



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2014

SAA Annual Meeting Issue

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INSIDE

Chair's Corner	1-2
Elections	3-5
MARAC 2014: A Report	6-7
Member News	8-10
Exhibitions in D.C.	11-12
Guide to VM Sessions and Events at the 2014 Annual Meeting	13-16
Call for SAA Session Reviewers	17
From the Editor	17

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

Welcome to Washington!

I'm excited about the upcoming SAA Annual Meeting, and I hope you are too. I'm encouraging each and every section member to attend if at all possible. We had an excellent turnout at last year's section meeting in New Orleans, and I hope we can top that. Our agenda will include news and reports as usual, including the work of Chair-elect Matthew Mason and our Members-at-large to develop a new three-year plan. However, I would also like to focus on two issues and open the session to the floor for brainstorming about (a) how to energize the section and generate solid accomplishments for the benefit of visual materials archivists and researchers; and (b) strategies to introduce more visual materials programming into annual meetings.



credit: Stephen J. Fletcher



Dr. Aaron Bryant

Our meeting will close with a speaker, the dynamic Dr. Aaron Bryant, Andrew Mellon Foundation Curator of Photography at the National Museum of African American History and Culture, whose awesome new building is currently under construction. He will speak about the challenges and benefits of starting a documentary photography collection from scratch. One of Aaron's recent publication is "Sight Syncs Sound: Civil Rights Music, Robert Houston's Photography, and the 1968 Poor People's Campaign" in *Sounds of Resistance: The Role of Music in Multicultural Activism* (Praeger Press, 2013). During his 2012 Smithsonian predoctoral fellowship he did research for his University of Maryland dissertation in American studies, "A Different Lens: Alternative Views of Civil Rights and the 1968 Poor People's Campaign." He was an Ann Wylie Fellow at the University of Maryland, College Park. He has taught history, cultural theory, and public leadership at the University of Maryland, Johns Hopkins, and the U.S. Department of the Interior. Formerly a consultant in business development, policy, and operations, Bryant's articles have appeared in *Black Enterprise* and *The Crisis Magazine*, among others. He

Continued on Page 2

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

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Chair's Corner (cont.)

earned his B.A. in History from Duke University and an M.F.A. in Arts Management from Yale. He was curator for the James E. Lewis Museum of Art at Morgan State University before joining the Smithsonian.

As you might remember from a previous article, I'm personally interested in comparing the management of visual collections across the supposed divides of museums, archives, and libraries. Therefore I thought it would be of interest to the section to hear from Aaron, a new curator of a newly formed museum collection of photographs, and the consequent advantages and challenges he faces. The digital revolution has been a game-changer for all archivists, but especially for visual materials archivists, and we wonder if it ultimately will force us to abandon some of our cherished archival principles and methods. I think it's useful for archivists to be more aware of the museum approach, and since the NMAAHC collection is new and of potentially great significance, I think it will prove to be of interest to our members. In addition to the still photographs in which Aaron specializes, I'm asking him to say a few words about his museum's film and video collections, as well as other visual materials. Regardless of how institutional collections are managed or under what guiding philosophy, access is the ultimate goal.

Please, please avail yourselves of other section activities at the Annual Meeting—especially the dinner. While attendance at last year's section meeting was very encouraging, the turnout for the dinner was, well, not so much. I did see some new faces there, which was great, but the absence of (pardon the expression) old faces was a bit puzzling. Please join us!

As both an archivist and curator—and a tiny cog in the federal bureaucracy—I hope to see every last one of you in Washington in August! (Well, I can hope.) Attend the meetings, but visit or re-visit some of our cultural and historical treasures. And enjoy Washington's famous cool August breezes! Let's set a VM attendance record.

Speaking as a curator, there actually is an exhibition on view in the National Museum of American History, organized by yours truly! It's entitled "Continuity and Change: Fifty Years of Museum History," and it's in the basement (yes) of the building, near the cafeteria and the simulators (don't ask). I tried to summarize fifty years of exhibitions, collecting philosophies and initiatives, programs, and even a major name change in some twenty-five images with brief captions. I had intended to use sixty to seventy images, but the director wanted big prints. I selected photographs primarily from the Smithsonian Institution Archives, and we're showing digital prints from the original negatives and transparencies. Please take a look!

-- David Haberstich

VM Section Elections

Meet the candidates for the open positions: Chair-elect and one Steering Committee Member-at-large. Every year these two positions become open. The Members-at-large serve 3-year terms. The Chair-elect becomes the Chair at the following Annual Meeting. Thank you to all candidates for offering to run for office in the VM elections.

