

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to saavms.org for additional information.

CHAIR'S CORNER

David Haberstich

Curator of Photography,
Archives Center, National Museum of
American History, Smithsonian

Of Shutdowns And Meetings

By the time you read this, fellow Visual Materials Section members, the federal government "shutdown" may be just a bad memory, perhaps shorter than the previous shutdown, but I am sitting at home writing this on October 3, the third day of this national ordeal. I might have prepared it at home anyway, but just knowing that I am prohibited from doing it in my federally funded Smithsonian office (currently a cubicle) represents a burr in my figurative saddle. The Smithsonian Institution is a bit unusual in its mix of federal and private funding, so there are some organizations which are not affected directly, such as one office whose staff is composed entirely of trust fund employees, working in a non-federal building: it's business as usual for them. To put things in perspective, I realize that my inconvenience is minor compared to the actual sufferings of younger federal employees and low-wage employees who essentially live from paycheck to paycheck. I know a young lady at the Department of Transportation who is preparing for a big wedding which she will fund primarily out of her own pocket, and her loss of salary may have a big impact on her plans. Another friend works for a government contractor, and she has just been laid off. Following past shutdowns, civil service employees were paid retroactively—for time during which they were not allowed to work; that was nice for us, but arguably unfair to the American taxpayer. In view of the sequestration already in place, I do not anticipate any retroactive pay after the smoke clears.

In case you wonder what the above complaint has to do with SAA or VM, I'm trying to set the stage for next year's Annual Meeting, which will occur in the very nexus of this political strife and craziness, Washington, D.C. Many SAA members, working at the Smithsonian, the Library of Congress, the National Archives, and other agencies, will have been affected by the shutdown, and many of us work with visual materials in these repositories. Come hear our shutdown experiences at the bar or over coffee, lunch, or dinner! It won't be exactly like telling ghost stories around the campfire, but perhaps in a similar spirit. (My last act in shutting down the Archives Center Tuesday was to check our bank of freezers containing negatives, since one of them seems to be in its death throes. I now wish I had removed the contents of that unit, as we once had a small but nasty flood when a freezer failed. My first act when I return to the Museum will be to check on it.)



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VIEWS: The newletter of the Visual Materials Section of the Society of American Archivists

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Chair's Corner (cont.)

I hope all VM members will seriously consider attending the Section meeting at the Annual Meeting in Washington. We had a good turnout in New Orleans, but the room could have held more! I thought the presentations were fascinating, and I intend to ensure that we have a stimulating meeting in Washington. I also urge you to consider joining us at the Section dinner. The VM dinner in New Orleans was delightful, but not as well attended as I had hoped. The group in San Diego was larger, although perhaps that was because it was held in the hotel. In any event, I think our traditional dinner is an important component of our program, and it deserves good support. It's an excellent opportunity to get to know your colleagues better and to meet new friends.

There is currently an initiative to shorten section meetings to ninety minutes instead of two hours, in an attempt to "loosen up" the general Annual Meeting program schedule, and the leadership of the various sections has been polled for opinions and reactions. Unfortunately, to my way of thinking, about half of the sections have reported that they are comfortable with a shorter meeting. I wrote to Nancy Beaumont, as did Chair-Elect Matthew Mason, requesting a continuation of the two-hour time slot. I emphasized the need to supplement the business meeting with discussions of digital issues, especially sharing information about the preservation of "born-digital" imagery, plus presentations about collections of visual materials, particularly repositories in the host city of the Annual Meeting, as I think it's beneficial to our membership to learn more about local visual resources. Repository tours are fine, but slide shows highlighting little-known collections (there are plenty in Washington) and special projects are right up our alley. Some other sections presented what they considered compelling reasons to maintain the two-hour meeting time slot. We should know whether or not our meeting time will be truncated by the end of October, but whether we are allotted ninety minutes or one hundred twenty, we'll try to make every minute count!

I also wish to recommend the traditional Visual Materials midwinter meeting, this time in Pittsburgh in February, long before the SAA Annual Meeting. The group will address Section business, including planning for the Annual Meeting. You can contribute your ideas about the Section, its policies, activities, and future in person by joining members of the Steering Committee at this gathering in Pittsburgh. This dedicated group of people will be small, but all members of the Section are welcome. Watch the website and listservs for details.

Please note: Feel free to use my personal email account, DavidH5994@aol.com, to communicate with me at any time, government shutdown or not. I trust you all! My Smithsonian address is haberstichd@si.edu, but please use the former address whenever you get an out-of-office reply from the latter. I would have included the alternate address in my auto-reply, but we were told that's against the rules!

-- David Haberstich

CHAIR-ELECT'S COLUMN

Matthew Daniel Mason, PhD

Processing Archivist (Visual Materials)

Beinecke Rare Book and Manuscript Library,

Yale University

Duties as Assigned: Influences on My Archival Career

Most archivists have multiple roles, especially those of us specializing in the care and administration of visual materials. Over my career at the Wisconsin Historical Society, Montana State University, and the Beinecke Rare Book and Manuscript Library, colleagues have called on me to fulfill roles where others fear to tread. These projects influenced my career and my outlook on archival work and special collections. Often the tasks related directly to my work with visual resources. For example, one former supervisor felt overwhelmed by jumbled boxes of photographs and negatives. When he processed a collection, he would leave this material until the last possible moment. Conversely, I revel in arranging and describing these chaotic piles. The following briefly relates some of the challenging projects that have molded my professional life over more than fifteen years.

Similar to the experience of others, I unexpectedly started my archival career. In April 1998, I entered the Visual Materials Archive (formerly the Iconography Section) of the State Historical Society of Wisconsin (now the Wisconsin Historical Society). For my dissertation in the Department of History at the University of Memphis, I sought access to the images Michael Lesy used in his Wisconsin Death Trip (1973). The curator said that no coherent collection existed for the photographs, so I volunteered to process the Charles J. Van Schaick Collection. Over the next six years, I provided item-level description for the more than 6,500 images in the collection, which proved invaluable to my dissertation, and the basis of my co-authored book, *People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942* (2011).

Within a few months of starting my volunteer work at the historical society, I demonstrated my aptitude with the archival material that led to paraprofessional work. Over the next two years, I provided processing support as an archives assistant arranging and describing the H. H. Bennett Studio Collection and World War I Poster Collection. I also spearheaded a data conversion project, which reformatted all internal computer documents used by processing archivists



at the society. The conversion project offered me a deep view of the processing of archival collections and records management.

From 2000-2003, I worked as a project archivist at the Wisconsin Historical Society on grants from the National Historical Publications and Records Commission to catalog and re-house over two thousand photograph collec-

tions totaling approximately 750,000 images.

My work on the large body the collections exposed me to the variety of visual resources held by the society. Concurrently, I earned my Master of Arts degree from the School of Library and Information Studies at University of Wisconsin - Madison, and continued to research and write my dissertation.

Upon graduating from library school, I worked as a quasi-“lone arranger” in Merrill G. Burlingame Special Collections at Montana State University - Bozeman. In this position, I worked as the sole archivist responsible for arranging, describing, and digitizing the entire August “Gus” Ludwig Hormay Papers and Photographs. As a researcher in range management, Hormay developed rest-rotation grazing systems for open grazing country in the Western United States. The collection consists of research papers, notebooks, and reports documenting change over time in various range study areas, as well as 100,000 images in photograph and transparency formats that relate directly to the research papers. The Hormay Collection exposed me to the organizational operations and record keeping of the federal government. The physical scanning of the entire collection also deepened my knowledge of digitization and metadata.

In 2004, I began my tenure as a processing archivist at the Beinecke Rare Book and Manuscript Library. In this position, I have primary responsibilities for organizing, cataloging, and managing single items and collections of chiefly visual resources, as well as manuscript collections in the Yale Collection of Western Americana. Nevertheless, I have also processed collections that required that I work outside my areas of expertise and expanding my familiarity on diverse subjects. This includes the Chinese Gaming Counters Collection, which includes over three hundred discrete mother of pearl gaming counters handcrafted by artisans in China for use in scoring and bidding in card games in the West, circa 1700-circa 1840. I have also compiled information about the Tanka Collection,

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Chair-elect's Column (cont.)

which consists of Buddhist scrolls or fabric temple banners, chiefly Tibetan, but also Nepalese, Bhutanese, Indian and Chinese, which bear religious images, circa 1600-circa 1950. Although pictorial in content, these collections pushed me to acquire additional knowledge to adequately arrange and describe them.

