be lost to the public.

At this time, the NTVPF is offering preservation grants based on preservation services donated to the NTVPF by commercial video and audio facilities, storage companies, consultants and film laboratories. Not-for-profit organizations in the United States, including local, state and federal institutions, may apply for these services. The grants target television and video works made in the United States or by American citizens, which are not protected by commercial interests. Productions originating on electronic video formats and film-based productions made for distribution on television will be considered.

Applications for this initial round of grants are due 1 December 2003. For more information about the NTVPF, its grant program, or to apply for a grant, visit the Foundation's Web site at <http://www.ntvpf.tv> or send e-mail to <info@ntvpf.tv>.

WHAT'S UP

Through 4 January 2004. *The Dawn of Photography: French Daguerreotypes, 1839-1855.* Metropolitan Museum of Art, New York, NY.

[*Views welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page*—**Ed.**]

IN PRINT

The Review

Vlach, John Michael. *Barns.* New York, N.Y.: W. W. Norton & Company, Inc., 2003. 400 p.: chiefly ill.; 29 cm. + CD-ROM (4 3/4 in.) ISBN: 0393730867 (cloth) [new list price $75.00; as of 09 October 2003 amazon.com lists new for $52.50, used from $51.70]

Reviewed by Mark E. Martin, Louisiana State University.

"The Center for Architecture, Design and Engineering and the Publishing Office of the Library of Congress are pleased to join with W. W. Norton & Company to inaugurate the pioneering series of the Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering."[1] So begins the introductory comment by C. Ford Peatross, Curator of Architecture, Design, and Engineering Records in the Prints and Photographs Division of the Library of Congress and the Center for American Architecture, Design and Engineering. And what a joining it is.

John Michael Vlach, Professor of American Studies and Anthropology and Director of the Folklife Program at George Washington University[2] provides a nearly 20-page introduction to the work, very brief explanatory paragraphs at the beginning of each chapter and chapter subdivision, and occasional expanded captions. Given the nature of this work, which is intended to be a visual guide to United States barn architecture, the text is succinct, moving rapidly from point to point. Each of the points made by the author could speak volumes, but more on that later.

As pointed out in the introductory text, barns in the United States evolved from traditional styles originating in the homelands of emigrants into fresh structures as the new environmental, geographic, and agrarian forces took hold. These forces informed the book designer's decisions as well. They opted to divide the nation into eight geographic regions plus one stylistic subgroup, Shaker Communities. This approach makes sense as one peruses the volume and begins to notice the regional differences in this most fundamental of agrarian structures.

Within each large division, having its own introductory remarks, are subdivisions based on design characteristics, intended use, and variations sometimes described as "other."[3] Each of these subdivisions usually has an introductory paragraph. Images within these subdivisions often receive paragraph length explanatory notes, especially if the subdivision has few entries.

Scattered throughout the work are plan and elevation drawings of one or more of the structures shown. Occasionally these architectural drawings represent an ideal structure rather than those actually in the text. This combining of photographic images and architectural drawings is a very effective means of demonstrating the details of these often very different designs.

The limited text should be expected in a visual sourcebook. As mentioned above, the author's comments could be greatly expanded upon and would need to be if one were researching more than the appearance and design of barns. For that reason this volume will work best in conjunction with other illustrated works with broader focus, such Eric Sloane's *An Age of Barns*[4], and with largely textual works such as *The Pennsylvania Barn: Its Origin, Evolution, and Distribution in North America,*[5] *Barns of the Midwest ,*[6] and *The Old Barn Book: A Field Guide to North American Barns and Other Farm Structures.*[7] These other works provide a great deal more background and often focus on elements within barn design that Vlach does not digress into.

A CD-ROM containing the images used to illustrate the volume accompanies the book. While the disk does not autoload, finding the appropriate file on the disk to initiate the reader is fairly intuitive. The image file names on the disk are the same as the image numbers in the text ,making finding an image on the disk child's play if one is looking for a particular image. The text should be kept handy, however, if one wishes to look at a particular group of images, say "barns of the lower south," as without the image number,

one would have to already recognize the image to find it. The image reader application allows scanning the images as a whole in what has become a standard gallery set-up, eight thumbnail images across on the system this reviewer used.

Images have been scanned at a variety of resolutions (photographs at 144 and 300 ppi, line drawings at 1000 ppi) and sizes (as small as 530x404 to at least as large as 8232x7428). Viewing the photographs at 200% to examine details leads to some image degradation but the images remain usable. The line drawings are huge; so huge, in fact, as to make them very difficult to use at any but the smallest reduction. On opening one line drawing the viewer defaulted to an 8% view. Increasing the magnification to 50% rendered the image effectively useless as too small an area fit the viewing screen and removed the viewable area from the context of the rest of the image.

An HTML page on the disk, once opened, provides a very brief guide to LC collections and Web sites relevant to the text. Hyperlinks from this page will lead the reader to the Prints & Photographs Online Catalog, American Memory, The LC Online Catalog, and "Built in America," a subset of American Memory.

If one wished to use any of these images for their own publication purposes there is nothing evident on the disk or in the text detailing how to do so. Are these images in public domain? Are there standards for reproduction? Use fees? Given that many of the images could be used for publication taken directly from the disk one wonders why this information is lacking.

In sum, this first work in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering series should prove to be a valuable visual resource to anyone focusing on agrarian architecture, particularly for those who already know what they are looking for. It will be invaluable in conjunction with other works for those beginning to study these structures. One can only hope future volumes will sustain this level of quality.