Chair-elect Candidates



Christina Johanningmeier

I am currently working full-time in visual materials at the Wisconsin Historical Society, accessioning and cataloging incoming and backlog collections. I am also a member of the Diversity Committee at WHS. Also in Madison, I serve on the arrangements committee of the Oral History Roundtable, created for the Oral History Association annual meeting, which will be in Madison this October.

In addition to being a member of the VM section, I am a member of the VMCA Roundtable and the Women Archivists Roundtable. I am a former chair and steering committee member of the latter. My archival and VM interests include: advocacy for the profession, for visual materials, archival education, and collecting in the digital age. Non-archival interests include watching as many television shows about private investigators and detectives as humanly possible.

I believe the role of section leaders is primarily to ask questions of the members, to engage in a dialogue through the programs, digests and newsletters. My question would be, in this digital and diverse global community, how do we help members to make the best use of resources and revenue,

further research, ensure public access, protect privacy when appropriate, and continue to preserve and document the historical record?



Paula Jeannet Mangiafico

Greetings from North Carolina! I'm Paula Jeannet Mangiafico, candidate for Chair-elect of the Visual Materials Section. I work at Duke University as the Visual Materials Processing Archivist for the Rubenstein Rare Book & Manuscript Library, and have been a member of the VM Section since 2002. As soon as I entered the room for that year's Section meeting, I was captivated by the group's size, energy, and commitment, not to mention its good humor and theatrical moments! Since then, the Section has continued to grow and to serve as a true forum for everyone who works with visual materials collections.

Have you noticed all the new faces that fill our Section's meeting room at the yearly SAA meetings? The majority are not photographic or film archivists. They come to us because they connect with visual collections in some way as part of their work, and are thirsty for technical and practical guidance in order to do right by their materials and users. What do they want to know? And what can we give them? What might they give back to us? These are larger questions that should inform every facet of the VM Section's work. We should include ourselves in the picture—we're just as thirsty for knowledge and progress.

As Chair-elect and consequently Chair of the VM Section, I would look forward to working with the Section membership

VM Section Elections (cont.)

to renew our energy and commitment to four areas. **Lead:** We can promote our combined professional knowledge via multiple distribution points such as the web site, blogs, and online videos, and lead the search for solutions to our unique challenges. **Teach (and Learn):** We can inspire professionals with a new set of educational programs on hot topics such as born-digital collections and metadata, identifying and handling different printing processes, and learning about today's research trends. And we can attend them as well as teach them. **Advocate:** We can forge connections with federal agencies and other organizations and add our strong voice to advocacy for the preservation and funding for visual collections. And finally, **Create:** We can create and stimulate new energy in our Section by continuing to attract attendees and new members through highly appealing Section programs, trenchant SAA sessions, and lively meetings that offer immediate take-away content. If you need a more visual image, think of honey and the hive!

I know you have ideas about all of these areas and how they might be expressed in our new three-year plan, and I hope I may look forward to working with all of you to continue our tradition of doing vital work for the profession, and having fun along the way!

Steering Committee Member-at-large Candidates



Savannah Gignac

I currently work at the Neils Bohr Library & Archives as Photo Librarian of the Emilio Segrè Visual Archives. Before Niels Bohr Library, I was Project Archivist at the Harry Ransom Center and the Smithsonian Institution. I am responsible for managing and overseeing all aspects of the Emilio Segrè Visual Archives. I provide primary reference service to the photo collection, work with researchers and donors, catalog collections, monitor copyright/permissions, and promote our collection through publications, blogs, and multiple social media platforms.

We recently completed the successful migration of 25, 000 images from our Access database to a Drupal platform. Switching to a Content Management System required months of planning, teamwork, and insight into what patrons want from a photo archives. Our website and database offers finite

results, an easier digitization and cataloging workflow.

I completed my Masters Degree in Information Studies with a specialization in Archives from the University of Texas (2012). This summer I'll be presenting at SAA, as well as the NDIIPP annual meeting.

I am active in the DC archivist/librarian community and would like to expand that action to the VM section of SAA. The stronger a network is, the easier it is to tackle such daunting questions regarding issues like preservation, copyright, and digitization. As a solo photo archivist I rely heavily on our community when running into the unique challenges presented by visual archives. I hope to promote who we are, what we do, and collaborate with others. I want to discuss new ideas, goals, and questions presented by the unique challenges we face in visual material archival collections.