These brief examples represent a portion of my varied archival work over the years. I have also benefited from the support and criticism of dozens of colleagues, who influenced my career. To co-opt the signature phrase from the eponymous book by Sheryl Sandberg, visual material archivists must "lean in" to our work. This includes tackling photographers' archives chock full of unidentified portraits, deteriorating mounts, and fused film negatives, as well as the many other difficult situations in our institutions. These challenges provide the experiences that influence our future work. In my experience, they also improve it.

To quote from the lyrics of "Al Le Luia," by the musical group Poi Dog Pondering: "You should wear with pride the scars on your skin / They're a map of the adventures and the places you've been." I also believe that they inspire your future opportunities.

--Matthew Daniel Mason

2013 VM Section Meeting Summary SAA Annual Meeting, New Orleans

Election: Matthew Mason is the new Chair-elect, and Mary Samouelian is the new Member-at-Large. Congratulations to our new Steering Committee members.

Brett Carnell reported on the 2013 Midwinter meeting in Dallas, which included two new initiatives: a publication to honor the 175th anniversary of the daguerreotype, and the preparation of "tip" sheets on digital topics.

A special certificate of appreciation was presented to Laurie Baty for her many contributions to the Section.

Ricky Punzalan and his education committee presented their report on their ongoing assessment of the status of archival education.

Plans for the Midwinter Meeting in Pittsburgh were presented.

VMS Midwinter Meeting February 20-24, 2014 Pittsburgh, PA

The VMS 2014 Midwinter meeting will be held in Pittsburgh, February 20-24 (3 nights), in two rented, adjoining and furnished condo units with views of the city. To cover the cost of the rental, the suggested donation for lodging will be \$250 for a queen or full bed, \$175 for sleeping space on a couch or your own air mattress, and \$50 for attendance only, without lodging. In the Midwinter tradition, we will prepare meals communally and share the cost of groceries. Our local arrangements host is Miriam Meislik. Thank you Miriam!

Please consider joining an enthusiastic core group of Section officers and members to discuss and plan the future activities of the Section, and to share ideas, communal meals, and camaraderie. In addition to the work sessions, we will tour repositories of visual materials and meet with local archivists. Help us make this important meeting a success!



Pittsburgh skyline by Miriam Meislik

PHOTOGRAPHY AND FOIE GRAS A VISUAL MATERIALS ARCHIVIST IN PARIS

*Report on the 2013 Daguerreian Society Symposium
by James Eason, Bancroft Library, UC Berkeley*

From October 9th to 14th, the Daguerreian Society celebrated its 25th anniversary with memorable Daguerre-centric events in Paris and Bry-sur-Marne, France. The symposium featured speakers on early photography, viewings of daguerreian treasures from institutional and private collections, behind-the-scenes museum visits, and opportunities to consider broader 19th century visual culture. A centerpiece of the symposium was the unveiling of Daguerre's last-surviving and recently-restored painted diorama, now re-installed at the small church of Bry-sur-Marne. Over 100 participants, chiefly American, made the pilgrimage and were well rewarded for the journey.

Featured speakers were Dusan Stulik, François Brunet, Dominique de Font-Réaulx, Sandra Petrillo, and Jerry Spagnoli. Dr. Stulik, image scientist at the Getty, discussed early experiments in photography (usually vaguely described in extant documentation) and his attempts to recreate them. Prof. Brunet, of the Université Paris Diderot, discussed early photographic portraiture and specifically American daguerreian portraiture. Font-Réaulx, curator of photography at the Musée du Louvre, presented on the topic of Daguerre's painting, theatrical set design, and dioramas and, more broadly, the fascination with light that characterized his work and his era. Petrillo gave a brief overview of the exciting "Daguerreobase" project (<http://www.daguerreobase.org/>) that ultimately endeavors to create a union catalog, with images, encompassing all daguerreotypes in European collections. Contemporary daguerreotypist Jerry Spagnoli made an illustrated presentation, geared to residents of Bry-sur-Marne as well as daguerreotype enthusiasts, on the equipment and steps for making a daguerreotype. His talk was well illustrated with images of historic equipment and 19th century imagery as well as images documenting his own current processes.

Site visits were hosted, for small groups, by the Musée d'Orsay, the Musée Carnavelet, the Bibliothèque Nationale de France, and the Société Française de Photographie. There is an undeniable thrill in seeing a daguerreotype portrait by Daguerre himself, particularly when viewed in the 17th century Mazarin room, with original painted ceilings and gilding, in the Richelieu Building of the BnF. Other treasures on view, among these venues, were a famous Parisian panorama of Pont-Neuf and the Seine, ca. 1845-1850 (Carnavelet), portraits of Eugene Delacroix and Victor Hugo (Orsay), Nicéphore Niépce's, heliograph print "Man Leading a Horse", ca. 1825 (BnF), numerous whole plates of Paris, Greece and the Middle East by Girault de Prangey (BnF), a pair of views by Thibault showing the same street scene on the rue Saint-Maur-Popincourt before and after troops intervened in the June Days Uprising of 1848 (Orsay), and Humbert de Molard's "Louis Dodier as a Prisoner", 1847 (Orsay, with another version on exhibit at Lagny-sur-Marne). Other viewers doubtless had different favorites that I have neglected! In addition we had tantalizing glimpses of later photographic treasures by the likes of Nadar, Maxime du Camp, Gustave

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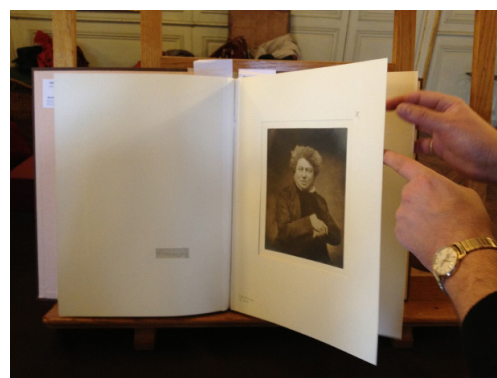
*Home of Daguerre awaiting restoration, Bry-sur-Marne.
(Photo by James Eason)*



*Daguerreotypist Mike Robinson preparing plates for a
group portrait of the Daguerreian Society at Maison
Daguerre, Bry-sur-Marne. (Photo by James Eason)*



*Front of a diorama of Vesuvius. Exhibited in museum at
Bry-sur-Marne. (Photo by James Eason)*



*Alexandre Dumas. Salt print by Nadar, in album of archival
window mat enclosures, National Library of France.*



Viewing photographs in the 17th C. Mazarin Room of the Dept. of Prints and Photographs, National Library of France. (Photo by Jeffrey Hookom)



Diorama by Louis Daguerre, in church at Bry-sur-Marne. (Photo by Jeffrey Hookom)

Le Gray, and Bisson Frères. So many photographs and so little time; but the Orsay's daguerreotypes are represented online via <http://www.musee-orsay.fr/en/collections/index-of-works/>, and those of the BnF can be searched (with a bit more difficulty) via <http://images.bnf.fr/jsp/index.jsp>

The Daguerreian Society was well hosted by the town of Bry-sur-Marne, where Daguerre lived and is buried. Local leaders have been working to make Daguerre at least as well known in France as he is in the United States, and the town has purchased Daguerre's chateau, which awaits renovation as a museum. With support from the Getty and the French government, a many-year

lantern projection could be paired with either panoramas or dioramas to yield further effects. (Martha Sandweiss discusses panoramas and popular visual culture at the dawn of photography in her 2002 book *Print the Legend*.) Most of Daguerre's dioramas are thought to have burned when his Parisian venue went up in flames in 1839. After retiring to Bry-sur-Marne, Daguerre painted a last diorama for his local church. More subtle and contemplative than a dramatic scene of fire or the like, made for popular entertainment, the Bry-sur-Marne diorama is more akin to a trompe-l'œil, yet one that changes with backlighting provided by skylights in the apse of the church. It is fascinating to contemplate Daguerre's role in creating visual effects that accelerate time (such as a city's destruction recreated for diorama viewers) and that freeze time in photographic form.

Attendees had further opportunity to learn about dioramas and their preservation at the almost indescribable Musée des Arts Forains in Paris. This private collection of carnival arts opened its doors to the Daguerreian Society for an afternoon and a festive evening of wine, dinner, magic lantern projections and antique carousel rides. Undeniable fun, but also in theme; the owner, Jean-Paul Favand, has discovered numerous diorama canvases in a large collection he acquired. Although they are later than Daguerre's era, they are revealing compelling surprises as they are studied and conserved. Favand has been supportive of Bry-sur-Marne's efforts around the diorama, and loaned canvases to the local museum that put Daguerre's diorama in context and demonstrate the appeal of the medium via recreated light shows.

