

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

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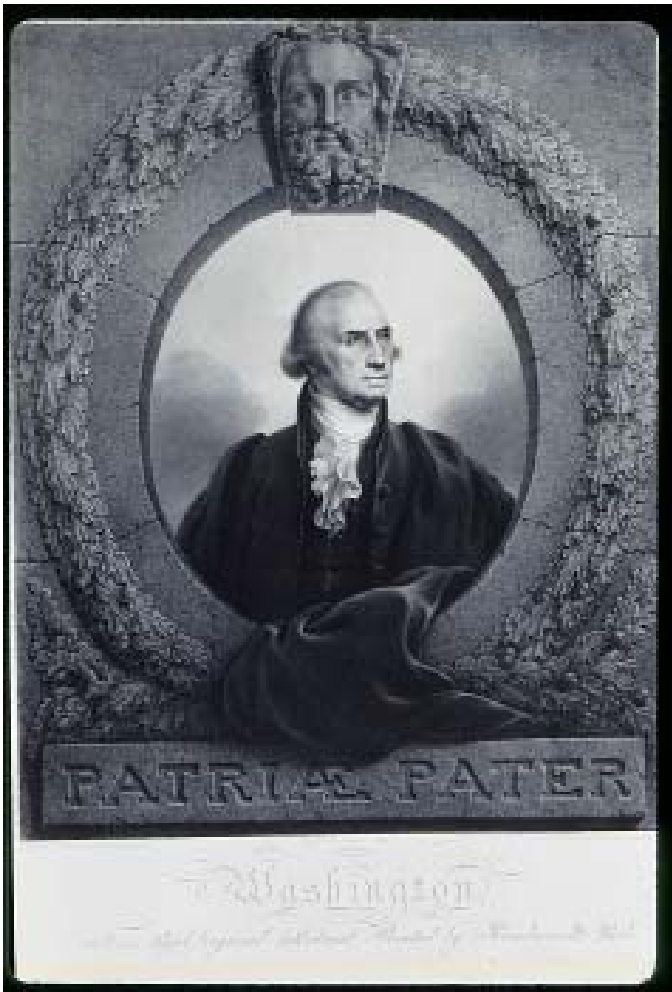
*T. E. Marr
Boston Athenaeum Art Room, 1902*

GRAPHIC COLLECTIONS AT THE BOSTON ATHENAEUM: EXCERPTS FROM A TALK PRESENTED TO THE VISUAL MATERIALS SECTION, AUGUST 6, 2004. Sally Pierce, Curator of Prints and Photographs

In presenting this overview of the print and photograph collections at the Boston Athenaeum I am going to stress their context as they relate to the institutional mission and the library collections. Using representative examples, I will describe when and how graphics were acquired and how they were gathered into their present form. The consistent theme is that the images were collected for their subject matter. This is an historical and documentary collection. Some of the works merit the designation of fine art—on the basis of artistic talent and monetary value—but their

acquisition, classification, and use is still largely determined by their power as visual documents.

From the beginning the Athenaeum collected graphics as part of its mission to encompass all aspects of literature, science, and the arts in emulation of classical Athens under the protection of Athena, goddess of wisdom. Graphic images were generally treated as adjuncts to the book collections. They were pictorial reference material. The Athenaeum subscribed to the series of chromolithograph reproductions of old master paintings issued by the Arundel Society in



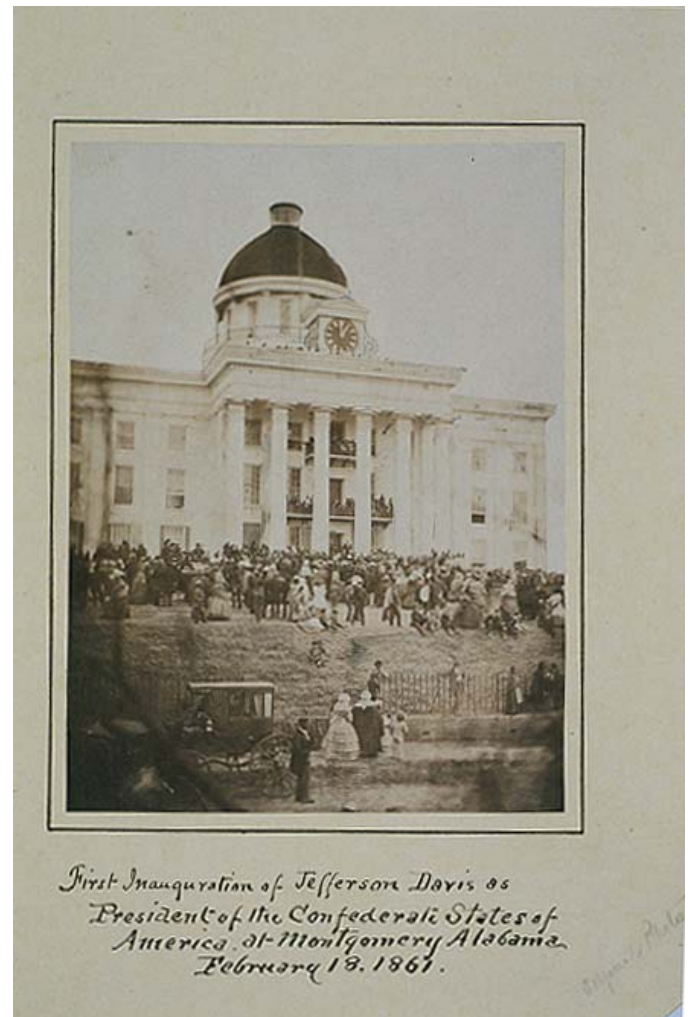
Rembrandt Peale
Washington as Patriae Pater, 1827

London between 1857 and 1897. The particular mission of the Society was to reproduce works that were inaccessible or in danger of disappearing through neglect or decay. Photographs of the Athenaeum interior taken by T. E. Marr in 1902 (p. 1) reveal that some of the Arundel Society prints were framed and wired to the railings on the gallery levels where they were interspersed with original oil paintings. The prints have survived to this day. As they ceased to be part of the general decoration, the framed examples were piled up in remote corners of the book stacks, with the notable exception of a very large religious piece that presided over the office of the building staff until quite recently. Currently, the Arundel Society prints (and a similar series issued by the Medici Society) are stored in flat files, or in frame bins in the print storage area. The Athenaeum also subscribed to the photographic art reproductions issued by Adolphe Braun, but not many of the loose, card mounted photographic prints have survived. The mounts, becoming brittle and distorted with age, probably made them a problem to store and contributed to their demise. But the numerous bound flat folio volumes of Braun photographs of Italian art have survived. Occasionally the Arundel and Medici Society prints and the remaining Braun photographs are consulted by art historians because the study of art reproductions has lately become somewhat fashionable in academic circles.

I use the word “fashion” intentionally, because the enthusiasm for all the different types of images in the print and photograph collection waxes and wanes with the interests and preoccupations of the current era, and I see it as the job of a venerable, historic, and relatively well-funded library like the Athenaeum to preserve these great masses of diverse “stuff” until their time comes round again.

Other notable graphic collections were formed by the library in the second half of the 19th century, including a large collection of portraits of George Washington and scenes from his life (left), collected to compliment one of our great book acquisition coups—the purchase of George Washington’s personal library in 1848.

Images of the Civil War—maps, prints and photographs—were acquired at the time of the conflict and have been added to ever since. They compliment our extensive book holdings on the subject, including a major collection of Confederate States imprints acquired at the conclusion of the war when the Library Committee, headed by historian Francis Parkman, sent a buying expedition into the South. The Athenaeum also acquired Alexander Gardner’s *Photographic Sketchbook of the War* and George N. Barnard’s



Archibald C. McIntyre
First Inauguration of Jefferson Davis,
Montgomery, Alabama, February 18, 1861



Images of John Ruskin from the Portrait File

Photographic Views of Sherman's Campaign in 1866, the year they were published; but these are bound albums with title pages and printed descriptions, so they live in the Rare Book Room, not in the Print Room. In the Print Room we have an extensive collection of Civil War images ranging from Currier & Ives battle scenes to ephemera such as patriotic covers. We have Winslow Homer's portfolio *Campaign Sketches*, and his set of 24 album cards titled *Life in Camp* parts I and II, all printed and published by Louis Prang. Homer's lithographs are complimented by etchings of Conrad Wise Chapman's scenes of life in the Confederate Army. Photographs include A. J. Russell's documentation for the U. S. Military Railroads. We have work by Henry P. Moore, who followed the New Hampshire regiments to South Carolina and photographed army camp life and the slaves of the sea Island plantations recently liberated by Federal troops. There are two extraordinary Confederate images: *The First Inauguration of Jefferson Davis in Montgomery, Alabama*, photographed by A. C. MacIntyre, a local photographer (opposite) and the last portrait taken of "Stonewall" Jackson, made by a Richmond photographer who came to the house where Jackson was staying with his wife prior to the battle of Chancellorsville. It is noteworthy that the portrait of Jackson was published by Matthew Brady, apparently printed from an original negative that was possibly smuggled across the lines in trade for photographic supplies.

Posters were introduced into the Athenaeum collection by Librarian Charles Knowles Bolton, an art historian who had a notable private collection of European and American

graphic art. During World War I, Bolton amassed and exhibited a large collection of war posters that has subsequently been added to by various donors, most notably Bartlett Hayes in 1986. Always appreciative of the power of good design, during the 1920s and 1930s Bolton also collected travel posters for the library and exhibited them in the exhibition gallery. In 1995, a donor gave us some World War II posters that he acquired as a boy when his father was treasurer of the Boott Mills in Lowell, MA, where cloth for military uniforms was produced. These posters, including a pristine set of Norman Rockwell's *Four Freedoms*, were displayed at the Athenaeum last summer to coincide with the celebration of the D-Day anniversary and the presence of the Democratic National Convention in Boston.