Emily Gonzalez

While completing my Masters degrees in Library Science and History from Simmons College (2013), I worked as

VM Section Elections (cont.)

a Photograph Cataloging Assistant at the Schlesinger Library, Harvard University and interned for the Visual Resources Department at the School of the Museum of Fine Arts, Boston. I currently work as a Bibliographic Database Designer for EBSCO Information Services, but continue to pursue my love of working with visual materials through volunteer work and especially through the VM section. For the past year, I have served as Contributing Editor for the Exhibitions and Digital Publications section for VIEWS, the Newsletter of the Visual Materials Section. Working with Views has expanded my understanding of our field and has made me want to take a much more active role in this section.

Although I am still starting out in my career, my experiences thus far have taught me the value of creating robust metadata for visual materials, increasing our preservation skill sets—especially for atypical or mixed media formats—and in particular, addressing the ongoing need for user outreach and education in our field. Our roles and responsibilities as trained professionals in acquiring, processing, describing and preserving visual materials are more important than ever, and it is crucial that we use this knowledge to educate individuals and groups who create and share images on a rapidly growing basis.

How can we better educate our users and communities on saving their various curated images, making best practices approachable and relevant for the general public as well as for ourselves? This is one of the challenges I am ready to take on as a Member-at-large of the Visual Materials Section Steering Committee.



Irlanda Jacinto

I am a new professional currently working as Metadata Specialist at the University of New Mexico Bunting Visual Resources Library (BVRL). My duty at BVRL is to ensure the description and discovery of over 140,000 images is done in an efficient and resourceful manner. I graduated from the University of Arizona with a Masters in Library Science. I focused on the preservation of dance and performance art through images. I helped establish the Dance Resources Center at The University of Arizona School of Dance and as a Dance Heritage Coalition Archival Fellow I helped the Lula Washington Dance Theatre with preservation initiatives of their visual materials. I have also processed image collections at Center for Creative Photography and the Library of Congress Prints and Photographs Division. Presently, I am a part of the Visual Materials Education Committee.

Visual materials are an integral component of the human record, one that at times evokes emotions, sentiments, and situations that texts cannot denote. The future of visual

materials lies in the intersection of analog and digital preservation while we have begun to develop methodologies that handle the inconstancies of digital media our profession has yet to learn how to cope with the underlying intellectual, technological, and generational differences between the two. How effectively we transverse from one to the other will dictate the growth and future of our profession as well as prescribe how well we document the human experience.

I am seeking office not only because I would like to ensure the continual preservation of our analog visual record; I also want to strive to build an outlet for the millennial generation. We must have a say in the procedures that will dictate how our digital visual history is preserved.

MARAC Spring 2014: Destination Rochester!

A Report by Hillary S. Kativa

Archivist for Photographic and Moving Image Collections

Othmer Library of Chemical History, Chemical Heritage Foundation

At the end of April, nearly 300 archivists gathered in Rochester, NY for the Spring 2014 Mid-Atlantic Regional Archives Conference. Organized around the theme “Film, Freedom, and Feminism,” the conference featured a diverse line-up of presentations and speakers, including sessions on web archiving, electronic record-keeping, documenting social movements, and women in both the archival profession and popular culture. This last session, the coyly named “Pop Tarts: Images of Women in Pop Culture,” appropriately featured a wealth of visual materials from the collections of Binghamton University, The New School, and Virginia Commonwealth University, including B-movie posters, comic books, and vintage advertisements. (By far, “Pop Tarts” was the most entertaining session I attended, if only for presenter Jennifer McDaid’s lively account of Norfolk’s famed burlesque theater!)

At Friday’s plenary session, Kathleen Roe (Vice-President/President-elect of the Society of American Archivists) officially opened the conference with a lively and engaging discussion of the state of the profession, invoking the example of Katniss Everdeen to encourage attendees to catch the fire of archival advocacy. Following her remarks, Roe opened the floor to comments and discussion, which touched on topics ranging from archival education and training to internships, salaries, and collaboration with library and museum professionals. In addition to some delicious carrot cake, lunch featured a presentation by Kathleen A. Connor (Curator of the George Eastman House and the George Eastman Legacy Collection), who provided an illustrative history of George Eastman and the Eastman Kodak Company, and previewed the evening reception at the George Eastman House International Museum of Photography and Film.

Opened to the public in 1949, the George Eastman House International Museum of Photography and Film is the world’s oldest photography museum and one of the world’s oldest film archives. The museum is housed in the Colonial Revival mansion and gardens where George Eastman, founder of the Eastman Kodak Company, resided from 1905 and 1932 and is designated as a National Historic Landmark. Significant materials from the museum’s original collections include the Medicus collection of Civil War photographs by Alexander Gardner, the Eastman Kodak Company’s historical collection, and the Gabriel Cromer collection of photographs, cameras and equipment, photomechanical prints, cartoons, and paper ephemera relating to the camera and to the history of photography. Since the Museum’s inception, its collections have grown to include more than 400,000 photographs and negatives; 28,000 films and more than 4 million film stills; 53,000 publications; and more than 25,000 pieces of technology housed in a state-of-the-art archival repository and research center. The archives facility, which opened to the public in January 1989, spans 73,000 square feet and includes climate-controlled vaults, archival, research, and gallery space, much of it situated below ground.