Another highlight, among many, was a special exhibition at Maison Daguerre in Bry-sur-Marne. *The Daguerreian Portrait in America / Le portrait daguerreien en Amérique* was composed chiefly of portraits from the collection of Bill Becker, alongside some early French examples, exhibited in Daguerre's home. The exhibition continued in the nearby town on Lagny-sur-Marne at the Musée Gatien-Bonnet, with later 19th century American portraiture from Becker's phenomenal collection along with marvelous examples of French daguerreotypes from local museum collections. A beautiful catalog with 250 color illustrations has been published (in English and French editions), titled *Daguerre's American Legacy*, by François Brunet and William B. Becker.

The 25th Annual Symposium of the Daguerreian Society provided memorable events and opportunities at every turn. The organizers within the Society and our many French hosts in Paris, Bry-sur-Marne, and Lagny-sur-Marne have my enthusiastic thanks. Countless beautiful scenes are daguerreotyped in my memory.

MAGNUM PHOTOS INTO THE DIGITAL AGE

*Symposium Review by Stephen J. Fletcher,
Photographic Archivist,
University of North Carolina at Chapel Hill*

In 1947 Robert Capa, Henri Cartier-Bresson, George Rodger, and David “Chim” Seymour created Magnum Photos, the world’s first cooperative photography agency founded and operated by photographers. This year Magnum marks its sixty-fifth year, and to celebrate that anniversary the Harry Ransom Center at the University of Texas at Austin mounted an expansive exhibition entitled “Radical Transformation: Magnum Photos into the Digital Age.” The exhibition, which is on display through 5 January 2014, consists primarily of prints from the agency’s New York bureau, which Magnum placed on deposit at the Ransom Center in 2009. The exhibition “investigates the evolution of Magnum Photos from print photojournalism to the digital age, revealing a global cooperative in continual flux, persistently exploring new relationships between photographers, their subjects, and their viewers.”

The exhibition is well worth a visit and because of its size, one should allow plenty of time for viewing. I found it best to take in the entire exhibition quickly to get a feel for its range of coverage, then to go back and examine sections with more deliberateness. The exhibition includes a film viewing area near the center of the exhibition space, and the sound can be loudly distracting at certain points, so you’ll need to focus or bring ear plugs if that bothers you. Afterward, you can also pick up a copy of the hefty book *Reading Magnum: A Visual Archive of the Modern*



The exhibition Radical Transformation: Magnum Photos into the Digital Age. Photo by Pete Smith. Image courtesy of Harry Ransom Center.

World (<http://utpress.utexas.edu/index.php/books/hoerea>) released in September.

In conjunction with the exhibition, the Ransom Center held a symposium on 25-27 October 2013 called “Magnum Photos into the Digital Age.” The symposium’s stated goal was to trace “the evolution of Magnum Photos from print photojournalism to the digital age, exploring the ways in which the world’s pre-eminent photographic agency has nimbly responded, revealing a global cooperative organization persistently exploring new relationships between photographers, their subjects, and their viewers.”

From outset to finish, this was a tremendous symposium. Twelve Magnum photographers—from veterans Bruno Barbey and Josef Koudelka to newcomers Moises Saman and Michael Christopher Brown—curators, and historians shared their thoughts and images. On Friday evening Fred Ritchin, Professor of Photography and Imaging at New York University’s Tisch School of the Arts and co-director of Pixel Press and the NYU/Magnum Foundation Photography and Human Rights educational program, delivered the keynote address. Ritchin laid an informative roadway that traversed from digital scanning in the early 1980s, to digital manipulation, to 1994’s “New Standards for the Photographic Medium” (http://www.pixelpress.org/contents/newstandart_fs.html) to born-digital, to Google Glass, to “automatic lifelogging” using the Narrative clip camera (formerly Memoto). These and several other concrete historical events served as roadside markers



*Josef Koudelka “Czechoslovakia. Slovakia. Michalovce.”
1966 © Josef Koudelka/Magnum Photos*

to pose questions—such as “What do we do with all this stuff?”—without answering them. Ritchin stated that every two minutes, the same number of photographs are made in the world today as was made during the entire nineteenth century. Since photography’s inception, he noted, photographers have been responding to new technologies—but his conclusion was that while we live in the most fantastic time in the history of photography, we’re more confused by the medium than ever before.

Saturday’s docket featured three sessions: an examination of the picture story, a Magnum hallmark; a discussion of photojournalism, documentary photography, and their intersection with the art world; and an exploration of new media platforms. Sunday’s sole session was “Magnum Photos into the Future.” (See <http://www.hrc.utexas.edu/events/2013/magnumsymposium/schedule/> for a list of sessions and presenters).

To my ear, the symposium was more about Magnum than the Digital Age. Throughout the sessions, “the digital age” was mostly seen as a time of transition—from film to digital cameras, from the printed page to a computer screen or device, and to a changing marketplace that Christie’s international photography specialist Stuart Alexander characterized as being “in turmoil.” Magnum CEO Giorgio Psacharopulo laid out (in densely packed presentation slides) an extensive economic model the agency must pursue to survive in a marketplace where the impact of the digital revolution means that “information has become more widespread, thus cheaper.” Yet despite the existence of practical digital photography for more than a decade, the Magnum Foundation only last April held its first conference on digital platforms. Titled “Photography, Expanded” (<http://magnumfoundation.org/photoex.html>) it was “a conference designed to inspire documentary photographers to expand their storytelling beyond the still image; to use emerging digital tools and interactive design to engage audiences across multiple platforms; and to mobilize them around important social issues.”

During the final session’s Q&A period, the panel encouraged questions from the audience about what hadn’t been addressed or that we had been expecting to hear. One of Magnum’s early secrets to its success was the network it established to get photographers’ work from the field, often in difficult situations such as war zones, back to Magnum’s bureaus for printing, distribution, and storage. I wondered what they do now with their digital files, so I posed a question about how Magnum maintained and managed its digital files. Despite three incarnations of my question,

the gist just wasn’t grasped by the panelists. Mark Power said his biggest expense was buying hard drives, and Susan Meiselas said “we need more nerds like you.” The CEO of Magnum didn’t respond. Clearly digital asset management at the agency level has not yet reached in their ken. Perhaps this symposium will awaken them.

The Ransom Center and Magnum made a videorecording of the entire symposium, which can be viewed at the Ransom Center.



Paolo Pellegrin “USA. El Paso, Texas. Two men who illegally attempted to enter the U.S. run across the dry Rio Grande River back to Juarez, Mexico after being spotted by the U.S. Border Patrol.” 2011 © Paolo Pellegrin/Magnum Photos



Jonas Bendiksen “Russia. Altai Territory. Villagers collecting scrap from a crashed spacecraft, surrounded by thousands of white butterflies. Environmentalists fear for the region’s future due to the toxic rocket fuel.” 2000 © Jonas Bendiksen/Magnum Photos

PRACTICES OF LOOKING: OCCIDENTAL COLLEGE'S VISUALIZATION AND VISUAL MATERIALS FACULTY LEARNING COMMUNITY

By Sue Tyson

Center for Digital Learning and Research, Occidental College



An early rendering of Occidental's Global Forum, including a two-story display area for student work, faculty research, and pressing global issues. Photo courtesy of Occidental College.

Many of us interested in visual materials would agree with W.J.T. Mitchell's idea that "the problem of the twenty-first century is the problem of the image" (from *Picture Theory: Essays on Verbal and Visual Representation*, 1995). That said, we would probably also second the late visual artist Mike Kelley's notion that most of us are "visually illiterate," having learned to read the written word in school, but probably not to "decode images." In the spirit of addressing this gap, the "Practices of Looking" Faculty Learning Community (FLC) met last Spring at Occidental College, sponsored by its Center for Teaching Excellence (CTE) and Center for Digital Learning + Research (CDLR). The FLC program sponsors faculty groups of 6-10 members seeking to develop new ways of teaching; in regular sessions held over the course of a semester or two, they discuss issues and share teaching strategies for topics such as "Teaching with Tablets" or "Leveraging Open Data for Student Learning."