At the beginning of the 20th century, two very important picture collections that we use constantly were set up. Their formation was motivated by the antiquarian interest prevalent at the time—think Wallace Nutting and the Colonial Revival. In fact, one of them is called The Old House File (OHF). It is a self-indexing file arranged geographically—Boston by street, Massachusetts by town, and the rest of the U. S. arranged by state and by town within the state. It is comprised of small images. When originally set up, the pictures were pasted onto 8 x 10 sheets of black construction paper. The nucleus of the Old House File was a succession of gifts made between 1906 and 1922 by Annie Haven Thwing, author of many books on Boston history, including *The Crooked and Narrow Streets of Boston* (Boston: Marshall Jones Company, 1920) Miss Thwing donated photographs of historic buildings that she had taken herself in the course of her work, as well as original and reproductive prints that she had collected. The Old House File grew by gift and by purchase of auction lots, and it came to include a wide variety of material of varying degrees of authenticity and originality. It presently occupies 67 running feet and contains approximately 21,000 items. My first assignment at the Athenaeum—29 years ago—was to go through the Old House File and pull out all the lithographs so they could be cataloged at item level and conserved. Subsequently, Pamela Hoyle, the curator who pulled together the photography collection, had her interns comb the file for stereo cards, photographs by Wallace Nutting and Samuel Chamberlain, and other treasures lurking there. We continue to add to the Old House File, though not as assiduously as



Fitz Hugh Lane
View of the Town of Gloucester, Mass., ca. 1835

we should, and it is our first line of defense when answering reference questions or researching views.

The Portrait File (previous page), containing approximately 30,000 likenesses and occupying 102 running feet, is the other frequently used pictorial ready reference tool. In 1911 a collector named Charles Pelham Greenough gave his extensive collection of portraits and, like the OHF, it grew from there. The portraits are housed in archival envelopes arranged alphabetically by sitter. There are many excellent, important original prints and photographs in the file, deserving of item level cataloging, but pragmatically, this is a low priority. The portraits are relatively well housed and protected. The filing system works for us—we use it all the time—and considering the cataloging backlog of items that are truly in limbo we need to put our energies elsewhere.

All of the collections I have been describing were formed before there was a separate print room. They were housed among the book collections, in portfolio cabinets, and in drawers and shelves in the Art Department. It was not until 1950 that the genesis of our current direction took shape, and not until 1984 that we actually had a dedicated print room and collection storage area. The move toward a separate print department began in the 1940s when Walter Muir Whitehill was director of the Boston Athenaeum.

Whitehill was a scholar, the author of numerous books about Boston history and institutions. His most widely known work is *Boston, a Topographical History*, first published in 1959. Whitehill appreciated the documentary value of historical images. His works were always well illustrated. The pictures animated his facts, quotes, and verbal descriptions. He encountered a kindred spirit in Charles E. Mason, Jr., a print collector who was a founder and principal member of a local group called the New England Historical Art Society (NEHAS). The Society had as its goal the “education in the subject of the history and customs of New England as portrayed in paintings, prints, engravings, sculpture, and other works of art” (articles of incorporation, 1943) and they rented rooms on Newbury Street where the collection was stored and public exhibitions held. Whitehill wooed Mr. Mason and the NEHAS, giving them an office in the Athenaeum, and in 1949 the Society dissolved itself and the collection formally passed to the Athenaeum in 1950. Mr. Mason was given the title of Honorary Curator of Historical Prints and he continued to buy prints for the library and hired a person to catalog the collection. Eventually the works were matted in the Athenaeum conservation lab and several thematic exhibitions were held each year in the Athenaeum Gallery on the second floor. Although the NEHAS collection comprised works in all mediums, its principal focus, reflecting Mr. Mason’s interest,

was lithographs printed in Boston between 1825 and 1880. Boston was a center for lithographic printing, and many well-known artists began their training as apprentices in its flourishing print shops. The collection documents the work of all the major firms and artists working in Boston, such as D. C. Johnston, Fitz Hugh Lane (opposite), William Sharp (a pioneer of color lithography) and William Morris Hunt. An area of special interest, reflecting Mr. Mason's involvement in manufacturing, is the factory prints, documenting the industrialization of New England (below).

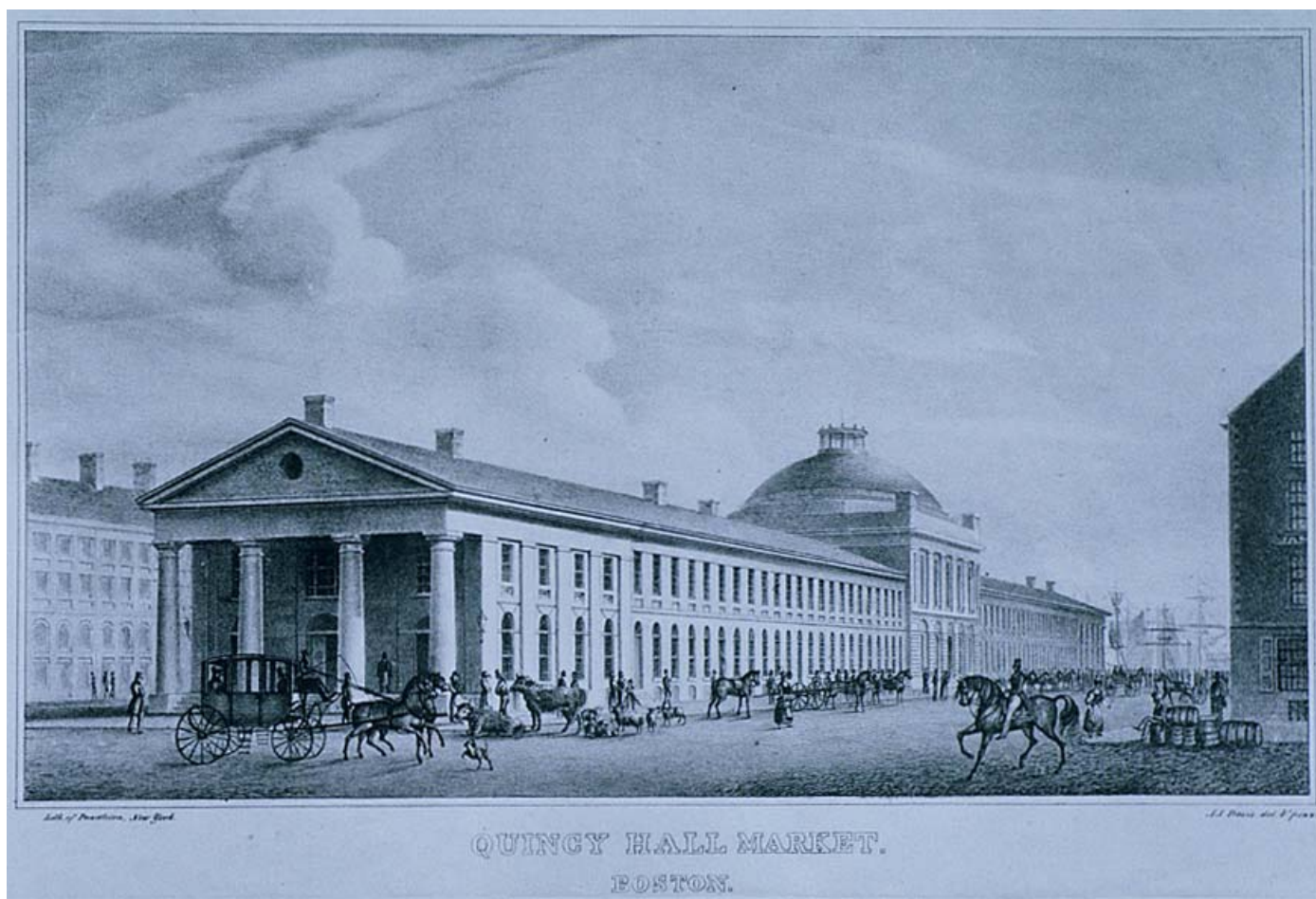
When I came to the Athenaeum in 1975, Mr. Mason and the print curator had desks in an alcove on the second floor—the Art department floor that also housed the exhibition gallery and served as party central—site of numerous receptions, lectures, concerts, and dinner parties. The card catalog of the collection screened the desks, and the prints were stored in boxes on shelves first in the exhibition gallery and later in a book stack area. The print collection was still relatively small. It consisted of the NEHAS donation approx 550 prints, Mr. Mason's subsequent purchases, and gifts from library friends and members. Also, the Curator, Amy

Montague, had begun the process of mining the Old House File and the Portrait File for more material to add to the lithography collection.

In 1978, a new curator, Pamela Hoyle, became interested in the Athenaeum's photographic holdings. As I mentioned before, Pam mined the Old House File, and to a lesser extent, the Portrait File. She gathered together photographic prints from various library files and portfolios, and photo albums that had been part of the Art Reference collection. All this was accomplished with the good will and cooperation of the Art Department staff, who were glad to have someone assume the care and cataloging of these semi-orphaned objects. For instance, the framed daguerreotypes of members of the Perkins family, founders and great benefactors of the Athenaeum, used to hang on a metal grate in a locked closet filled with art objects, flower vases, silver tea services, punch bowls, glassware, and the liquor. I tell you this not to disparage the institution—the daguerreotypes were identified, had accession records, were securely stored, and people knew they were there—I want you to get a sense of the organic nature of an old institution. We have things, and



Samuel S. Frizzell
Mason & Hamlin Cabinet Organs, ca. 1872



Alexander Jackson Davis
Quincy Hall Market, Boston, 1829

living memory, particularly in those pre-computer days, was and is what we rely on. Finally, in 1984, a separate, climate-controlled Print Room was created out of a book stack at the back of the second floor. We have our desks, reference books, flat files, and a table for researchers on the main floor, with a dedicated storage area above.