Top: George Eastman House. Exterior view of the house and gardens.

Bottom: George Eastman House. View from the second floor. *Photographs courtesy of Cathleen Lu.*

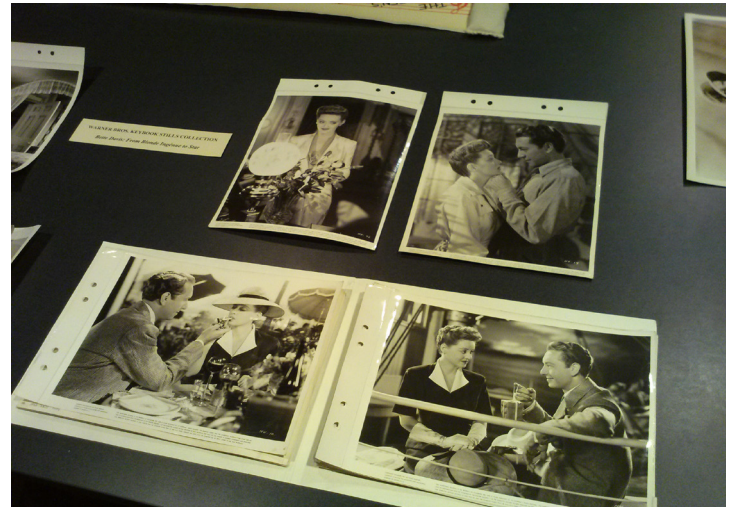
Continued on p. 7

By far, the reception at the Eastman House was the highlight of the conference, giving attendees the opportunity to tour George Eastman's historic home, as well as the film vault and photograph archives. Interestingly, the home and gardens are an exacting historical recreation of Eastman's life and times, right down to the package of Eastman's favorite Lucky Strike cigarettes carefully positioned on a side table in one of the sitting rooms. During a three-year capital improvement process, curators used vintage photographs and other documentary evidence to restore the home's decorative interior and gardens; today, the Eastman House boasts more than eighty-five percent of the original furnishings contemporary to George Eastman's lifetime.

But perhaps most impressive (besides the massive elephant head displayed in Eastman's living room, of course!) was the film vault, which houses original films by Alfred Hitchcock, Martin Scorsese, and Spike Lee, among other motion-picture luminaries. The film vault is kept at a crisp 40 degrees Fahrenheit and notably features a small anteroom where films are stored for 48 hours in order to acclimate to the changing environmental conditions when moving between the vault and the workstation. The tour also included a peek at the archives' paper-based film collections, which encompass scrapbooks, lobby cards, publicity photos, and other ephemera featuring many familiar faces from Hollywood's golden age. Among the most interesting items on display were research notebooks compiled by Louise Brooks, the famed silent film star who relocated to Rochester at the behest of Eastman film curator James Card following her retirement from show business. With Card's help, Brooks' research at Eastman House served as a foundation for her 1982 collection *Lulu in Hollywood*, and helped her to build a second career as a noted film writer.

In addition to a tour of the film archives, attendees were also treated to a behind-the-scenes peek at a selection of the treasures from the Eastman House Photography Collection, including a vintage Ansel Adams and Steve McCurry's famed Afghan Girl portrait published in *National Geographic*. Over 14,000 photographers are represented in the collection, which encompasses more than 400,000 photographs and negatives dating from the invention of photography to the present day. Notably, the Eastman House boasts photographic works produced by nearly every process and printing medium ever employed, including one of the world's largest collections of daguerreotypes. The collection also includes major collections of early French photography and nineteenth-century photographs of the American West by William Henry Jackson, Timothy O'Sullivan, Carleton Watkins, Eadweard Muybridge, and others.

All in all, the George Eastman House International Museum of Photography and Film is the crown jewel of Rochester and the conference reception was a perfect capstone to MARAC Spring 2014. The Eastman Museum and Archives is also a testament to George Eastman's legacy as the man who brought photography to the masses and, for archivists who specialize in visual materials, a stirring reminder of the importance of our efforts to make these materials accessible to future generations.



Top: Images of Bette Davis from the Eastman House collections.