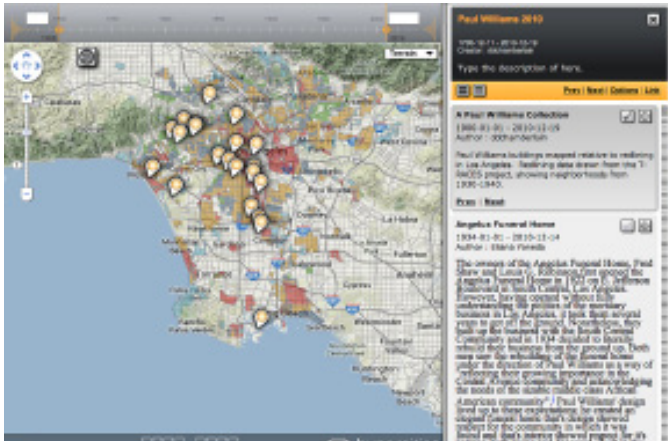
The original impetus for the FLC, named in homage to the key Visual Studies text by Marita Sturken and Lisa Cartwright, was a desire on the part of CDLR director Dr. Daniel Chamberlain, CTE director and Religious Studies professor Dr. Kristi Upson-Saia, and Art History and Visual Arts professor Dr. Amy Lyford to create a venue for discussing the development of students' critical visual literacy. Recognizing that all fields would benefit from analytical attention to visual culture, the group brought together scholars from the Social Sciences, Biology, Cultural

Studies, Media Arts and Culture, Writing and Rhetoric, and Visual Arts and Art History to talk about why teaching with visual materials is important. As Visual Resources Curator and Arts and Humanities Specialist Ryan Brubacher noted in a presentation on this FLC's work at this year's California Visual Resources Association Conference (CaVRACon 2013, held in June at Sonoma State University), their purpose was "to robustly reflect on how an engagement with visual culture and tools in our pedagogy works (or doesn't) in our classrooms and how this work demands specific forms of critical visual fluency."

Along with various approaches to teaching with visual resources, the group discussed theoretical and practical issues, such as distinctions between the concepts visual literacy (how to read images), visual fluency (creating arguments with visual materials), and technological competence (for example, in working with various tools). Members discussed many different image types and uses, including photographs, posters, photo-based essay assignments, digital and mapping platforms including Hypercities, multimedia projects, and even images from microscopes.

Sessions addressed the complexity of visual culture as well as more practical pedagogical topics, such as teaching about copyright issues and how to cite images. Major topics

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Using Hypercities to show buildings by architect Paul Williams mapped relative to redlining in Los Angeles. By Daniel Chamberlain for course on Williams taught by Amy Lyford. See other work for this course at <http://hypercities.ats.ucla.edu/#3dcollections/35467>.

included ways to introduce more sophisticated thinking about photographs beyond seeing them as just data, for example in analyzing gendered practices of looking; how students make arguments with the visual medium; how to relate visuality with written discourse; how images circulate; the materiality of the photographic image; ways in which classical rhetoric relates to the visual medium; and how to move from a focus on tools such as digital and other platforms to one on creating visual arguments.

Participants wondered how much technological instruction is too much for students and to what extent students should analyze the tools used to probe a subject along with the subject itself—questions prompted by technologies including Hypercities, which was used in exploring the work of architect Paul Williams. Further questions included how to build visual literacy and fluency into the curriculum and what the ethical implications are for showing certain types of images in courses—for example, of lynching, of fetuses, or of those at risk of exploitation, such as homeless people.

The group saw the FLC's interdisciplinary nature as crucial, saying that they appreciated the broad conversation about visual culture and the chance to gain fresh perspectives on the many contexts in which visual materials are used. As Writing and Rhetoric professor Thomas Burkdall put it, a microscope photography assignment developed by Biology professor Renee Baran was yet another way to think about visual rhetoric; in her talk, Brubacher noted that their meetings prompted members to rethink assignments and to reconsider “what the technological demands on students are in different fields, what exposure they get through

different fields, and what the broader goals of the college should be regarding visual literacy/fluency/competency.”

Participants were well aware of challenges, a major one being that too much of a focus on technology could detract from course content. One member said that, while the FLC helped underscore just how thoroughly steeped in the visual we are, it also brought home how little students know about visual literacy, ignorance that can lead them to what one person described as an “innocent” approach to images—one unaware of the historical, political, and disciplinary contexts for understanding visual culture. The difficulty, though, as all were well aware, is how little time they have to teach students about visual culture while focusing on their courses' main topics.

Members agreed that addressing visual literacy and fluency should form part of the core curriculum, and though questions remained about how to go about this, many saw creating a pilot course as a viable next step. In her talk, Brubacher offered tips for creating FLCs, such as outlining specific outcomes; using Google Docs to share thoughts; and setting even informal agendas for each meeting. While the group focused more on posing questions and testing ideas than on arriving at firm answers, their work reinforced everyone's understanding of how difficult it is to read images. Some thought that emphasizing selection, juxtaposition, and curation would be productive ways to get students to think critically about how to use images in argument; others, including Dr. Christopher Gilman of the CDLR, stressed the tension between the visual, the spoken, and the written as fertile ground to explore. Gilman—who has played a key role in developing Occidental's innovative Global Forum and Global Crossroads projects, which combine innovative multimedia technologies with physical and virtual learning spaces—echoed many members' thoughts in observing that “Practices of Looking” was valuable both for having started a conversation and for serving as a springboard for teaching visual literacy and fluency across the campus in the future.

An Extraordinary Collaboration: The Oberlin Book

*Mark Brunton, Founder and Director
College Green Publishers*

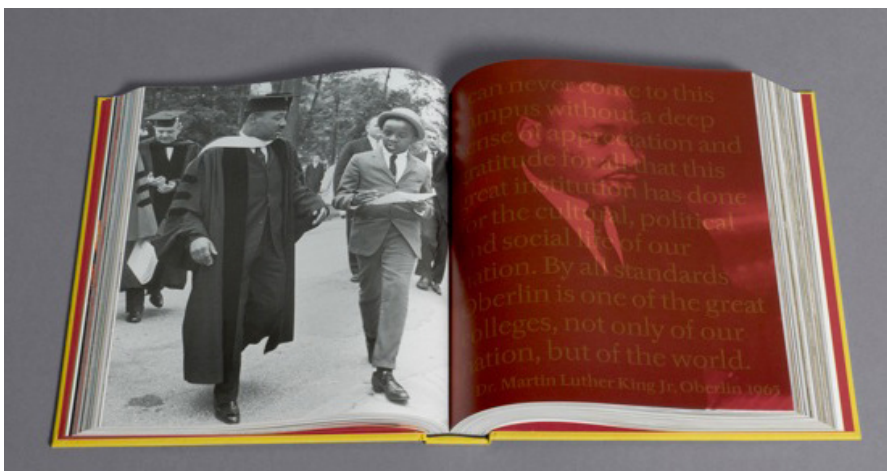
In 2010 as a fledgling U.K. publisher we approached Oberlin College with an ambitious idea. We knew that Oberlin was well known for progressiveness, creativity and a radical adoption of new ideas. Our goal was to create a very special book for the enjoyment of the Oberlin community, which would be an entirely new concept of lifetime keepsake in the memorabilia space.



After approving our prototype, the College gave their blessing to a book designed to capture Oberlin as a community, a culture, a college and a cause in approximately 500 pages. In the process we wanted to develop our new editorial model of the 'complete artistic documentary' – inter-weaving beautiful images, a significant history, a quirky culture, and the deeper essence of meaning and find the very DNA of the college. We would do this through our cinematic visual narrative in images, short factual essays anchoring each chapter and a small number of poignant quotations.

The book was to contain not only world-class commissioned photography but also the very best and most relevant material from the Oberlin College Archives. We enlisted a BBC documentary maker, Guy Evans, with a history in film to construct the non-chronological documentary. (Evans' previous work ranged from Richard Nixon, David Ogilvy, Salvador Dali, IBM, Ancient Rome, Opera and John Baldessari.)

We wanted to give back and ensure all constituents were well served in the project. Since the College loaned us images of archival material, we would loan back new images by the photographer Jonathan Glynn-Smith, who we commissioned for the book. In short, we didn't just want to take from the Archives; we wanted to leave something lasting behind.



The key to the books' success and integrity was the collaboration with this remarkable college archives, leaving us with some key lessons and insights into working on a complex project with a very well-run archives staffed with only two archivists, an administrative assistant, and a digital projects intern.