This has been a lot of history and explanation about how visual collections came to be at the Athenaeum, and how they are interpreted and accessed. But on the day-to-day level, from the perspective of our members and users, the function of the department is quite simple—we have old pictures of Boston. People call up all the time, “Do you have any old pictures of Boston?” “How old?” I ask. “Oh, 1950s” they say. “That’s not old,” I tell them, for we do have pictures from the 20th century, but the great glory of the collection is our wealth of 19th century images of the city as represented through lithography and photography (above). Twentieth century holdings include glass plate negatives taken by John Murdoch, scientist and amateur photographer, between 1910 and 1920; photographs by Berenice Abbott ca. 1930; Paul Caponigro’s photographs of the demolition of the West End neighborhood in 1959; and Irene Shwachman’s photographs of the 1960s. Allan Rohan Crite’s watercolors and drawings from the 1930s and 1940s document the South End neighborhood where he lived. The archives of George M. Cushing (next page), a

commercial photographer working in Boston 1940-1980, cover decades of change and development. Recently, a new purchase fund named in honor of Frances Hovey Howe, a former trustee, has enabled us to begin collecting contemporary works of art on paper, and we are pleased to bring our mission of documenting the changing face of Boston into the present and to be supporting local artists.

At present, the most complete access to the graphic collections is still via a card catalog, and of course conversations with the curators are always advisable. We are in process of converting the Print Room card catalog shelf list to MARC records for inclusion in Athena, the Athenaeum’s online catalog <www.bostonathenaeum.org/>. At present almost 5,000 records have been added, with an equal number still to be processed. There are linked digital images for a few hundred entries, another ongoing project. The Athenaeum has also contributed images relating to abolition and slavery to a new Web site, <www.bostonafricanamericana.org/>, funded by the Institute of Museum and Library Services through the Massachusetts Board of Library Commissioners.

This talk represents only a fraction of the richness and diversity of the Athenaeum’s Print Room collections. Research inquiries are welcome.



*George M. Cushing
Quincy Market, Boston, 1978*

From the Chair

Martk E. Martin <mmarti3@lsu.edu>

"Great meeting!" Words spoken seldom in sincerity seem to be commonplace when referring to the VM Mid-Winter Meetings. This past Mid-Winter was no exception.

With nearly 20 VM members committing at least two days of their lives to reviewing what the Section said it would do last year, what the Section actually has done over the course of the year, and hashing out what the Section wishes to do in the coming year, the setting was ripe for distraction, digression, and delay. It is a tribute to the focus and commitment of those same Section members that we did not fall away from our tasks. As you will be able to see in the minutes from the meeting, located elsewhere in this issue (and available online at <<http://www.lib.lsu.edu/SAA/2005Mid-Winter.html>>), we had a very active and lively two days. As you read the minutes from the meeting you will also see that there are many opportunities for Section members (now numbering nearly 700) to lend a hand on one or more of the committee working groups. I also thank Joel Wurl, our Council liaison, for leaving the Council meeting (also in Washington that weekend) to eat dinner with us on Saturday. We had a fruitful discussion about many of the issues and questions that came up over the course of the two-day meeting.

There were a number of high points for me at this meeting. First, the topic of the generational change occurring within SAA, and throughout society in general, raised many interesting issues. I suppose in many ways the topic came up because so many of us VM members are heading into, or are well into, our 2nd half century. The inevitable passage of time leads us to ask, "Who is coming next? How do we prepare them to assume leadership roles in the Section? Will they assume such roles?" I was very pleased to see new, younger members at Mid-Winter taking an active role in discussions and planning. How this will play out over the coming years is anyone's guess, but I am confident that new leadership will arise.

Second, for the first time we took the time to compare what we said we were going to do with what we actually have done. I believe it is essential to the Section's success to have these reviews built into the process so that we don't get carried away with great ideas that never come to fruition. Such reviews also provide the benefit of giving us a truer vision of how long it takes to get things done. An all-volunteer organization, such as SAA, has to balance member's day job workloads against the desires of the volunteer organization. I believe we have done a reasonable job so far and will be able to fine-tune our actions in future to become more focused and more effective.



Big Grape-vine near Santa Barbara, ca. 1885.

A view of an impressively large grape arbor, conceptually quirky yet typical of regional promotional images touting agricultural productivity or local curiosities.

(Courtesy of The Bancroft Library: BANC PIC 1982.078:33)

A review of a new book on Taber appears in **In Print**, p. 18.

Third, the sheer joy of the meeting is a rare pleasure. I should say, the sheer joy of the communal food preparation (ask me about the new recipe “Polenta Pantaloni”) and the big family-style consumption of it. Conversation and wine flow so well; laughter rules the evening. After a sometimes very long day of meetings it’s a welcome and healthy way to cement our friendship and camaraderie. I encourage all Section members to consider attending the next Mid-Winter!

From the Web Weaver <mmarti3@lsu.edu>

“What’s new?”

Indeed. That brief query became a telling point at Mid-Winter. It seems I received an e-mail a few weeks before the

Mid-Winter Meeting from a non-member saying he had found the VM Web site online, gone to the “What’s New?” page, and discovered it hadn’t been updated in a year. His real question was, “Does the VM Section still exist?” If I were a cartoon character I’d’ve had to say “D’oh! My bad.”

Not being a cartoon character, most of the time, I e-mailed back saying, “Yes, we’re alive and well. Please see the rest of the site for more information.” Then I looked at the site myself. The upshot was that I realized all too well that I don’t have time to adequately maintain the Section Web site as much as I wish I did have the time.

So, what about a solution to the problem? As you will be able to see in the Mid-Winter minutes, the suggested solution is to have a cadre of co-weavers who will take a portion of the

Web site as their own, create the content, and e-mail it to me for mark-up and posting. What could be easier?

What's that? Do I hear laughter in the distance? Probably. We've been making this plea for the better part of a year and, with the exception of those brave souls who stepped forward at Mid-Winter, we've heard nary a peep. Let's face it folks, we face 2 options if we want to maintain a Web presence: 1) I'll have to step down and turn the whole thing over to someone else soon, or, 2) I'll need help. Now it's your turn.

From the Vice Chair

James Eason <jeason@library.berkeley.edu>

This report, my second as your Vice Chair / Chair-Elect, comes on the heels of our third annual VM Section "Mid-Winter meeting." Once again, the experience was energizing, inspiring, and productive. Since you will have had other opportunities to read about the meeting's highlights I won't go into detail here. Enthusiasm, however, was expressed for having a California Mid-Winter in January-February 2006, so I have my task cut out for me. It won't be easy to match the warm hospitality of our past hosts, Laurie Baty and Sue ("Mama") Kriegsman, but I'll be doing my best to find an informal, economical and reasonably homey venue. The cooperative preparation of meals has really been a wonderful feature each year, bringing the group together and making all the "shop talk" a pleasure as it carries on through meal times. A venue that permits some of this collective and domestic element is the goal.

As reported, progress was made on many points of business, including the planning of Advanced Workshops and work on updating and broadening the useful professional bibliography, which, in its original form, is available through the Section Web site. New SAA publications on Visual Materials also seem to be on the horizon, with Laurie Baty taking on efforts to put together a "VM Reader" and to propose a visually focused issue of *American Archivist*. As always, brainstorming on future SAA program ideas yielded some great ideas and, most importantly, volunteers to develop them. Calls for broader participation and contributions to all of these efforts will be made through the VisualMat listserve, so please stay tuned for ways to get involved.

On my own home front, I am keeping busy with plans for the upcoming move of all Bancroft Library collections and staff to temporary facilities. We look forward to returning to an entirely refurbished, essentially new building in two-to-three years. While the improved facilities will offer vastly superior environmental conditions and space allocations, some of our collections will be entirely unavailable for several years, beginning in June 2005. Large format visual materials are among these. As you can imagine, the service, security, and myriad of logistical challenges are staggering.

Beyond "move" issues, the burning thoughts that occasionally sear through my otherwise complacent mind have revolved around the storage, appraisal, and preservation reformatting of negatives and, for variety's sake, minimalist approaches to processing and describing large photographic collections. The latter thoughts are couched in discussions current in the archives world, in which the reality of backlogs

has been discussed by a Special Collections Task Force of the Association of Research Libraries. Mark Greene and Dennis Meissner have been presenting and writing on the topic of minimal processing for 20th century manuscript collections, espousing some fairly radical changes. I struggle to find ways to apply the same principals to photographic archives. Can I responsibly lower my processing standards but still provide adequate access and reproduction service?

Change is also afoot on the prior issue, and traditional photographic reformatting of nitrate and acetate negatives is quickly becoming anachronistic. It is already cost-prohibitive in any significant quantity. We must look to digital as a preservation medium for material that is unlikely to survive in its original format. The recent ARL report *Recognizing Digitization as a Preservation Reformatting Method* (cited in the December 2004 *Views*) is a step in this direction, but it is a frightening leap to consider a policy of going digital without retaining a preservation "hard copy." Are we there yet? Should we be? I hope that Section members will engage in such discussions and we can develop our thinking together.

BUT WAIT! THERE'S MORE!

MID-WINTER WRAPUP

**SAA / Visual Materials Section Mid-Winter meeting
February 4-5, 2005
University Park, Maryland**

Notes by James Eason and Laurie Baty (you'll know where James ended and Laurie started!), with reference to notes made by Martha Mahard. (Some topical rearrangement has occurred with blatant disregard for the original order of discussion.)

In attendance:

Alexander, Arden	(Prints and Photographs, LC)
Appleman, Peggy	(DC Public Library)
Baty, Laurie	(USHMM)
Bilderback, Beth	(Univ. So. Carolina)
Cohen, Stephen	(Yale)
Eason, James	(U.C. Berkeley)
Fletcher, Stephen	(Univ. No. Carolina)
Hayes, Katherine	(American Institute of Physics)
Kozbial, Kozbial	(U.C. San Diego)
Lindsay, Heather	(American Institute of Physics)
Mahard, Martha	(Simmons, Harvard)
Martin, Mark	(Louisiana State Univ.)
Moore, Heather	(U.S. Senate Historical Office)
Sanderson, Diana Ruby	(Asheville School, Asheville, N.C.)
Slate, John	(Dallas City Archives)
Waldron, Shawn	(Condé Nast Archives)

With special guest

Joel Wurl (Immigration History Research Center / SAA Council)



Kerosene lantern in traffic sign at 41st Street and 2nd Avenue. Richard Cleve Saunders, New York City. April, 1952. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ_71927.

Please read the article on p. 15.