NOTES
[1] From the introductory comments by C. Ford Peatross, p. 5.
[2] From the dust jacket back flap.
[3] P. 49, p. 143, p. 197, and others.
[4] Eric Sloane (New York, Funk & Wagnalls [c1967], 93 p. , [2] p. illus., 10 col. plates. 27 x 32 cm.) [paperback new list price $16.95; as of 09 October 2003 amazon.com lists new for $11.86, used from $8.81])
[5] Robert F. Ensminger (Baltimore: Johns Hopkins University Press, 2003, xvii, 348 p.: ill. maps; 26 cm.) [out of print in hardcover, new list price $39.95, as of 09 October 2003 amazon.com lists used from $12.47; paperback new list price $28.00, as of 09 October 2003 amazon.com lists new for $28.00, used from $19.95].
[6] Allen George Noble (Athens, Ohio: Ohio University Press, c1995, xi, 295 p.: ill.; 27 cm.) [out of print in hardcover, new list price $50.00; paperback new list price $25.00, as of 09 October 2003 amazon.com lists new for $17.50, used from $14.75].
[7] Allen George Noble (New Brunswick, N.J.: Rutgers University Press, c1995. xii, 222 p.: ill., map ; 24 cm.) [out of print in hardcover, new list price $32.95, as of 09 October 2003 amazon.com lists none used; paperback new list price $16.05, as of 09 October 2003 amazon.com lists new for $11.24, used from $10.35].

[*Views* welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—**Ed.**]

VISUAL RESOURCES ASSOCIATION THREE ADDITIONAL CHAPTERS AVAILABLE ON CATALOGUING CULTURAL OBJECTS

The Visual Resources Association (VRA) is pleased to announce that three additional chapters are now available on the Web site for "Cataloguing Cultural Objects: A Guide to Describing Cultural Works and their Images, known as CCO at <http://www.vraweb.org/CCOweb/index.html>. These three new chapters address Physical Characteristics (Chapter 3), Stylistic and Chronological Characteristics (Chapter 4) and Description (Chapter 8). CCO is a VRA-supported project designed to promote good descriptive cataloging, shared documentation, and enhanced end-user access. Based on the core data elements found in the VRA Core 3.0 and the CDWA structures, CCO provides guidelines for selecting, ordering, and formatting data used to populate catalogue records.

Along with the three new chapters, the CCO Web site includes information about the project, a table of contents, and four other chapters (Object Naming, Maker Information, Class, and View Description) from the "How to Catalogue" section of the guide. Two additional chapters, and an extensive introduction, will be added to the site by the end of the year. In addition to sharing their work, the purpose of the Web site is to solicit feedback from the cataloguing community, before the CCO guide is published as a print publication. Ann Whiteside, Chair of the VRA Data Standards Committee, is the main contact for the Project and feedback. E-mail her via the Feedback link on the home page of the site.

Please note that the Web content has not had a full copy edit, but the committee wanted to make these guidelines available to the community so that the cataloguing practitioners can start testing their applicability. As one might imagine, CCO is the culmination of years of theory and practice from the community. The project team has strived to recommend the best of that practice and they look forward to getting your feedback on this important project. Please contact, Elisa Lanzi President, Visual Resources Association, e-mail <elanzi@email.smith.edu>, or go to the VRA Web site <www.vraweb.org />.

ONLINE RESOURCE TELLS COMPREHENSIVE STORY OF SEATTLE AND KING COUNTY HISTORY

After two years of work, 12 Seattle and King County heritage organizations led by the Museum of History & Industry (MOHAI) and the University of Washington Libraries has launched a new Web site that provides unparalleled access to 12,000 historical images of people, places and events in King County, Washington. The site, <www.kcsnapshots.org/>, is now available to students, educators, researchers and the general public. The project seamlessly weaves together photo collections from 12

Thirty-five Section members made the trek to the Airstream Diner in Beverly Hills to partake in the annual dinner. Photograph by Mark E. Martin.

distinct organizations from across King County into one comprehensive, searchable database. Each group maintains its own digital collection, yet all are virtually combined at <www.kcsnapshots.org>. Funding for this project came from the federal government's Institute of Museum and Library Services in the form of a 2001 National Leadership Grant.

CONTENTdm software to organize and post the images on the web came from local company DiMeMa, licensed to the University of Washington. Groups taking part in the project include: Black Heritage Society of Washington State, Inc.; Eastside Heritage Center; Maple Valley Historical Society; Northwest Railway Museum; Puget Sound Maritime Historical Society; Rainier Valley Historical Society; Renton Historical Museum; Shoreline Historical Museum; White River Valley Museum; and Wing Luke Asian Museum.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Milwaukee, WI. University of Wisconsin—Milwaukee archivist Mary Huelsbeck is the recipient of the Association of Moving Image Archivists' (AMIA) 2003 Maryann Gomes Award. This is the first time that the AMIA has offered the award, which provides financial assistance with AMIA conference-related travel. The award was established in honor of Maryann Gomes, who was instrumental in the creation of AMIA's Regional Audio Visual Archives Interest Group and served as its first chairperson.

Europe. The European Visual Archive (EVA; http://www.eva-eu.org/) is a searchable image resource containing over 18,000 digitized historical photographs from the holdings of the London Metropolitan Archives and Stadsarchief Antwerpen. A questionnaire is now online at the EVA site which aims to evaluate the success of the EVA project and identify its potential for expansion and development. Your feedback is needed to ensure that EVA users have a say in its future. Please spare a few minutes to answer a few brief questions at <http://www.eva-eu.org/>.

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.

SAA

THE SOCIETY *of*
AMERICAN ARCHIVISTS

*TIME-DATED MATERIALS
PLEASE EXPEDITE*

**The Section's UPDATED Web site is
http:/www.lib.lsu.edu/SAA/VMhome.html
and
2003-2004 Leadership Roster will be
found on page 2 of this issue.**