Continued on page 12

Key lesson one:
Knowledge and subject matter
expertise of Archives staff

Although none of the Archives team had attended the College, working with Head Archivist Ken Grossi and Assistant Archivist Anne Salsich was akin to working with detectives of Oberlin history. Such dedicated and committed archivists had a significant impact on the integrity of the documentary. They complimented Evans' extensive research (dozens of interviews and the absorption of a great deal of secondary sources on Oberlin).

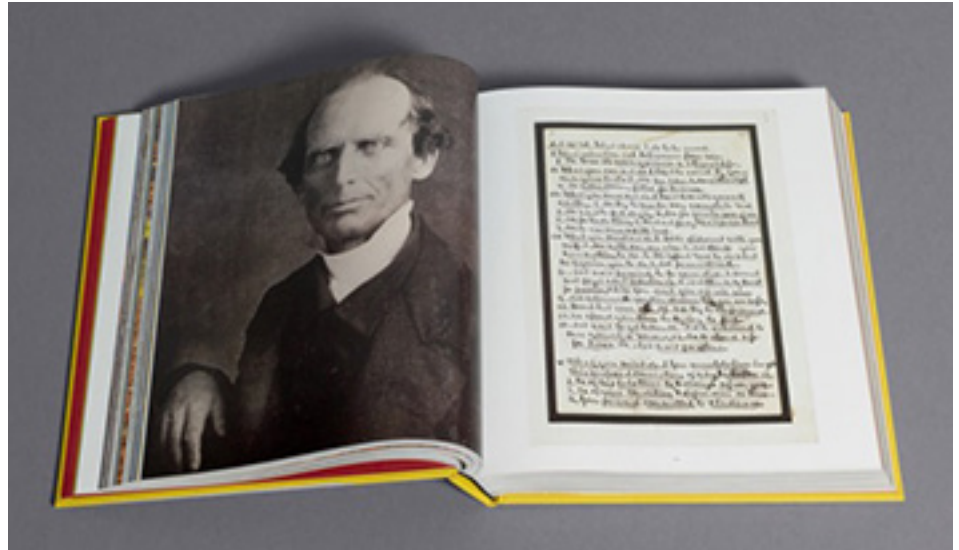
Little of Oberlin's history had missed Ken and Anne's eyes and ears during their time at Oberlin. [From fact to hearsay, we discovered Walker Evans had photographed and visited Oberlin, and found no true proof to confound the rumors that Malcolm X had visited campus or that Patty Hearst been kept in a safe house belonging to an absentee professor!]

Key lesson two:
Encouragement, patience and understanding

The archivists understood how deep we needed to go and that we wanted to review a significant proportion of this vast archive. Fortunately, they didn't only direct us to the labour saving convenience of the digital collections online. We were encouraged to explore hundreds of unprocessed photographs. Thanks to the patience of the archives staff we developed an image retrieval process for the editorial build, which eventually worked very well. Their experience taught us a great deal about dealing with reviewing tens of thousands of physical photographs. We changed our approach at least once because we sometimes ran into dead ends. This adaptive process was only possible because the archives supported us at every stage. In the editorial construction we eventually abandoned working with digital images and worked with photocopies, old-fashioned but very effective when creating juxtapositions between contemporary and archival material.

Key lesson three:
Respect the material

Our designer Stefano Arata visited the Archives and understood that our work must preserve the originality and



accuracy of the material. Very little cleaning up was done to the images we published. The original materials and the digital captures sometimes reveal paperclip rust, handwriting over images, ink spots, paper folds and mildew spots. This added soul and authenticity to the final work.

In turn we produced a visual index with references, captions and citations of sources, which was a necessary and painstaking process to add to the quality of book. The Archives staff helped us gather the data and supported this final process.



Mark Brunton is the publisher at College Green Publishing. He would be delighted to speak to college archivists on new book projects and can be reached on mark@collegegreenbooks.com.

See Oberlinbook.com for more information.

Exhibitions and Digital Publications

Emily Gonzalez
Contributing Editor

Digital Publications

The Photograph and The Album: Histories, Practices, Futures

Jonathan Carson, Rosie Miller & Theresa Wilkie, Editors

Price: £39.95 [eBook] Publisher: MuseumsEtc

<http://museumsetc.com/products/album>

Featuring over 100 color images, this ebook explores the history of the photograph album, touching on social, sexual and political narratives as well as current trends.

Digital Exhibitions

The Daily News - Then and Now

Compiled by Marc A. Hermann

<http://www.marchermann.com/dnthenandnow/>



497 Dean St., Brooklyn, March 19, 1942. B&W by Charles Payne/NY Daily News Archive. Courtesy of DailyNewsPix.com. Blending and color photography by Marc A. Hermann

While many of you may have seen this when it first hit the web this summer, it is worth another look. Marc Hermann, a professional photographer and historian, superimposed photographs from the NY Daily News Photo Archive onto present day photos. Several others have created “now and then” photographs online, but few are quite as beautifully done as Hermann’s.

UCLA Preserved Silent Animation

Online Exhibition, UCLA Film and Television Archive

<http://animation.library.ucla.edu/>

View clips from 11 short animated films made between 1900-1928, with or without music and preservation commentary. The films were preserved from 35mm nitrate and 16mm prints. Personal favorites include How Jones Lost His Roll (1905) and Animated Hair Cartoon (1925).

Analog Exhibitions

Vivian Maier

Various exhibition locations around the country

<http://www.vivianmaier.com/exhibitions-events/>

Compared by some to Diane Arbus or Henri Cartier-Bresson, part-time street photographer Vivian Maier was still relatively unknown when she died in 2009. It wasn’t until a man named John Maloof discovered stacks of her previously unpublished black and white negatives that Maier’s talent truly became known. Maier specialized in candid, straightforward photographs of ordinary people and street scenes in Chicago, New York and on her various travels, mainly from the 1950s-1970s. In addition to several exhibitions of Maier’s work around the country, you can view many of her images on the website above.

Eldzier Cortor: Master Printmaker

San Antonio Museum of Art, San Antonio, TX

December 14, 2013-March 2, 2014

<http://www.samuseum.org/exhibitions/upcoming-exhibitions/530-cortor-master-printmaker>

Eldzier Cortor’s prints, many painstakingly hand-colored or printed with multiple plates, are beautifully detailed and deeply political. One of Cortor’s most interesting print series is “L’Abattoire” (“The Slaughterhouse”), which reflects his years living and teaching in Haiti in the late 1940s.

Continued on page 14

Analog Exhibitions (cont.)

She Who Tells a Story: Women Photographers from Iran and the Arab World

Museum of Fine Arts, Boston, MA

August 27, 2013-January 12, 2014

<http://www.mfa.org/exhibitions/she-who-tells-story>

This exhibit beautifully examines the work of twelve women photographers from Iran and the Arab world, challenging and exploring issues from personal and Middle Eastern identity, to family, politics and social issues.

31 Years: Gifts from Martin Weinstein

Minneapolis Institute of Arts, Minneapolis, MN

November 2, 2013-August 31, 2014

<http://new.artsmia.org/exhibition/31-years-gifts-from-martin-weinstein/>

The images on view are from Martin Weinstein's personal collection of over 500 photographs, in addition to prints, paintings and sculptures. The exhibit photographs include a "who's who" in the history of photography, from Ansel Adams to Robert Mapplethorpe and Alec Soth.

The Itinerant Languages of Photography

Princeton University Art Museum, Princeton, NJ

September 7, 2013-January 19, 2014

<http://artmuseum.princeton.edu/art/exhibitions/1550>

This exhibition examines the movement of photographs, as disembodied images and as physical artifacts, across time and space as well as across the boundaries of media and genres, including visual art, literature,

and cinema. It traces historical continuities from the 19th century to the present through works by modern and contemporary photographers, including Joan Fontcuberta, Marc Ferrez, and Rosângela Renno.

Posters à la Carte: The Art of Food and Drink

International Poster Gallery, Boston, MA

October 1-December 1, 2013

<http://www.internationalposter.com/gallery-exhibitions/posters-a-la-carte.aspx>

The International Poster Gallery showcases 50 original vintage Food & Drink posters from the Belle Époque to the 1960s. Viewers can trace shifts in popular culture and advertising techniques through posters that range from humorous caricatures to fantastical, abstract depictions of food and beverages.