Mark Martin convened this 3rd annual Mid-Winter with welcomes, introductions, and a major review of goals articulate over the past two years.

Review of topics:

Administrative reorganization:

- Some work has been done toward consolidating our many committees into three basic committees with numerous working groups, but this is not reflected on the Web-site yet. The 3 committees are more conceptual now, and remain to be actually created and populated. They will be "Administration," "Publishing," and "Education & Special Topics."

Views:

- The newsletter has moved to online format and is getting a lot of positive feedback.
- The need for a meeting of newsletter editors and publishing liaison was mentioned (Baty).
- Indexing of back issues—ongoing project now at about 90 percent; Steven Cohen will do the remaining three issues of volume 15.
- Mark Martin talking about how to check and standardize names and terms; Katie Hayes suggested porting files to Access for easier manipulation.
- Questions of how best to make it available when it goes online.
- Enlargement of the *Views* editorial team from One to a Team of members has been very successful. Stephen

Fletcher and Shawn Waldron are working on exhibition lists and reviews.

- Baty is interested in getting to the point that we can actually plan for a whole year in advance.

Section Web site:

- SAA may possibly want to host the VM Web site and newsletter—but they are concerned about space and persistence issues; frequency of access. We are concerned about maintaining a distinctive design and having control over content and updates. We do have the option to maintain control by not going over to them, and we won't pursue change in host server at this stage.
- General Web site discussion included references to SAA's inclination to restrict current issue newsletter access to members, which the Section does not feel strongly about, and also the desire to have electronic elections (restricted to members, of course). SAA must resolve technical issues on both of these fronts.
- Mark Martin (Web weaver and Chair this year) needs more help with the site. A Web committee should be formed, as discussed in previous years. Various member volunteers to take on editorial responsibility for parts of the Web site. Review and addition process needs to be formalized—perhaps a calendar for when to review and revise, etc. Good ideas come up, but we are not getting them implemented.

SAA leadership announcements list:

- SAA has set up Section e-mail reflectors that are for 1-way communication. The Chair may send out messages to the membership.
- Major business should be announced this way, and to the VisualMat listserve, but all discussion must happen on the VisualMat listserve. (Some members may not choose to join VisualMat, but they should receive the announcements from the SAA distribution list. VisualMat also includes many non-Section members.)

Annual SAA meeting:

- We want to continue to have a Section meeting speaker.
- We need to keep track of the sign-in list that goes around as we need to report on numbers to Council. Don't need an official list, but the Chair needs to be responsible to for the count.
- Book fair—Megan Friedel is willing to do it again, perhaps with Ellen Doon if she is willing once again. (There is some question whether she will be able to attend New Orleans, but hopes to.) Discussion of whether more exposure time or promotion is needed. Will brainstorm with Megan and Ellen.
- Endorsements of VM Proposals for 2005 were submitted in Fall, but Martin had not heard back about acceptances from the Program Committee. Proposals submitted to the Chair for endorsement are reviewed by the Chair, with ad-hoc input solicited from willing colleagues. "Visual Materials on Parade" was very popular last year, but is not on the program for 2005. We will work to revive it for 2006. Topics for future meetings and good VM sessions to develop were discussed. Some ever-popular topics were bounced around such as: more on

born-digital collections, where we stand with the disappearance of film and traditional photography, and reformatting and storage issues for nitrate and acetate film negatives. Discussion deferred until Saturday.

VisualMat Listserv:

- Activity has really picked up lately
- Over 425 members
- A couple of things Eason would like to do, including: quarterly reminders to reply to the entire list, not just the sender, and to set up an archive of the listserv.
- Discussion followed of a new photo archivist list set up by a colleague who mistakenly thought VisualMat was just for cataloging issues. Members who are on both are encouraged to monitor and share posts with VisualMat. Layout of headings on Web site are a bit confusing and Martin will try to clarify that VisualMat is not just for VM Cataloging, but for all archival visual collections management issues.

Three-Year Plan:

- Eason to edit, after this meeting. Will include ListServe goals and other points raised in the course of the Mid-Winter meeting. Much of the following was raised as part of the Three-Year Plan review.

Finances.

- T-shirt sales to raise money to defray cost of additional postage of newsletter which is now no longer being mailed. Want to continue this but may be contingent on what SAA says about fund-raising, which has been under discussion for some time. T-Shirt sales have always been good, but we only make about \$100, and we'd like to formalize the finances and be able to direct any future profits to Section programs and goals.
- Discussion of making a proposal to SAA Council about enabling fundraising and maintaining financial accounts for Sections. This deferred until Joel Wurl, our liaison, can be asked for updates on Saturday. (On Saturday we learned that SAA is willing to manage funds, and encourage fundraising. Communicate with Council first. Certainly must not approach potential sponsors or donors without clearing it first.)
- Funds might be used for SAA meeting scholarship assistance to students, for supporting publication / image rights costs for VM-related publications, for putting on our own VM workshops, or for underwriting meeting space for Mid-Winter meetings if they have to become more formalized. Many other possibilities.

Mid-Winter Meetings:

- Discussion: do we want to continue to have a Mid-Winter meeting no later than March? Those present: a strong Yes.
- It has been very productive.
- There was an interest in moving it West for Jan./Feb 2006, and many present would be willing to travel for it. Eason and Kozbial will work on venues.
- Valued characteristics of the meeting were discussed:
 - o Accomplishes "nuts & bolts" committee work

- o Venue for increasing membership involvement. Gets more folks and newer members involved. (Don't want to limit to established "leadership.")
- o Informality and social aspect valued: increases cohesion
- o Low cost important
- o Shared meals add a lot
- o Critical mass of local attendees may be important, but not primary criterion. (Willingness to travel away from N.E. cities.)
- o Good to coincide with Council's DC winter meeting, at least every few years (3rd year?)
- Eason to investigate "homey" and inexpensive venues in the San Francisco Bay Area. (Community center spaces with kitchens? Faculty club lounges? NPS facilities? Last resort: formal conference rooms at a university.) Kozbial will assist with Southern California options. **Action item:** site to be found by May 15.
- Sustainable model issue remains: big burden on the Chair, and it will probably have to grow and be formalized. (Funding implications.)

Publications:

- Continue to review VM related books and publish them in *Views*
- Bibliography—Slate has gone back and culled titles from 10 years of *Views*
- Expanding bibliography to cover more subjects—done
- Soliciting for new articles to be published in *Views*
- Special VM issue of *American Archivist*? (Baty to pursue)
- What about establishing a Web-based peer-review visual materials journal—related to people needing to publish for tenure—Fletcher noted there are models out there for this—acceptance of online publishing has evolved since we last talked about this. (Discussion deferred.)

Working Groups:

- Bibliography—John Slate
 - o Several issues requiring feedback; passed out outline with revisions based on suggestions and feedback; also additional comments have come in from members. Current printout up to 30 pages. Format to be cleaned up. This is a real tangible product from our Section; have discovered that there isn't anything comprehensive that tackles this range of topics. He thinks that it should still be 50 percent photography and not so comprehensive in every other field.
 - o Do we want Slate to continue? Yes by acclamation.
 - o Would like to divide out some of the Sections for others to oversee.
 - o Outline not set in stone but Slate asked that we read it for logic of structure: is it the kind of thing we want?
 - o Copy editing in hand but substance issues needed.
 - o Bibliographies will go at the beginning.
 - o It was agreed that the style would stay with that originally used by Pearce-Moses, rather than switching to something more formal like Chicago or MLA.
 - o For better searchability, it could be loaded to EndNote.
- **Action item:** Mahard volunteered to do this by August.
- A question of whether this would cover visual ephemera or just photography.

- o We are to send Slate suggestions. Mahard suggested that we use a form for suggestions on the Web site.
- o Slate will have a progress report at the annual meeting—may send out an early version; might post on the Web site as a work in progress ca. July 1 to allow for comments.
- o Slate needs help on particular Sections:
 - Bilderback and Kozbial on Architecture
 - History and general works—Eason—reference
 - Discursive
 - Aesthetics criticism etc.—keep it to things that would be helpful, not just because it is out there
 - all for volunteers for specific areas
- o This discussion lead to a discussion of criteria for selection
 - juried articles
 - added recommendations
 - scope statement to go at the beginning
- o Also discussed the use/inclusion of Web sites—linking to them (and resultant dead links issues; agreed to keep separate as “online resources.”)
- o John will draft the front matter
- o The question came up about a shorter, vetted list—the few essentials—as a preliminary part of the work—Sanderson will help; Stephen Fletcher also interested; should be done by Mid-Winter.
- o Slate stated that the main thing is that the bibliography reflects what people want out of it—like the state-based guides Section (Slate wants to develop this further).
- o There was additional discussion of the outline and definitions, the possibility of group discussions on a blog. Slate will keep deadlines and get things going.

Update on the revision of *Administration of Photographic Collections*:

- Martin announced that Mary Lynn Ritzenthaler had hoped to attend, but couldn't be here. Instead, she sent a message —“entire mss. is with the printer. Waiting for Teresa Brinati (Chicago office). Should be out late winter/early spring.

Advanced workshops:

- Kozbial talked about the ideas currently on the Web site and those under development. Note that the charge for this committee is specifically to propose “advanced” workshops.
- Based on 2004 Mid-Winter, Kozbial chaired committee of 5, gathering ideas, met in August; took list of 12 ideas to follow up on and is working with Solveig deSutter at

SAA. Learned that the instructor needs to be the one to fill out the proposal. Mahard's proposal was submitted [NOTE: and accepted for one of the New Orleans pre-conference workshops]. Topics not to be basic and to be geared toward our VM membership. An ideas page has been added to the Web page. The committee needs help finding instructors, thinking of avenues for presenting other than SAA, fundraising, future plan. Kozbial also mentioned that it was time to set up some policies and procedures (e.g., who vets the proposals, what do they need to see before SAA, etc.), what the committee's role is, etc. She also will set up a calendar for what needs to be done when.