Bottom: Selection of materials from the Eastman House paper-based film collection. *Photographs courtesy of Cathleen Lu.*

MEMBER NEWS

Deborah Rice
Contributing Editor

The Glen Moon Photographs at the Walter P. Reuther Library, Wayne State University

A recent donation made by local architectural and environmental photographer Glen Moon represents a significant addition to the audiovisual resources at the Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University. The new collection primarily documents the architecture of many public and private structures and spaces in and around southeast Michigan, through both interior and exterior shots. Images of the Mies van der Rohe-designed residential district, Lafayette Park, for example, are among the important documented sites. Also included are select cultural events, such as the Ford Jazz Festival, the Detroit Festival of the Arts and the Annual Indian Village Home Tour, a Detroit neighborhood event.

Spanning from 1979-2013 (bulk 1979-1999), the images are the result of Moon's work for architectural and design firms such as Albert Kahn Associates, local organizations, and publications, among other clients. At fifty linear feet, the materials mainly comprise both color and b/w 4x5 negatives and 35mm color slides, with some color and b/w photographic prints and ephemeral material as well. These images complement other photographic collections held at the Reuther Library, such as the *Detroit News* Collection, that document the history of Metropolitan Detroit.

Submitted by Deborah Rice,
Audiovisual Archivist, Walter
P. Reuther Library, Wayne
State University



*View of Lafayette Park townhouses
and towers with the Renaissance
Center in background. Detroit, MI,
May 1979.*



*View of the J.L. Hudson Department
Store. Detroit, MI, April 18, 1979.*

Lectures Focus on 19th Century Photographic Processes and Practitioners

Princeton Preservation Group recently presented the lecture "Dating and Care of Tintypes" on June 19, 2014. Held at the Bunn Library of the Lawrenceville School in Lawrenceville, NJ and conducted by Gary Saretzky, Archivist, Monmouth County Archives, the event was free and open to the public.

A lecture titled "Ere the Shadows Fade: New Jersey's Civil War Era Photographers," also by Saretzky, will take place on October 8, 2014 at

the Monmouth County Library, Manalapan, NJ. This presentation features several notable examples of New Jersey's Civil War era photographers. The Civil War boosted the photographic trade in New Jersey as soldiers and families demanded more images of loved ones. Numerous new photo galleries opened to meet the demand; some New Jersey photographers operated elsewhere during the war, including in the South. Other photographers active at the war front settled in the state after the war. And some New Jersey soldiers returned home and only then began photography careers.

Submitted by Gary D. Saretzky, Archivist, Monmouth County Archives



*Carte-de-visite. Anonymous
photographer.*

Bruce Davidson/Paul Caponigro: Two American Photographers in Britain and Ireland

This traveling exhibition pairs for the first time approximately 150 works by American photographers Paul Caponigro (b. 1932) and Bruce Davidson (b. 1933), enlightened observers of Britain and Ireland in the 1960s and '70s. For Caponigro, Ireland and Britain became sites of creative energy to which he returned repeatedly. Davidson brought the same gritty street sensibility that had made his Brooklyn Gang series a sensation among photograph collectors. The exhibition examines the artistic, social,

Continued on p. 9

MEMBER NEWS (CONT.)



Paul Caponigro. Stonehenge, Wiltshire, England, 1967. Gelatin silver print, 17 x 23 3/8 in. Courtesy of the artist.

and historical forces informing two master photographers as they bring American eyes to enduring landscapes and changing cultural scenes. Co-organized by the Yale Center for British Art (where it is on view June 26–Sept. 14, 2014) and The Huntington Library, Art Collections, and Botanical Gardens (Nov. 8, 2014–March 9, 2015 at the MaryLou and George Boone Gallery), *Bruce Davidson/Paul Caponigro: Two American Photographers in Britain and Ireland* is accompanied by a catalog of the same title published by Yale University Press and available in June 2014.

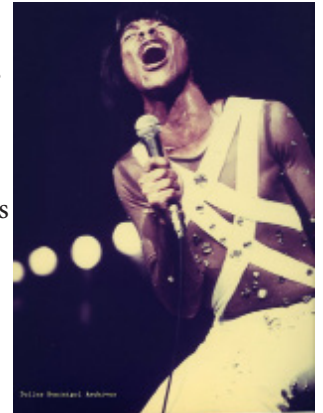
Submitted by Jennifer A. Watts, Curator of Photographs, The Huntington Library

Environmental Design Archives Honored by AIA–SF

The Environmental Design Archives (EDA) of the University of California, Berkeley, was recently honored with a Special Commendation by the American Institute of Architects–San Francisco (AIA–SF). Accepted by Curator Waverly Lowell at the ASA-SF annual Awards Gala, the jury commended EDA as a valuable and fully accessible resource for both professionals and students. EDA houses California's premiere collection of historic architecture and landscape architecture records. The announcement clarifies the EDA's special achievement by stating, "It is always sharing information, whether through its archives or exhibitions such as *Unbuilt San Francisco: Ambition and Imagination* and *Planning with Nature: 100 Years of Landscape Architecture at UC Berkeley*."