Sound and Vision: Monumental Rock 'n Roll Photography

Cedarhurst Center for the Arts, Mount Vernon, IL

October 27, 2013 -December 31, 2013

<http://www.cedarhurst.org>

This exhibit presents "40 iconic photographs of major rock and roll musicians by twenty of the best photographers of our time." Included are images of Elvis, The Beatles, The Rolling Stones, Son House, B.B. King, Lou Reed, Bob Marley, Madonna, Tupac Shakur, and more. Some of the classic photographers displayed include Harry Benson, Danny Clinch, Barry Feinstein, Claude Gassian, Pennie Smith, and Dick Waterman.

Overdrive: L.A. Constructs the Future, 1940-1990

National Building Museum, Washington, D.C.

October 20, 2013-March 10, 2014

<http://www.nbm.org/exhibitions-collections/exhibitions/overdrive.html>

Overdrive follows L.A.'s twentieth century evolution into a "design mecca" through its architectural images. The exhibit features original drawings, photographs and models drawn from the collection of the Getty and other institutions.

Charles Marville: Photographer of Paris

National Gallery of Art, Washington, D.C.

September 29, 2013-January 5, 2014

<http://www.nga.gov/content/ngaweb/exhibitions/2013/marville.html>

In 1862, Parisian Charles Marville became the official photographer for the city of Paris. Through his photographs, he documented the "new city," part of the radical modernization plan that had been launched by Emperor Napoleon III. In doing so, Marville also photographed some of Paris's oldest quarters. These images "stand as one of the earliest and most powerful explorations of urban transformation on a grand scale."

In a Silent Way

Seattle Art Museum, Seattle, WA

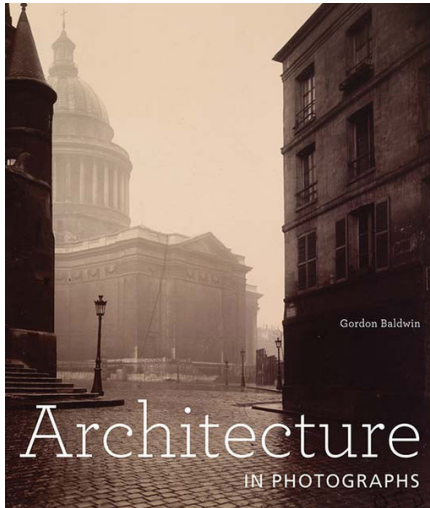
May 18-December 1, 2013

<http://www.seattleartmuseum.org/exhibit/exhibitDetail.asp?eventID=26251>

This exhibition brings together the works of Roy deCarava, Carrie Mae Weems, David Hammons, Glenn Ligon and others to reflect on African-American identity and history. "The works show a range of descriptive and poetic approaches, but they are united by a shared sensibility that is captured in the title, borrowed from the jazz musician Miles Davis."

New IN PRINT

Liz Ruth-Abramian
Book Reviews Editor



Baldwin, Gordon. **Architecture in Photographs**. Los Angeles, CA: Getty Publications, 2013. Imprint: J. Paul Getty Museum. 112 p. 75 color and 4 b/w illustrations. Hardcover. \$24.95. Available from <http://www.getty.edu/publications/>

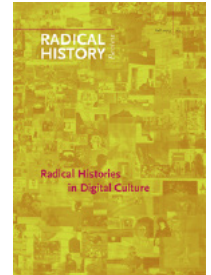


Campbell, James W. P. **The Library: a World History**. Chicago, IL: University of Chicago Press, 2013. 320 p. 275 color, 17 b/w illustrations. Hardcover. \$75.00. Available from <http://www.press.uchicago.edu/index.html>



Carter, Graydon. **Vanity Fair 100 Years: From the Jazz Age to Our Age**. New York, NY: Harry N. Abrams, 2013. 456 p. 300 color illustrations. \$65.00. Available from <http://www.abramsbooks.com/#>

Davies, Lyell, Conor McGrady & Elena Razlogova. **Radical Histories in Digital Culture**; A special issue of *Radical History Review*. Durham, NC: Duke University Press. 156 p. Available from <http://www.dukeupress.edu/>



Friedlander, Lee. **JFK: a Photographic Memoir**. New Haven, CT: Yale University Press, 2013. 60 p. 49 tritone illustrations. Paper over board. \$45.00. Available from <http://yalepress.yale.edu/yupbooks/home.asp>

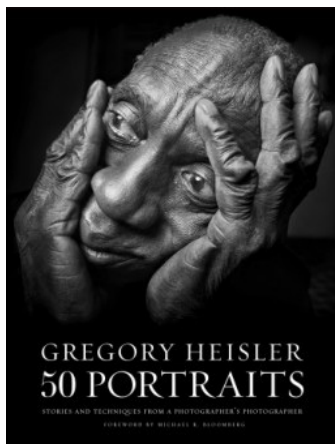
Continued on p. 16

New in Print (cont.)

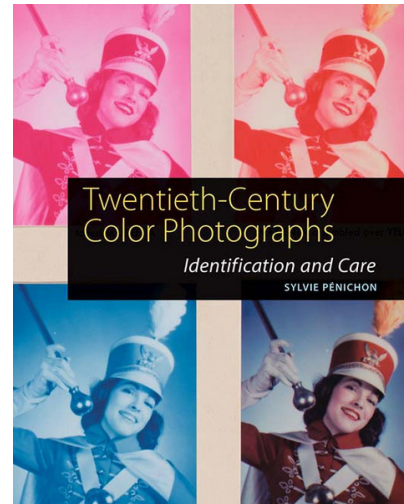


Hamill, Pete. **Vietnam: the Real War: a Photographic History by the Associated Press.** New York, NY: Harry N. Abrams, 2013. 304 p. 300 color and b/w illustrations. \$40.00. Available from <http://www.abramsbooks.com/#>

Harpring, Patricia and Murtha Baca. **Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and Other Cultural Works. Updated Edition.** Los Angeles, CA: Getty Publications, 2013. 258 p. 68 b/w illustrations, 4 line drawings. Paperback. \$50.00. Available from <http://www.getty.edu/publications/>

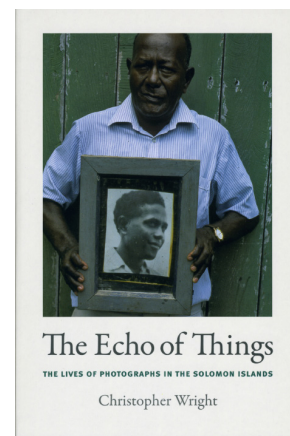


Heisler, Gregory. Michael R. Bloomberg, foreword. **Gregory Heisler: 50 Portraits: Stories and Techniques from a Photographer's Photographer.** Amphoto Books, 2013. 224 p. \$40.00. Available from <http://www.randomhouse.com>



Penichon, Sylvie. **Twentieth-Century Color Photographs: Identification and Care.** Los Angeles, CA: Getty Publications, 2013. 360 p. 375 color and 70 b/w illustrations. Paperback. \$65.00. Available from <http://www.getty.edu/publications/>

Schulz, Constance. **Maryland in Black and White.** Baltimore, MD: Johns Hopkins University Press, 2013. 192p. Hardcover. \$35.95. Available from <http://www.press.jhu.edu/index.html>.



Wright, Christopher. **The Echo of Things: The Lives of Photographs in the Solomon Islands, by Christopher Wright.** Durham, NC: Duke University Press. 240 p. 85 illustrations, 1 map. Paperback. \$27.95. Hardcover. \$99.95. Available from <http://www.dukeupress.edu/>

MEMBER NEWS

Hanan Ohayon
Contributing Editor

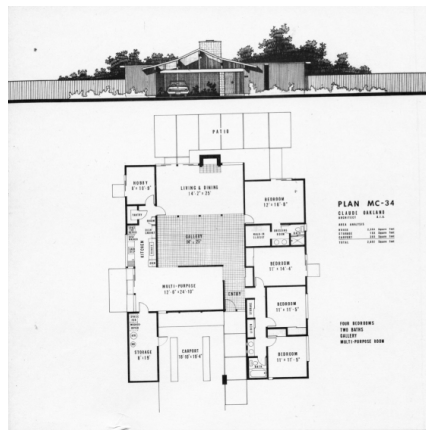
Environmental Design Archives Launches Eichler Homes Campaign and Completes NHPRC Project on Midcentury Regional Architecture of Housing and Schools

Is This Your Eichler?

The Environmental Design Archives (EDA) at the University of California, Berkeley has created a crowdfunding campaign to fund an archivist to complete the processing of the Oakland & Imada Collection, allowing the Archives to respond efficiently and confidently when they are contacted by someone looking for their Eichler home plans, or a picture of their Eichler home.