- We also discussed the politics of workshops in SAA. Questions were raised about restrictions on the Sections and also expenses/funds. There is a sense that the regionals need access to the more advanced workshops at a smaller cost than those offered by SAA. Will SAA let us put workshops together to go out under the Section, or must they be SAA workshops?
- Following further discussion, there was a question regarding how instructors are vetted.
 - **Action items:** Continue looking for instructors, developing topics; setting up policies and procedures; pursue question of sponsorship. The question came up of could there be a VM “pre-conference”? Suggested that we go through a dry run to see what is involved; Stephen Fletcher volunteered as a guinea pig but there was discussion about how advanced the proposed topic actually is.

Views:

- Baty stated that the meeting already had covered the basics of the newsletter.
 - o There are at least 5 people working on each issue.
 - o Being electronic has allowed for more illustrations and a larger number of pages.
 - o Hopes to work with the editorial team to rough out a plan for three issues at a time.
 - o Continue to work on index. Index editor still needed.
 - o Need to post editorial policy and specs for images.

Web site:

- Martin stated that there needed to be working groups responsible for text; he would do coding. The “What's New” page might not be needed if we use the “new” icon.
- Other ideas discussed:

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>.



*A "Pub" in Hamilton, Bermuda. Richard Cleve Saunders, April 1953.
From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives,
University of Louisville, SONJ_ 77362 M-11
Please read the article on p. 15.*

- o Posting images from the city in which the next meeting will take place (no)
- o Ellen Doon and Stephen Cohen are willing to help edit for content. Katherine Hayes and Heather Lindsay (both AIP) also willing to help.
- o Links to institutional sites of members.
- o Make sure that the listserv doesn't appear to be just from VMCAR.
- o In three-year plan, section D3: various suggestions made about things that could be added:
 - Announcements,
 - FAQs about the Section. We agreed that FAQs for members—how to get involved etc would be desirable—Diana will work on this
 - what about workshops outside of SAA.
 - Case studies—way too ambitious so it was taken off the 3-yr plan for now (should revisit it on a regular basis)
 - Internship information—agreed that this was more a listserv-type item—SAA has a job thing as do others—we could link to job sites; re internships—start with jobs for now. Encourage VM members to submit links to their own sites.
 - Eason suggested that having a list of past VM sessions and proposals that had been submitted but not accepted would be useful for future reference. Add to 3yr plan 1D3e—the Heathers will do

The Visual Materials Reader Project:

- Baty reported that the project was to have started after April 04. She had posted a request to the listserv with no response so far.
- **Action item:** Baty to come up with a basic outline of thematic categories with descriptions, post on listserv with request for suggestions for April 1; Martin to send to a targeted list of specific people too.
- **[NOTE:** proposal submitted to SAA Pubs Board for their March meeting. The proposal concept was approved; the Pubs Board wants to see the final article selection before giving the project the complete go ahead.]

Other possible publication activities:

- Peer-reviewed journal online.
 - o Investigate methods for peer-reviewed journal online. The question was asked whether we wanted to keep this on the three year plan. Stephen Fletcher willing to help investigate and report back at next Mid-Winter or annual meeting
- Soliciting writings where members to contribute to Web site
- Special issue of *American Archivist*—with guest editor; revised three-year plan section 3DE.. **Action item:** Baty to contact Phil Epphard about us putting together a dedicated issue. **[NOTE:** Baty has written, but not heard back from Epphard.]
- Sanderson had an idea about a mentoring/reader board—can we announce this on the list and ask for a response and then move forward. She will take on initiating this but we don't want to deluge the membership.
- Cohen asked about the possibility of a mentoring program and student chapters, whereby Section members would help with writing. Discussion ensued. No conclusions.



Mechanic at Master's Esso Service Station in Hamilton. Richard Cleve Saunders, Bermuda, 1953. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ_77319. Please read the article on p. 15.

Sessions for 2006 in DC

- How deal with “born digital”
- Appraisal / Identification of visual materials—may be developing into a paper with Alan Lewis.
- Appraising modern collections—Kozbial mentioned that Advanced Workshop Group is looking at something along these lines—esp. non-photographic processes/ What are they, how do you appraise them, preservation issues —Baty suggested Luis Nadeau.
- Grant proposals—Slate thought it would be useful to have a workshop on how to formulate budgets based on collection size and volume etc. It could be a 2 hour hands on mini-workshop—basic nuts and bolts. He's willing to gather some information. We need to look for others, maybe someone from the granting institutions.
- Eason suggested a session on “minimal level” cataloging, prompted by and article by Mark Greene—how much can you get done in an hour; very current in text-based collections and would be worth looking at for VM; in Greene's article he talks about processing rates in the context of grant writing.

- Arrangement and description?
- Managing open and growing collections—Sanderson suggested that the Section could do a case study of facing this kind of collection; there is a grey area between records management and collection development; all the politics involved—worth pursuing—Stephen Cohen and Sanderson will explore.
- MARC vs EAD—All agreed an important topic; need someone to coordinate.
- VM, MSS, Digital Data Structure and Content standards (DACS?)
- Related institutions? Kindred organizations—like AMIA; dying/dead media—changes in technologies and implications for archives—being explored in Advanced Workshops (Stephen Cohen)
- Nitrate session and the attendant problems; also issue of whether people need to be members or not to be speakers. Kozbial wants it to be an advanced workshop.
- It was suggested that someone review the VM-related sessions that appear on the program. Having such a list will be good for feedback and memory jogging. Assignments to do this would need to be done in advance; session chair to identify someone ahead of time; Eason thinks it should be more impartial—more of a summary than a review. It was suggested to look at how MARAC does this. Following discussion—it was agreed that a summary rather than a review would be better. No commentary unless a recommendation.

New session ideas

- “Born Digital”/or electronic. Stephen Fletcher volunteered to lead a session or write a proposal.
- Martin reminded the group that we need to incorporate other kinds of media rather than just photos.
- “How do we USE the collections”—how are people using what we have and what is possible for the future; *Eyes on the Prize*, was brought up—the reproduction permissions have expired so they can’t re-broadcast it; a non-theory session—lots of pictures; aimed at the it’s not just pretty pictures thing; moving images stuff too; video related—Stephen Cohen; member screenings as a sessions?
- Large-scale collection reformatting; where are we with different approaches? Digital as an assessment tool? Threats to collection in ground zero cities—how to deal with post-9/11 threats and how to save collections; European sources have been doing this for a long time.
- Creating revenue from the archive; cash cow in the archive? (Stephen Cohen)
- “Ethics of Controlling Use” Peter Hirtle and the ethics of charging use fees for things that are in the public domain. What what does that imply—what about trying to control how our images are used—what about taking Hirtle’s argument into this area—needs to be pursued—maybe an article—Eason will take this idea on.
- “Research on Parade.” Kozbial asked if there were ideas from last year’s that could be expanded?

Following lunch, the group prepared and signed a formal greeting to Sue Kriegsmann.

New Orleans Meeting

- Tour— various ideas and digressions bandied about, including the Public Library
- Speakers: potentially find a photographer like the LA session—Sanderson thought of a photographer who did New Orleans churches working for an architect; Martin suggested a slide show related to areas? New Orleans then and now?
- Martin and Eason will poll the membership about where they would like to eat for the VM Section dinner
- Mahard will send Martin some readings set in New Orleans to posting on the “What’s New” page (WPA writer’s guide recommended by Slate)

Outreach Committee

- It was agreed that the committee needed a new name. Following considerable discussion replete with suggestions (what it is concerned with: standards, preservation, digital issues, professional programs, advance workshops and possible names: Professional development, Section Support, Professional Enrichment) it was agreed to be renamed the EDUCATION AND SPECIAL TOPICS Committee.
- James asked about the three committee structure— what does it do. Discussion ensued.

VMCAR and Description Section

- Collaborative effort to review Cataloging Cultural Objects (CCO). Eason suggested a formal response from the Section. We might want to look at his response and maybe Helena Zinkham’s to begin to formulate our response. The question was asked how does this (i.e., CCO) work for realia? Need to look for someone who does this and how does this relate to AACR3’s forthcoming revision. Brad Westbrook—Technical SubCommittee For Descriptive Standards would like to have a liaison from VMCAR officially. Discussion ensued. Results: VM CAR needs to have some discussion over AACR3—**Action item:** Mahard will contact Zinkham about this.

Meeting adjourned.

Roy Stryker and the Collections Susan Knoer <sknoer@louisville.edu>

Best known as the man who directed the Farm Security Administration (FSA) project with its 150,000 photographs, Roy Stryker (1893-1975) is one of the most prominent figures in the development of American documentary photography. In addition to the FSA photographs, Stryker directed documentary projects for Standard Oil (New Jersey) (SONJ) (1943-1950), the city of Pittsburgh (1950-1951) and Jones & Laughlin Steel (1952-1958.) His personal papers are housed at the University of Louisville Photographic Archives, along with the 70,000 image Standard Oil collection and the Jones & Laughlin collection. Details of the collections are available at <library.louisville.edu/library/ekstrom/special/stryker/stryker.html>, and an online exhibition is at <library.louisville.edu/ekstrom/special/stryker/wheatmain.html>.

Many of the same photographers who worked for Stryker at the FSA and Office of War Information, (OWI) followed him to Standard Oil when he was hired to improve the corporation's public image, including Gordon Parks, John Collier, and Todd Webb. Photographs were made freely available for use, appearing in newspapers and major magazines as well as oil-related publications.

Many images are directly related to oil production, but Stryker stretched the idea that oil touches daily life to include pictures of children playing, farmers in fields, cowboys, people at worship, fishermen, and an occasional kitten.

One of the least recognized of the group was Richard Clive Saunders (1922–1987), who learned photography by following a local photographer around the streets of Hamilton, Bermuda. Feeling that there was no scope for a black photographer in 1947 Bermuda of 1947, he moved to New York City to take courses at the Modern Photography School, Brooklyn College and the New School for Social Research.

Saunders became friends with Gordon Parks while working at the photo lab that printed Standard Oil's photographs. The friendship led to an interview with Roy Stryker and a job with SONJ; and later with Stryker's Pittsburgh Photographic Library project.

His talents were quickly recognized and his work soon began appearing on the covers of such publications as Life, Look, Fortune, Ebony, The New York Times, Ladies' Home Journal and Paris Match.