Dallas Municipal Archives Acquires Reunion Arena Collection

The Dallas Municipal Archives acquired in May a collection on the former City of Dallas-owned concert and sports venue, Reunion Arena. Opened in 1980, the arena served as the primary home of the National Basketball Association's Dallas Mavericks and the National Hockey League's Dallas Stars. Its capacity held accommodations for 18,187 basketball and 17,001 ice hockey spectators and was demolished in November 2009. While the collection contains everything from original signage to bricks to artist files and autographed ephemera, the core is approximately 200 color prints of live acts onstage. The prints are a who's who of mostly 1980s and 1990s arena-sized acts such as Parliament-Funkadelic, Dolly Parton and Kenny Rogers, Elton John, and rock acts such as Rush, AC/DC and Van Halen. An additional series of prints and negatives document the arena's rich sports history, including Stanley Cup images of the Dallas Stars and more somber scenes such as the final basketball championship of the now-defunct Southwest Conference. Future plans for the collection include digitization of selected items.



Larry Dodson (Bar-Kays), opening for Parliament-Funkadelic, May 9, 1980 (first music event in facility)

Submitted by John H. Slate, CA, City Archivist, Dallas Municipal Archives, City Secretary's Office



Jimmy Page of Page and Plant, March 18, 1995

Continued on p. 10

MEMBER NEWS (CONT.)

Library Company of Philadelphia's African Americana Graphics Collection Now Available in their Digital Collections Catalog



William Breton, Bethel African Methodist Episcopal Church, Philadelphia, PA. (Philadelphia: Kennedy & Lucas, 1829).

Through the generous support of a grant from the Library Services and Technology Act, the Library Company of Philadelphia is pleased to announce the completion of a nine-month project to digitize its African Americana graphics collection. Over 900 prints, photographs, and pieces of ephemera documenting the African American experience have been added to the Library Company's digital collections catalog ImpAC. A collection of national importance, the graphics depict African American life, community, work, art, and political and social activism from the early American period to the early 20th century.

Views of prominent Philadelphia African American churches like Mother Bethel, political cartoons addressing the effect of slavery on the young nation, and commemorative prints recognizing early civil rights victories following the Civil War are just a few of the visual materials reproduced and fully described. The material augments and complements the Library's nearly fifty existing digital collections, including 18th- and 19th-century ephemera, Philadelphia commercial lithographs, and views by early Philadelphia photographers. The Library Company's African Americana graphics have continually been some of the most requested visual materials by its patrons, and the Library is delighted to provide further

access to this tremendous historical resource.

Submitted by Erika Piola, Associate Curator, Prints and Photographs, Library Company of Philadelphia

BMA Increases Access To A Wealth of Archival Materials Through Grants From NHPRC

First phase of multi-year project, completed in spring 2014, unearths architectural drawings, photographs, and unpublished materials

The Baltimore Museum of Art (BMA) recently received \$69,556 in support from the National Historical Publications and Records Commission (NHPRC) to reach the next milestone in the museum's comprehensive archives initiative. As the BMA approaches its 100th anniversary in November, this timely archives project furthers an ongoing initiative to process the museum's entire archives and provide access to important information about the BMA and its surrounding communities over the past century. The Museum's previous efforts, funded by NHPRC and completed in spring 2014, culminated in the creation of an advanced records management program and an extensive catalog of the museum's archival records as well as seven manuscript collections.

During the project, BMA archivists uncovered noteworthy materials such as blueprints and architectural drawings of the museum's Jacobs Wing and Antioch Court designed by the great American architect John Russell Pope, and photographs of Liberia in the 1920s taken by Conrad T. and Pauline Bussell, whose rare collection of African art collected prior to 1930 was an extremely important acquisition for the museum in 1988.

The 15-month project will involve processing five key collections of national importance, including the archives' photography collection. The photographs will be evaluated, arranged, conserved, and described at a detailed level. A selection of historically important and frequently requested materials will be digitized and made accessible through finding aids.

Submitted by Emily Rafferty, Head Librarian and Archivist, The Baltimore Museum of Art

Exhibitions in Washington, D.C.