Eichler homes were affordable, modernist and suburban-style homes built by Claude Eichler for middle-class Americans in the post-War period mostly in Northern California, where over 10,500 were built between 1949 and 1974. Many of the homes include distinctive features like floor to ceiling windows and radiant floor heating.

Claude Oakland designed single-family homes, town houses and apartment buildings as principal designer for Eichler Homes until 1974. Plans for many of these homes are held by EDA, but to find out which ones, the Oakland and Imada Collection needs to be organized and catalogued. Once processing is complete, EDA will be able to check indexes for locations and model numbers to see if they have plans and pictures for a particular house, and provide access to the archive to home owners and researchers.



*Claude Oakland, Model Card Plan
MC-34, n.d.*

To view a short video for the campaign with images from the collection, please visit: <http://www.indiegogo.com/projects/is-this-your-eichler>.

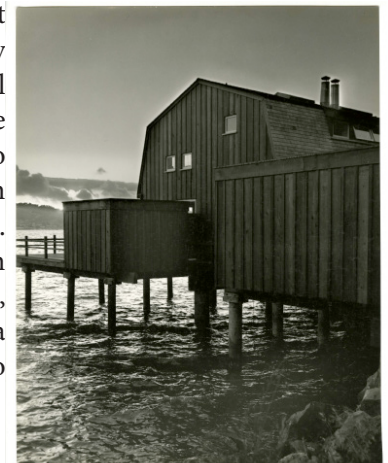
Kump and Callister Collections Processed



*Roger Sturtevant, United States Navy: Ordnance and Optical Shop,
San Francisco, CA, 1952*

EDA also recently completed "Living and Learning: The Architecture of Housing and Schools – Providing Access to the Records of Two Architects," a 12-month project funded by the National Historical Publications and Records Commission (<http://www.archives.gov/nhprc/>). The project resulted in the archival processing of the Ernest J. Kump and Charles Warren Callister collections, which are now available for research.

These two collections span the years 1928-2007 and are comprised of more than 300 linear feet of sketches, drawings, personal notebooks, lectures, correspondence, photographs, and project files. They provide a wealth of material that encourages understanding of the design aesthetic of the era and supports increasing scholarly interest in educational buildings, multi-unit residencies, midcentury design, and regional modernism. Through the NHPRC grant, EDA also processed the collection of Kump's father, Ernest J. Kump, Sr. (1888-1939), an architect based in Fresno, CA and recognized as a major school architect into the early 1930s.



*Warren Callister, Callister
residence, Belvedere, CA, 1967*

Information on the collections and user-friendly project indexes

Continued on p. 18

MEMBER NEWS (CONT.)

are available on the EDA website (www.ced.berkeley.edu/cedarchives/). Complete finding aids are available on the Online Archive of California (www.oac.cdlib.org).

In addition to the published finding aid, an innovative use of Google mapping was implemented to highlight Kump's numerous educational projects around the world. Given that most architectural collections contain large quantities of slides, a visual index of project slides was developed by Visual Resources Librarian Jason Miller to facilitate research and selection for future digitization.

Submitted by Emily Vigor, Archivist
Environmental Design Archives, University of California,
Berkeley

Dallas Municipal Archives Participates in JFK 50th Anniversary



Evidence photograph of sniper's nest, Texas Schoolbook Depository, 11/22/1963. John F. Kennedy/Dallas Police Department Collection 91-001

One among several hundred first-day evidence photographs made in the Texas Schoolbook Depository, this image shows the narrow area the sniper used to hide on the sixth floor of the building. Visible on the floor near the brickwork is a shell casing.

Archives tend to get very busy before and during anniversary events. The Dallas Municipal Archives is no less the case, as it prepares in different ways to commemorate the darkest chapter in the city's history, the assassination of President John F. Kennedy on November 22, 1963. The Dallas Municipal Archives is home to the Dallas Police Department's Kennedy files, 11,000 pages of text and over 500 images. Besides the rush for information and images from media around the United States and abroad in Portugal, France, the Netherlands, and elsewhere, City Archivist John Slate has worked on exhibits, public events, and two books of photography issued during July and September, 2013.

The two books, *Dealey Plaza* and *John F. Kennedy Sites in Dallas-Fort Worth* are titles in Arcadia Publishing's Images of

America series. *Dealey Plaza*, co-authored with the Director of the Dallas Park and Recreation Department Willis C. Winters, FAIA, uncovers the early history of the blocks making up Dealey Plaza and explores through photography and ephemera the day-to-day life of Dallas' West End during the late 19th and early 20th century. Primarily gleaned from the collections of the Dallas Municipal Archives, the *Dallas Morning News*, and the Dallas Public Library, it traces the space from frontier birthplace of Dallas to farm implement warehouse district to public park. Today the plaza is the second most-visited historic site in Texas behind the Alamo, attracting over two million visitors annually.

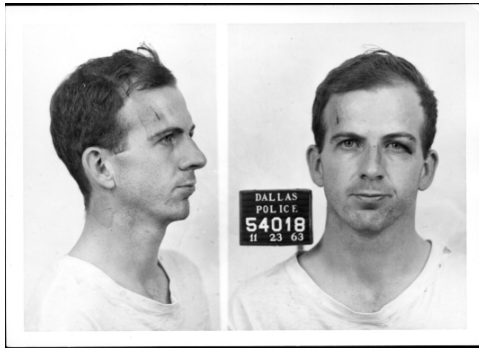
John F. Kennedy Sites in Dallas-Fort Worth, co-authored by Slate and City of Dallas Historic Preservation Officer Mark Doty, explores the homes, businesses, and sites in North Texas connected to John F. Kennedy. From Carswell Air Force Base and the River Oaks neighborhood in Fort Worth to the Ruth Paine home in Irving (restored by the Irving Municipal Archives) to Oswald's rooming houses, Love Field, and the Texas Theater, the book looks at the architectural history of these structures and answers the question: why preserve? Perhaps Kennedy said it best when he remarked at Amherst College in October, 1963, "I look forward to an America...which will preserve the great old American houses and squares and parks of our national past."

DATE EMP. 7-28-52		See Special File	
EMP. AS	Apprentice Policeman	I.D. BADGE NO.	848
BIRTH PLACE	Armonk, Tex	DATE 9-18-34	MARITAL STATUS Married
AGE	27	HT. 6'	WT. 170
EYES		HAIR	
RESIDENCE	1919 Glenfield	TEL. Pa 7-2676	NAME OF WIFE
CHANGES	238 Glenview Dallas	CA 4-2274	CHANGED IN FAMILY STATUS
		DATE	NATURE
		CHANGED IN RANK OR CLASSIFICATION	TO
		10-28-53	Pvt
DISCIPLINARY ACTION			
LEAVES OF ABSENCE		GUN NO.	
KILLED ON DUTY, DOA AT METHODIST 11-22-63, 1:30 PM		FMS PENSION FROM	
REASON FOR DEATH		PRIOR SERVICE	
11/22/63		FORMER EMP.	
REASON FOR DEATH		11/22/63	
REASON FOR DEATH		11/22/63	

Employment verification card for J.D. Tippit, 1952-1963. John F. Kennedy/Dallas Police Department Collection 91-001

Dallas Patrolman J.D. Tippit was the only police officer casualty on the day President Kennedy was murdered. He was shot four times by Lee Harvey Oswald at the corner of Tenth and Patton Streets in Dallas just one hour after Kennedy. This card includes a small photograph of Tippit and his final hours of work are calculated at the bottom on his behalf by an unknown clerk.

MEMBER NEWS (CONT.)



Mugshot of Lee Harvey Oswald, 11/22/1963.

John F. Kennedy/Dallas Police Department Collection 91-001

This mugshot was made soon after Oswald was arrested in the Texas Theater in Dallas' Oak Cliff neighborhood. The 24 year-old ex-Marine sustained a bruise above his eye after being wrestled down by Dallas police officers searching for the killer of Patrolman J.D. Tippit. Oswald was later charged with the murder of Kennedy.

Slate has also prepared two exhibits in time for November 22nd. A semi-permanent exhibit on the history of the Municipal Building, Dallas' former city hall, built in 1914 and best known as the site of Lee Harvey Oswald's murder by Jack Ruby, incorporates historic photos and documents from the Municipal Archives and was funded in part by an NEH re-grant from Humanities Texas.