In 1967, he joined the United States Information Agency (USIA) as international editor and photographer of Topic, a quarterly magazine published in English and French for sub-Saharan Africa. The legislation authorizing the establishment of the USIA strictly prohibited the agency from distributing any of its information (propaganda) in the United States. It literally took an Act of Congress in 1991 to have the Richard Saunders USIA Collection donated to the Schomburg Center at the New York Public Library.

Saunders was the subject of the University of Louisville Photographic Archives winter exhibit. Our home page is available at <www.louisville.edu/library/ekstrom/special/pa_info.html>. Please drop by for a virtual visit.

VM Section Three-Year Plan 2005-2008

Note: This is the plan as revised by Mid-Winter meeting discussions.

I. Core Activities

- A. Reorganize Section as described in 2003 Mid-Winter meeting: Create three primary committees
 1. Administration to handle Bylaws, Three-year Plan, Annual meeting, Mid-Winter meeting, elections and nominating
 2. Publishing to handle newsletter, Web site, bibliography
 3. Outreach to handle standards, educational programs, advanced workshops
- B. Newsletter: *Views*
 1. Move to online format [contingent upon SAA HQ approval]
 2. Complete indexing of back issues

3. Establish ongoing indexing of each issue as published
4. Expand membership involvement in production of *Views* handout will include a description of each publication as well as contact information for those who would like to purchase a copy. All visual materials related publications are welcome and will be returned immediately after the fair. If you would like to submit a publication to the VM Section Book Fair or if you have questions, please contact Megan Friedel at <mfriedel@masshist.org>.

C. Annual Meeting

1. Continue offering a program or speaker at the VM Section meeting
2. Continue inviting members to bring new publications to put on display
3. Prepare session proposals prior to meeting

D. Web site

1. Continue new Web site development in conjunction with VMCAR
2. Annually review issues related to the move of the Web site to the SAA domain
3. Position the Web site to be a frequently used resource for the Section
 - a. Internship information
 - b. Case studies
 - c. Classes or workshops
 - d. FAQ about visual materials
4. Expand working groups responsible for different Sections of the site
5. Encourage VM members to link their own organization Web site to the VM site

E. Listserv

1. Utilize the listserv to discuss session ideas prior to the annual meeting
2. Encourage list members to post questions and new information

II. Special Projects / New Initiatives

- A. Continue T-shirt sales at the Annual meeting contingent upon SAA Council suggestions regarding fund raising
- B. Develop visual materials related workshops in conjunction with SAA to be held at the Annual meeting and as part of overall SAA Continuing education program throughout the year
- C. Outreach to Section membership to become involved in the Section activities via:
 1. Newsletter
 2. Web site
 3. Publications
 4. Sessions for the annual meeting.
- D. Offer mid-year meeting no later than March 2005.

III. Publications

- A. Continue to review visual-materials related publications and publish them in *Views*
- B. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- C. Expand bibliography to include printmaking, architectural drawings, and plans
- D. Solicit for new publications on visual issues—not necessarily book length



A little boy having his hands washed at the Collector's Hill Esso Service Station. *Richard Cleve Saunders, Bermuda, April 1953. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ 77423 .M-26. Please read the article on p. 15.*

- E. Investigate methods for establishing Web-based, peer-reviewed, visual materials journal and be prepared to vote on the revisions at the annual Section meeting. The current Bylaws from 1990 will be found on the VM Section Web site <www.lib.lsu.edu/SAA/bylaws.html>.

Architectural Records Roundtable

Beth Bilderback, <bilderbk@gwm.sc.edu>

Building on the success of the Roundtable's session on Los Angeles architecture last year at the SAA meeting in LA, the proposal to present a similar locally-linked session on New Orleans architecture was accepted for this year's SAA meeting. The Program Committee will link the session with the tour of the French Quarter, providing more people with exposure to the impact of architecture on environment and use of those [architectural?] records in archives. "Using Architectural Records in New Orleans" will explore the particulars and peculiarities of architectural records and research. Ann Wakefield, Archivist at New Orleans Notarial Archives will talk about artifacts unique to that collection

and management of those items. Robby Cangelosi, president of Koch and Wilson Architects, will talk about his firm's restoration of The Cabildo after the 1988 fire and the firm's use of architectural records, including records from the New Orleans Notarial Archives. Judy Bethea is a New Orleans architectural historian who will talk about architectural house research and some of the skeletons that she has found in the closets.

The Architectural Records Roundtable was well-represented at the Visual Materials Section Mid-Winter meeting in February. Ardys Kozbial flew in from San Diego, and I came up from Columbia, S.C. The meeting generated many ideas for VM projects and directions for the Section to explore. We tried to push architectural records as often as possible. A full report on the meeting is elsewhere in this issue.

A related article, "Collecting, Archiving, and Exhibiting Digital Design Data" by Kristine Fallon and published by the Art Institute of Chicago, is available on-line at <www.artic.edu/aic/collections/dept_architecture/ddd.html>. This publication offers practical advice for collecting and preserving all digital materials in archives, as well as case studies on the creation and use of analog and born-digital materials by architectural firms.

STANDARDS UPDATE

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

Interested in getting regular notices on new standards? Now you can subscribe to the National Information Standards Organization's (NISO) online newsletter, *NISO Newsline*, a monthly summary of noteworthy information standards news. A NISO standard is "developed through consensus, identifies model methods, materials or practices for libraries, bibliographic and information services, and publishers." To subscribe, send an e-mail to <nisohq@niso.org> and enter "subscribe newsline" in the subject line. *NISO Newsline* is also available through NISO's Web site at <www.niso.org/>.

One standard recently approved by NISO is the "Framework of Guidance for Building Good Digital Collections." It is available at <www.niso.org/framework/framework2.html>. The framework contains an overview of what is involved in making good digital collections and details how to develop local practices.

The Rare Books and Manuscripts Section of the Association of College and Research Libraries has released a draft revision of its "Guidelines for Borrowing and Lending Special Collections Materials for Exhibition." This document is available at <www.rbms.org/> under the Standards heading.

The SEPIADES software tool is now online from SEPIA (Safeguarding European Photographic Images for Access) project's Working Group on Descriptive Models. The Web site contains version 1.1 of the software, along with documentation on its use and applications. See <www.knaw.nl/ecpa/sepia/workinggroups/wp5/download.html> for further information.

RLG just released their "Descriptive Metadata Guidelines for RLG Cultural Materials." The new guidelines provide an outline of descriptive metadata concepts and can be accessed at <www.rlg.org/en/page.php?Page_ID=214>.



A souvenir cabinet card of former President U.S. Grant's world tour which brought him to San Francisco in 1879. Taber's gallery, which Grant visited, is featured dead center, surrounded by lesser visual highlights of the world tour, such as foreign capitals and visits to heads of state. (Courtesy of The Bancroft Library: BANC PIC 1905.04293)

AMIA 2004 Annual Conference

Mary Jackson, <mjacks@onebox.com>

A warm reception awaited first-time conference attendees, despite the brisk temperatures in Minneapolis, MN, this year's host city for the 14th annual conference of the Association of Moving Image Archivists.

The AMIA conference, held from November 10–13, offered conference attendees a wide variety of session and workshop choices in both the technical and functional areas of archiving. Digitization continues to be a popular topic, with sessions on digital documentation of the moving image, and archiving in the digital world. An added bonus to this year's conference, were sessions and a digitization workshop hosted by the Museum Computer Network, whose 32nd annual conference was taking place in Minneapolis the same week. The conference also offered workshops and sessions

on such technical topics as the care and handling of magnetic tape, tools for assessing the condition of legacy and master tapes, and audiovisual reformatting.

Some of the most popular sessions focused on ethics. Several sessions addressed the legal issues, ethical issues, and issues of censorship that many archivists face in managing archive collections, and the impact these issues can have on the exhibition of archive materials. These sessions provided compelling dialogue among panelists and attendees.

As usual, the conference was a time for the various AMIA Interest and Task Force Groups to meet, as well as an opportunity for new conference attendees (such as myself) to find out more about the mission and goals of the interest groups. Vendor exhibits provided valuable information on the archiving industry. Of course, the conference wouldn't be complete without the screening night—showcasing a variety of film and video works, highlighted by a screening of a newly restored version of the 1956 film, *The King & I*, shown in CinemaScope 55.

The AMIA 2004 conference not only offered a wide variety of informative sessions, workshops, and screenings, it was also an excellent opportunity for newcomers to meet veteran conference attendees and learn more about AMIA as a whole.

IN PRINT

The Review

Bonnett, Linda and Wayne Bonnett, *Taber: A Photographic Legacy* (Sausalito, Calif.: Windgate Press, 2004). 168 p. \$45 (\$5 shipping/handling). Available through the California State Library Foundation, <<http://www.cslnfdn.org/>>.

Reviewed by James A. Eason, Bancroft Library

A thorough and authoritative biographical study of San Francisco photographer Isaiah West Taber is long overdue, and the Bonnetts' *Taber: A Photographic Legacy, 1870-1900* goes a long way toward filling this gap. Beautifully illustrated with over 200 Taber images, the work contains a pleasantly readable and substantive introduction by Gary Kurutz, head of Special Collections at the California State Library. Thematic groupings of images and occasional text vignettes follow. A 10-page biographical sketch, presumably authored by the Bonnetts, concludes the volume and provides the bulk of the text found in the book. This sketch traces Taber's life from the whaling port of New Bedford, Massachusetts, to the California gold fields, to his first photographic endeavor in Syracuse, New York, then back to San Francisco. San Francisco is where Taber was to become a renowned photographer and self-promoter with a career spanning some 45 years.

I.W. Taber's imprint is familiar to anyone who encounters nineteenth century California views and San Francisco portraits. Taber had the distinction of being a successful businessman as well as photographer. Late in his career he opened short-lived branch studios in London and Paris. He photographed prominent individuals from around the world, and, as a result, his images appear in collections far beyond San Francisco. In recent decades, his work and his contributions to photography have been overshadowed by



Self-portrait of Isaiah West Taber, ca. 1895. An example of Taber's "Bas-Relief" platinum print process which featured prominently in his attempts to establish businesses in London and Paris.