Emily Gonzalez

Contributing Editor

Continuity and Change: Fifty Years of Museum History

National Museum of American History

Indefinite display

<http://americanhistory.si.edu/exhibitions>

One of several exhibitions commemorating the fiftieth anniversary of the National Museum of American History (originally the Museum of History and Technology), this display features digital prints from photographs in the Smithsonian Institution Archives and other sources, which document the Museum's changing exhibitions and programs over the years. The curator of this show, incidentally, is VM Section Chair David Haberstick.

American Cool

National Portrait Gallery, Smithsonian

Through September 7, 2014

<http://www.npg.si.edu/exhibit/Cool/>

What is "cool"? This exhibit seeks to discover each generation's definition of "cool" by showcasing photographs of iconic figures of American culture, such as Jimi Hendrix, Bessie Smith and Joan Didion.

Total Art: Contemporary Video

National Museum of Women in the Arts

Through October 12, 2014

<http://www.nmwa.org/exhibitions/total-art-contemporary-video>

This exhibition highlights the inventive processes that sustain women artists' position at the forefront of video. *Total Art* reflects the continued global scope of video, featuring works by Dara Birnbaum, Kimsooja, Alex Prager, Eve Sussman and Pipilotti Rist.

A New Age of Exploration

National Geographic Museum

Through August 17, 2014

<http://events.nationalgeographic.com/events/exhibits/2013/06/13/new-age-exploration/>

This exhibit marks National Geographic's 125th anniversary through a display of its renowned photography, film and interactive exhibits. In honor of the explorers that National Geographic has inspired over the years, this exhibit focuses on "exploration and ground breaking research."



Still from Oliver Laric's *Versions*, 2012.
Courtesy of the artist and Seventeen, London.

Black Box: Oliver Laric

The Hirshhorn Museum and Sculpture Garden

Through October 5, 2014

<http://www.hirshhorn.si.edu/collection/current-exhibitions/#collection=oliver-laric>

Notions of authenticity seen through the history of the bootleg, remix and hybrid are all examined in this exhibit, which showcases the *Versions* videos of Oliver Laric. Laric's techniques include using Photoshop on a publicity news photo or reusing Disney animations.

The Long View

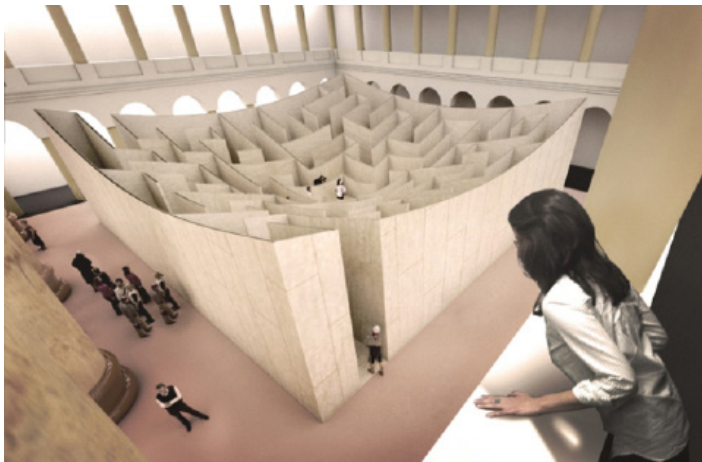
National Archives Research Center, College Park, MD

<http://www.archives.gov/dc-metro/events/#exhibitions>

Take a look at a variety of digitally produced facsimiles of historic panoramic photographs from the National Archives' still picture holdings. The thirty-four panoramas on display span the period from 1864 to 1997.

Continued on p. 12

Exhibitions in Washington, D.C. (CONT.)



Rendering courtesy BIG-Bjarke Ingels Group. 2014.

The BIG Maze

National Building Museum

Through September 1, 2014

<http://www.nbm.org/exhibitions-collections/exhibitions/the-big-maze.html>

The National Building Museum partners with the BIG-Bjarke Ingels Group to create a large-scale maze inside the Museum. The maze structure is both intriguing to explore and view from an aerial perspective.

American Metal: The Art of Albert Paley

Corcoran Gallery of Art

Through September 28, 2014

<http://www.corcoran.org/home>

Take in a retrospective survey of the art of one of the world's most distinguished metalsmiths, Albert Paley. From the Corcoran's website, this exhibition "traces his work as a jeweler and progresses through his recent, large-scale sculptural projects to reveal the artist's unique place in American art."