Code Three: Selections from the John F. Kennedy/Dallas Police Department Collection is an exhibit that tells the story of the Kennedy tragedy from the city's perspective. Using typescript Dallas Police documents and prints struck directly from vintage 1963 4x5 negatives, it will include a never-before-seen motorcycle radio from the JFK motorcade, and previously unexhibited manuscript notes regarding Air Force One's arrival and departure from Dallas Love Field, the city's municipal airport and site of the swearing-in of President Lyndon B. Johnson. The exhibit will be open November 1-December 2, 2013 in Dallas City Hall.

A public event on Wednesday, November 20th will commemorate the entire re-digitization of the Police Collection and its inclusion on the Portal to Texas History, the statewide digital library hosted by the University of North Texas. Former Mayor and 1960s Dallas news reporter Wes Wise will provide reminiscences about Kennedy's trip to Dallas and about the importance of preserving and making available the Dallas Police Department collection. The digitization project, which also included the digitization of photographs and documents from the collections of the Sixth

Floor Museum at Dealey Plaza, was funded by a \$22,000 TexTreasures grant to the University of North Texas Digital Projects Unit from the Texas State Library and Archives Commission.

City Archivist and past VM Section Chair John Slate has promoted these events and products in numerous public talks, book signings, and appearances on local radio and television.

Submitted by John H. Slate, City Archivist
Dallas Municipal Archives, Dallas, TX

The Riot Grrrl Collection **Published by Fales Library and Special Collections**

The Riot Grrrl Collection, edited by archivist Lisa Darms and published by the Feminist Press, documents the feminist youth movement that flourished in the 1990s. Riot Grrrl was originally a reaction against the entrenched misogyny of punk, and sought to empower girls to take control of the means of cultural production to express themselves through music, zine writing, and all-girl meetings. Eventually attracting mainstream media attention, Riot Grrrl came to influence many teenage girls to organize around issues like sexual harassment, rape and the right to self-expression in many forms.



NYU's Fales Library & Special Collections Riot Grrrl Collection currently consists of 16 archival collections, donated by both women and men who were active as musicians, zinesters, artists, record label owners and activists during the early 1990s. Although less than five years old, the collection is currently used by about 15% of Fales's patrons, from artists and scholars of visual studies, to students of feminist history, queer theory and DIY activism.



The Riot Grrrl Collection reproduces almost 350 documents from the collection, including zines, fliers, letters, and artworks. Printed in full color, it presents these documents as both aesthetic objects of study, and as radical texts. By increasing access to

The Official Kathleen Hanna Newsletter, fanzine by Kathleen Hanna, 1996

Continued on p. 20

MEMBER NEWS (CONT.)

these rare and often unique documents in full color facsimile, *The Riot Grrrl Collection* contributes to a more nuanced and complex historiography of the movement and its legacy.

Submitted by Lisa Darms, Senior Archivist
The Fales Library & Special Collections, New York University,
New York, NY

Making Change at The National Cowboy & Western Heritage Museum, January 1 – May 31, 2014, Kera Newby, Curator



Glenna Goodacre and her model for the Sacagawea coin



Laura Fraser with Better Babies Model

The A. Keith Brodtkin Contemporary Artists Exhibit Program of the Dickinson Research Center continues with the January 1, 2014 opening of the exhibit *Making Change*. It will feature the stories behind coins designed by Laura Gardin Fraser (1889-1966) and Glenna Goodacre (born 1939). In 1931, Fraser won a national competition to design a new quarter featuring George Washington. This made her the first woman chosen to sculpt a coin to be minted by the United States. Treasury Secretary Andrew Mellon decided against putting Fraser's coin into circulation, however, and instead minted John Flanagan's design. Fraser's Washington sculpture was finally coined as a commemorative five-dollar gold piece in 1999.

Glenna Goodacre, also the winner of a national competition, sculpted the Sacagawea Millennium Gold Dollar Coin, which became the first circulating coin designed by a woman. The currency was also the first to commemorate a Native American and to feature a baby. Fraser and Goodacre are women of two different eras that broke barriers through their art, and made change on a national level.

Submitted by Gerrienne Schaad, Director
Dickinson Research Center
National Cowboy & Western Heritage Museum
Oklahoma City, OK

The Louise Rosskam Collection at the Monmouth County Archives

The Monmouth County Archives in Manalapan, New Jersey, has acquired a collection of photographs by Louise Rosskam. The Louise Rosskam Collection contains seven boxes of framed photographs of barns and other rural structures in central New Jersey, which were recently on exhibit for one month at the archive, and two boxes of related materials including small photographs of barns. The photographs document changes in the landscape of Monmouth and Mercer Counties in the late twentieth century. A finding aid is available at <http://co.monmouth.nj.us/page.aspx?Id=4211>.



Barn, Central New Jersey by Louise Rosskam

Born in Philadelphia, Louise Rosskam (1910-2003) was a resident of Roosevelt, Upper Freehold Township, Monmouth County, from 1953 until her death. The daughter of Morris and Hannah Rosenbaum, Leah Louise Rosenbaum majored in biology at the University of Pennsylvania. After her marriage in 1936, she and her husband, Edwin Rosskam, became documentary photographers whose work from the 1930s and 1940s is in the Farm Security Administration Collection at the Library of Congress and the Standard Oil of New Jersey Collection at the University of Louisville. Immediately prior to moving to Monmouth County, the Rosskams worked for the government of Puerto Rico and many of their photographs are held by the Centro de Estudios Puertorriquenos, Hunter College, City of New York.

Photographs by the Rosskams were widely published in newspaper, magazines, and books, including their *San Francisco: West Coast Metropolis* (1939); *Washington: Nerve Center* (1939); and *Towboat River* (1948). For a monograph on Louise Rosskam, see Laura Katzman and Beverly W. Brannan. *Re-Viewing Documentary: The Photographic Life of Louise Rosskam*. University Park, PA: American University Museum/Penn State University Press, 2011.

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MEMBER NEWS (CONT.)

The American Museum of Natural History Research Library Announces the Launch of its Digital Special Collections

The AMNH Research Library Digital Special Collections is pleased to announce the launch of its image website - a long-term endeavor to create comprehensive access to the rich and varied collections of photographs, rare book illustrations, drawings, notes, letters, art, and memorabilia held by the Library on a wide variety of topics, exploration, and study from around the globe, created by scientists and photographers in natural history disciplines.



Screenshot of Image Website, American Museum of Natural History Digital Collections.

The new AMNH Digital Special Collections has launched its Omeka site with more than 6,000 images, with more added every week, from more than 8 collections from the Library's historic and globally significant holdings. Noteworthy collections showcased include lantern slides created by Museum staff to illustrate culture, paleontology, botany, and

zoology in places as diverse as Greenland, Mongolia, and Africa; the Julian Dimock Collection which documents moments in the daily lives of African Americans in South Carolina, new immigrants

at Ellis Island, and the Seminole Indians of Florida at the turn of the last century; and the Lumholtz Collection which documents four expeditions led by ethnographer Carl S. Lumholtz to northwestern Mexico between 1890 and 1898, with important portraits of the indigenous peoples of Mexico.

These collections also include images of rare book plates from *Natural Histories: Extraordinary Rare Book Selections from the American Museum of Natural History Library: Essays & Plates*, a book edited by the Library's Director and published in 2012, featuring book illustrations from the work of pioneers in natural science from as early as the 16th century, paintings on silk, and pochoir; and the Jesup North Pacific Expedition which documents the people and cultures of the Pacific Northwest Coast of North America and the Eastern Coast of Siberia from 1897-1902.



American Museum of Natural History Library, Jesup North Pacific Expedition, Image 1672, Yukaghir couple, Siberia, 1901.

The project would not be possible without teams of interns and volunteers for scanning, guided by the Library's Digital Lab Manager, and metadata management and image cataloging, directed by the Library's Visual Resources Librarian, through relationships with New York area graduate programs in library and information science. Collections are selected by the Museum Archivist and Head of Special Collections, with special consideration for the needs of researchers, scholars, and cultural communities. The site, managed in Omeka by the Library's Digital Projects Manager, provides information on scanning and metadata specifications and standards used, as well as the style guide and documentation manual composed for training and recording the evolution of the database through its growing collections. The digital image project team welcomes any and all feedback about the site and its collections. Visit the AMNH Research Library Digital Special Collections at <http://images.library.amnh.org/digital/>

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American Museum of Natural History Library, Carl Lumholtz Collection, Image CL2017, Huichol man shooting bow and arrow, Mexico.