(Courtesy of The Bancroft Library: BANC PIC 1992.001:35)

modern scholars' awareness of his acquisition of the negatives of his insolvent rival, Carleton Watkins. Taber issued Watkins' views under his own imprint, without acknowledgement. Of course this was quite standard practice at the time, yet the fame of this episode has perhaps lead many to look askance at Taber landscapes and to question whether Taber was truly the eye behind many of his credited views. Taber's business was certainly a large one and there is no doubt he acquired negatives from others and employed numerous assistants. But there is also no doubt that he, himself, made photographs on journeys throughout California, to Alaska, to Hawaii, and to London and Paris. He created or issued a staggering volume of work, and was an innovator in the business of photography. The present book sheds fascinating light on his entrepreneurialism and his shameless boosterism, but mostly it highlights the quality and beauty of his work.

An impressive array of Taber's views is presented here, providing many useful insights to his business. One pairing presents a whole-plate print of a street view opposite another print of the same view, but cropped to fit on a boudoir card mount. Numerous images are presented as issued, mounted with letterpress text for various publications, such as Taber's outstanding photographically illustrated commercial directory for San Francisco. There is also useful attention paid to Taber's changing imprints and card mounts, which serves to summarize the important variations critical to dating. The book's images are elevated beyond simple illustration and offer the careful viewer excellent content for study.

Those interested in a thoroughly documented scholarly examination of Taber's career will be somewhat disappointed

with this text. While readable and extremely informative, the book does not thoroughly or precisely note sources, and one gets the sense that assumptions have been stated as fact for the sake of a good story. This is, after all, more coffee table book than definitive biography.

Yet biographical gems abound. The cataloger's heart will be gladdened by the page dedicated to "The Other I.W. Taber." It is satisfying to see the long-standing confusion that plagues library catalogs to this day finally laid to rest with a brief, clear, and well-illustrated distinction between Isaiah West Taber and his illustrator cousin Isaac Walton Taber. (Check your records, colleagues!)

The most moving passage of text is in the words of Taber himself, writing to an old friend after the San Francisco earthquake and fire of 1906.

My photograph gallery on Post Street was entirely destroyed. I had just completed a new studio in the next building to my old quarters.... It took nine men four weeks to move my portrait negatives, eighty tons, containing portraits of celebrated people from all parts of the world.... Besides the pioneers of the state and the early businessmen of San Francisco whom I have taken in the past forty years, my view negatives, about



Portrait of Louise Taber as a child, ca. 1893-95. This may be an example of Taber's so-called "iridium" prints, denigrated by his competitors as "poor, painted, plain paper prints."

(Courtesy of The Bancroft Library: BANC PIC 1992.001:20)



"Dupont Street, Chinatown, San Francisco, ca, 1885." Taber's numerous views of Chinatown were marketed to tourists, always fascinated by this "exotic" neighborhood. (Courtesy of The Bancroft Library: BANC PIC 1905.06485:44)

twelve tons, contained views of San Francisco as far back as 1849 and up to the present time, showing the growth and progress of the city. After the shake up and the flames were subdued, I took account of stock and found that I had just \$8 in my pocket to start life anew, after passing the three-score year and ten mark. But I am not discouraged or disheartened. My health is good and the problem has got to be solved.

All my photographic apparatus is gone, but I managed to borrow a camera and am in the field among the ruins... I have got to do something and have commenced in the ashes and will try to rise again.

Linda and Wayne Bonnett's *Taber: A Photographic Legacy* is a beautifully presented work and provides a much-needed starting point for the study of I.W. Taber. Fertile ground certainly remains for the study of Taber's business and promotional methods, his innovations in portraiture, his artistry, and his impact on the American photographic business. But the Bonnett's work and the contributions of Gary Kurutz which it contains represents a major step in the recognition of Taber's legacy. It deserves a place in any collection of books on the history of American photography.

The Books

Acton, David. *Photography at the Worcester Art Museum: Keeping Shadows.* Manchester, VT: Hudson Hills Press LLC, January 2005. 400 p. ISBN: 1-55595-251-8 \$70.00. Available from Hudson Hills Press: 802-362-6450 or at <www.hudsonhills.com/>.

Bonnett, Wayne. *Mt. Shasta Camera: The Photographs of Charles Richard Miller.* CA : Windgate Press, 2005. 138 p. ISBN: 0-915269-16-3 \$45.00 Trade Cloth. Available at <www/windgatepress.com/>.

Chambers, Stephen J. *Uniforms and Equipment of the British Army in World War I: A Study in Period Photographs.* Atglen, PA : Schiffer Publishing, Limited, January 2005. 320 p. ISBN: 0-7643-2154-4 \$69.95. Trade Cloth. Available from : Schiffer Publishing, Limited : 610-593-1777

Dahlberg, Laurie Virginia. *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors.* Princeton, NJ : Princeton University Press, January 2005. 208 p. ISBN: 0-691-11879-5 \$ 65.00 Trade Cloth.

Edwards, Elizabeth and Janice Hart, editors. *Photographs objects histories: on the materiality of images.* London; New York: Routledge, 2004. 222 p. ISBN 0415254418 \$95.00 Alkaline paper. Available from <www.routledge-ny.com/>.

Four Corners: A Photographic Exploration of the American Southwest. Morrisville, PA: Booksmart Studio, January 2005. ISBN: 0-9765368-0-3 \$80.00. Trade Cloth. Available from Booksmart Studio 93 N. Pennsylvania Ave. Morrisville, PA 19067 or at <www.booksmartstudio.com>.

Gifford, Benjamin A. (Photographer). *Neah-Kah-Nie Mountain: A 1909 Journey to the Oregon Coast: Photographs by Benjamin Gifford.* Wallowa, OR : Bear Creek Press, January 2005. 33 p. ISBN: 1-930111-50-9 \$11.95. Available from: Bear Creek Press : 800-355-2554 or at <www.bearcreekpress.com/>.

Massengill, Stephen E. *Photographers in North Carolina: The First Century, 1842-1994.* Raleigh; Chapel Hill, N.C.: Office of Archives and History, North Carolina Department of Cultural Resources in association with the North Caroliniana Society, 2004. 264 p. ISBN 0865263116. \$28.00. Available from <www.ncpublications.com/>.

North, Michael. *Camera Works: Photography and the Twentieth-Century Word.* New York, NY: Oxford University Press, Incorporated, January 2005. 270 p. ISBN: 0-19-517356-2 \$45.00. Trade cloth.

Perkis, Philip. *Teaching Photography: Notes Assembled.* Rochester, NY : Rochester Institute of Technology, Cary Graphic Arts Press, January 2005. 80 p. ISBN: 0-9759651-1-5 \$ 20.00 Trade Cloth. Available from Rochester Institute of Technology, Cary Graphic Arts Press: 585-475-2408

Rice, Mark. *Through the Lens of the City: NEA Photography Surveys of the 1970s.* Mississippi: University Press of Mississippi, January 2005. 224 p. ISBN: 1-57806-707-3 \$45.00 First Print Run: 1000. Available from University Press of Mississippi : 800-737-7788 (orders only).

Rinehart, F. A. and Simon J. Ortiz. *Beyond the Reach of Time and Change: Native American Reflections on the Frank A. Rinehart Photograph Collection.* Contributor: Haskell Indian Nations University Staff. Sun Tracks Series V. 53. Tucson, AZ: University of Arizona Press, January 2005. 176 p. ISBN: 0-8165-2359-2 \$50.00 Trade cloth. Available from University of Arizona Press: 520-621-1441.

Rose, Willi and Petra Bopp. *Shadows of War: A German Soldier's Lost Photographs of World War.* New York, NY: Harry N. Abrams, Inc., January 2005. 192 p. ISBN: 0-8109-5590-3 \$35.00. Available from Harry N. Abrams: 212-206-7715.

Von Euw, Jack and Genoa Shepley. *Drawn West: selections from the Robert B. Honeyman, Jr. collection of early Californian and Western art and Americana.* Berkeley, Calif.: Bancroft Library, University of California; Heyday Books, 2004. 197 p. ISBN 1890771929 \$39.95 Hardcover, alkaline paper. Available from <www.heydaybooks.com/>.

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

WHAT'S UP

April 1—July 31: *Chinese in California, 1850-1925: Between Two Worlds.* The Bancroft Library, Univ. of California Berkeley. <bancroft.berkeley.edu/>.

May 14—August 20: *Panoramic and Pictorial: The Photographs of Eadweard Muybridge and Alice Burr.* California Historical Society, San Francisco. <www.californiahistoricalsociety.org/>.

Through May 15: *John Szarkowski: Photographs.* San Francisco Museum of Modern Art. <www.sfmoma.org/>.

Through April 24: *All the Mighty World: The Photographs of Roger Fenton, 1852-1860.* The Getty Museum, Los Angeles, Calif. <www.getty.edu/>.

April 11—July 31: *James Karales: Photographs.* Rare Book, Manuscript, and Special Collections Library, Duke University, Durham, NC. <library.duke.edu/exhibits

Through Sept 30: *Don Quixote Illustrated.* Cushing Memorial Library and Archives, Texas A&M, College Station, Texas. <library.tamu.edu/cushing/>.

April 29—Oct 31: *Engraved Prints of Texas, 1554-1900.* Cushing Memorial Library and Archives, Texas A&M, College Station, Texas. <library.tamu.edu/cushing/>.

Through June 30: *To Work His Wonders on the Scene: The Life and Times of William Levi Dawson.* Schatten Gallery, Emory University, Atlanta, Georgia. <Web.library.emory.edu/libraries/schatten/>.

Through May 15: *Life As He Knew It.* Doheny Memorial Library, University of Southern California. <www.usc.edu/>.

Through July 22: *InterSections: Scriptures, Prints, and Paintings in Antebellum America.* The Library Company of Philadelphia. <www.librarycompany.org/>.

Through Dec 31: *Night Train to Nashville: Music City Rhythm and Blues.* Country Music Hall of Fame, Nashville, Tenn. <www.countrymusichalloffame.com/>.

Through August 20: *Presidents, Politics, and Personalities: 40 Years of Photojournalism by Wally McNamee.* Center for American History, University of Texas at Austin. <www.utexas.cah.edu/>.

April 4—Oct 31: *100 Years: Fair Park and the City of Dallas.* Dallas Municipal Archives. <www.ci.dallas.tx.us/co/archives.shtml>.

Ongoing—*Every Picture Tells a Story.* The Old State House Museum, Boston, Mass. <www.bostonhistory.org/>.

Through Jun 5: *Larry Clark.* International Center of Photography, New York, NY. <www.icp.org/>.



Cabinet card self portrait of I.W. Taber and his daughter, Louise, ca. 1890.
(Courtesy of The Bancroft Library: BANC PIC 1992.001:19)



After the Big Snow of December 26, 1947, Scene in Central Park. Richard Cleve Saunders, New York City, April, 1952. From the Standard Oil (New Jersey) Collection, Special Collections: Photographic Archives, University of Louisville. Please see article on p. 15.

June 17—Sept 4: *Young America: The Daguerreotypes of Southworth & Hawes*. International Center of Photography, New York, NY. <www.icp.org/>.

Through May 30: *Diane Arbus: Revelations*. Metropolitan Museum of Art, New York, NY. <www.metmuseum.org/>.

May 24—Aug 21: *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. Metropolitan Museum of Art, New York, NY. <www.metmuseum.org/>.

Through May 1: *First Seen: Photographs of the World's Peoples (1840-1880)*. Dahesh Museum of Art, New York, NY. <daheshmuseum.org/>.

[**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 *What's Up* editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

YALE ATHLETIC FILMS PROJECT

Stephen E. Cohen

The Yale Athletics Department, in close collaboration with the University Archives, has undertaken a two-year project to arrange, describe, and transfer to the Archives more than 5,000 reels of 16mm motion picture film. The project's goal is to transfer physical custody of films of hockey, crew, lacrosse, basketball, baseball, and football dating from 1923 to 1976 to the Archives where they can be better preserved.

The project grew out of a need to regain intellectual and physical control over a growing collection of archival materials maintained by the Athletics Department. Two years ago, I met with the staff responsible for the Athletic Archives to determine how to preserve such a large volume of films. Due to the large volume, there was no quick or easy way to do so.

The first step was meeting with Athletics staff to find out exactly what they would like to see happen and to merge that with support from the University Archives. Out of this a formal proposal was drafted for consideration in the Athletics budget. The proposal included a line item budget for 1,000 hours of project staff and preservation supplies for a total of \$25,000. It was approved and incorporated into the budget as a two-year project. To augment the budget, all proceeds from requests for reproductions, over and above the cost of reproduction, were allocated toward preservation of the films.

Before the project got underway, supplies were ordered: 5,000 archival quality film cans from STiL Design <www.stildesign.com/> rewinds, spring clamps, 16mm split reel, and an editing bench with light box from Christy's Editorial <www.christys.net/>. A processing manual based on methods utilized by the Smithsonian's Archives Center, Kodak's *Book of Film Care* (currently out of print) and the National Film Preservation Foundation's recently published *Film Preservation Guide* was prepared at this time. The manual, in addition to describing the film's physical condition, described how to transfer descriptive data to the University Archives' finding aid template. This template, developed by Manuscripts & Archives in the Yale University Library (the eventual home of the films) allowed for easy conversion to EAD. This part of the project required special training in the nuances of how to enter the descriptive data for accurate presentation in EAD by the technical services archivist.¹

With a project manual ready, staff hired, and the full cooperation of the Athletics Department, the project started in early October with a review of the films to be preserved and the establishment of work flow. As of March, all that remains is the latter half of basketball and all of football.

The actual process is straightforward.

1. A set of films are removed from the Athletic Archives and taken to the processing area. The processing area, located across the hall from the Athletic Department's Archives, in what used to be a bowling alley, is equipped with an editing bench with rewinds and a light box, a computer workstation, and shelving for temporary film.
2. The films are removed from their original metal cannisters and placed in numbered and breathable plastic film cans. At this time an A-D strip, a litmus-type paper that changes color in the presence of acidic gases, is inserted in each can.
3. An evaluation sheet is started for each reel. Only information on the can or film leader, plus basic film characteristics, such as the date and working title/description, are recorded at this time.
4. Basic descriptive data like "Cornell (Reel 1/3), original film, restricted"; date expressed as "1974 Mar 20"; and container/box number "66" found on film can is added to the finding aid.²
5. Twenty-four to forty-eight hours after the films have been transferred to plastic cans, A-D strips are

removed with the results transcribed to the evaluation sheets.

6. Films are then wound onto inert plastic cores. During this process, the film is checked for tears, warps, buckles, scratches and similar physical flaws. Any instances of deterioration are noted on the evaluation sheets.
7. Rewound films are returned to their cans. Identification labels and a tape strip reading "Original-Do Not Project" are applied to each can. Each can is then checked against the evaluation sheet and the finding aid to ensure accuracy.
8. When a critical mass is reached, a batch of films are physically transferred to the Library Shelving Facility for permanent storage.

Films of crew, hockey, baseball, and lacrosse were small enough for each sport to be handled as a single batch. Basketball and football will be subdivided into smaller batches for easier processing, and more frequent physical transfers to the Library Shelving Facility.

Films accessioned by the Archives are then available for research. The catalog records for the films are available through the Yale University Library's online catalog *Orbis*. From the record one can link to the finding aid. While the films are open for research, a duplicating master and a use-copy must be produced if one does not already exist. The cost for generating a duplicating master and use-copy is usually borne by the first researcher to make the request. (In certain instances, the costs may be absorbed, in part or in full, by Manuscripts & Archives, if it is a Yale student who needs it for research toward degree fulfillment.)

¹To view a record, go to <orbis.library.yale.edu>. Search in "Call Number (Local)" for "RU 966" Click to see full record. From full record, click "Finding Aid" to view it.

²"(Reel 1/3)" is the taxonomy used to represent that it is the first of three reels. In most circumstances, it also corresponds to the period/quarter of the game.

MIC (Moving Image Collections) Update **Jane D. Johnson, MIC Project Manager, Library of Congress, <jjohnson@loc.gov>** **MIC Mapping Utility**

With programming provided by Rutgers University Libraries, MIC (Moving Image Collections) has created a mapping utility enabling any moving image archive, regardless of metadata schema used, to share records globally through the MIC Union Catalog. The organization submits an application, sample records and field list, then MIC populates an online form with this data so that the organization can name MIC data element equivalents for its own fields. The utility, still in development, will allow small archives with very little metadata expertise to share their records with a much broader audience, while enabling large archives to integrate multiple metadata schema into a single system. This initiative exemplifies MIC's commitment to providing help with tools and standards to under-supported archives, while building consensus and shared solutions for broader constituencies. There are now 340,000 records, representing eight institutions, in the Union Catalog.

MIC Archive Directory

We continue to welcome entries for the MIC Archive Directory. 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 archival moving image materials is eligible for a Directory entry. To participate, visit the MIC site at <mic.imtc.gatech.edu> and click on 'List your archive.'

There are now 175 organizations listed in the Directory; for a listing of participants, click on the MIC Home page link.

MIC Service Providers Directory

Building on the work of the AMIA Preservation Committee, MIC is developing a Service Provider Directory listing individuals and organizations supplying professional services and products for archival moving image collections. The specifications on which the Directory will be based may be accessed from the MIC homepage (<http://mic.imtc.gatech.edu>), along with a search screen mockup. If you are a vendor, service provider, or potential Directory user, we encourage you to review these documents and **submit comments by April 15, 2005, to:**

Jane D. Johnson, MIC Project Manager, Library of Congress, e-mail: <jjohnson@loc.gov>, (732) 445-5904, (202) 707-5903.

MIC Steering Committee Meeting

Steering Committee members from commercial, university, regional, and digital archives met at the Library of Congress, February 8, 2005, to discuss current projects, collaborations, and future initiatives.

For More Information

Find out more about MIC in an upcoming issue of *The Journal of the American Society for Information Science and Technology (JASIST)*, at the ViDe conference (Video Development Initiative: <<http://www.vide.net/conferences/spr2005/>>) and the LITA National Forum (ALA Library and Information Technology Association: <<http://www.ala.org/ala/lita/litaevents/litanationalforum2005sanjoseca/2005Forum.htm>>).

MIC offers a union catalog, archive directory, and informational resources through a portal structure that allows delivery of customized information on archival moving images, their preservation, and the images themselves to a number of diverse constituencies. MIC allows users to search across multiple repositories to find current detailed descriptions of moving images, and the images themselves, for the first time. Originally designed as a tool to address the crisis in film preservation, MIC demonstrates that recommendations rooted in the practical requirements of preserving analog artifacts can evolve into a visionary R&D platform which serves a clientele beyond archivists to explore the leading edge of non-textual indexing, digital rights management, and educational use, all the while continuing to meet the daily needs of archivists and service providers by supporting collaborative preservation, access, digitization, education, and metadata initiatives.



Mid-winter attendees go for three straight years of smiles. Left to right, top row: Martha Mahard, Katherine Hayes, Heather Moore, Heather Lindsay, Beth Bilderbak, second row: Stephen Cohen, Arden Alexander, Ardys Kozbial, Peggy Alexander, John Slate; third row: James Eason, Shawn Waldron, Mark Martin, Diana Ruby Sanderson, Laurie Baty, Stephen Fletcher. Photo by Stephen Cohen; Photoshop magic by Shawn Waldron.

MIC is a collaboration of the Library of Congress and the Association of Moving Image Archivists (AMIA). Since its launch, MIC has been visited over 815,000 times by nearly 30,000 unique users hailing from more than 50 countries in Africa, Asia, Australia and Oceania, Europe, and all of the Americas.

For more information about MIC, visit the MIC site at <http://mic.imtc.gatech.edu/>, or contact MIC Project Manager Jane D. Johnson.



THE SOCIETY of
AMERICAN ARCHIVISTS

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 June 2005. Opinions expressed are those of the authors.