Indelible: The Platinum Photographs of Larry McNeil and Will Wilson

National Museum of the American Indian

Through January 5, 2015

<http://nmai.si.edu/explore/exhibitions/item/844/>

This striking exhibit features photographs by McNeil and Wilson, created using the platinum print process, and images digitized and then processed from metal plates. The artists' photographic processes challenge the 19th century "visual ideology" and romanticism of photographs of the "Vanishing Race."

Artifact Walls—The Early Sixties: American Science

National Museum of American History

Through December 14, 2014

<http://americanhistory.si.edu/exhibitions/early-sixties-american-science>

Part of a larger display on the early 1960s in America, this exhibit utilizes artifact walls, "275 linear feet of glass-fronted cases" containing objects from the museum's collection. The artifact walls showcase objects circa 1964, such as a myoglobin protein model, that helped make museum visitors aware of scientific innovations from the 1960s.

In the Library: Preservation and Loss during World War II

National Gallery of Art

Through September 26, 2014

<http://www.nga.gov/content/ngaweb/exhibitions/2014/library-loss-preservation-wwii.html>

The department of image collections of the National Gallery of Art Library contains thousands of photographic images that chronicle the loss and preservation of countless works of art and architecture that were in peril or destroyed during armed conflict in World War II. The case of materials on view in the study center depict not only the loss of works of art during the war but also the valiant efforts to safeguard and preserve some of the world's great masterpieces for future generations.

Guide to Visual Materials Sessions and Events at the 2014 SAA Annual Meeting

Here is a guide to workshops, sessions, meetings, poster sessions and VM events at the SAA Annual Meeting that may be of interest to archivists working with visual materials. With the conference theme of “Ensuring Access,” there is plenty to choose from this year. Print this off and take it with you!

Tuesday, 8/12

9am to 5 pm

Workshop #1515

Cataloging the Universe of Visual Materials: From Prints and Photographs to Digital Files

Speakers:

Laurie Baty, Deputy Director, National Capital Television and Radio Museum
Mary Alice Harper, Head, Photography and Cataloging, Harry Ransom Center
Miriam Meislik, Media Curator, University of Pittsburgh

Wednesday, 8/13

1:45-4:00 pm

VM Section Repository Tour – RSVP required (all are welcome)

Behind-the-scenes tour of The Archives Center, Smithsonian Institution’s American History Museum with our Section Chair, David Haberstick, Curator of Photography. Access is limited; please rsvp at <http://bit.ly/1m8YJl0>

Schedule:

1:45 Meet at conference hotel. We will need to take the Metro and then walk a few blocks. If you want to meet us at the Center, please let us know in advance on the sign-up sheet.
2:30 Arrive for the tour.
4:00 Leave the Center.

3:30 pm

Architectural Records Roundtable Meeting

Web Archiving Roundtable Meeting

5:15 pm

Metadata & Digital Object Roundtable Meeting

Visual Materials Cataloging & Access Roundtable Meeting

7:00 pm

VM Section Social (all are welcome): Drinks and dinner at the Lebanese Taverna, 2641 Connecticut Avenue

Meet us in the hotel lobby, or meet us there. Located 0.2 miles from the hotel, just across Woodley Park—a 5-minute cab ride or walk. We have a reservation and we’ll each do separate checks. https://www.lebanesetaverna.com/restaurant_washingtondc.html

Thursday, 8/14

VM Section Breakfast Meetup: TBD (check <http://archivesinaction.com/VMS/>)

Guide to VM Sessions and Events at SAA 2014 (cont.)

Thursday, 8/14 (cont.)

10-11 am

Session 101: Getting Things Done with Born-Digital Collections

Speakers:

Brian Dietz, Digital Program Librarian, North Carolina State University Libraries
Gloria Gonzalez, University of California, Los Angeles
Jason Evans Groth, NCSU Libraries Fellow, North Carolina State University
Ashley Howdeshell, Associate Archivist, Loyola University Chicago
Dan Noonan, e-Records/Digital Resources Archivist, The Ohio State University
Lauren Sorensen, Conversion Specialist, The Library of Congress

108: Preventative Conservation in the Archives: Broad Approaches for a Big Impact

Speakers:

Priscilla Anderson, Senior Preservation Librarian, Harvard University
Lorrie Dong, Doctoral student, University of Texas at Austin
Fletcher Durant, Preservation Archivist, New York University
Laura McCann, Conservation Librarian, New York University Libraries
Sarah Stauderman, Collections Care Manager, Smithsonian Institution Archives

12:00 pm

Forum: Exploring New Ways to Share Your Digital Archive

VM Section Lunch Meetup: TBD (check <http://archivesinaction.com/VMS/>)

1:30 pm

206: Show Me the Stuff: Integrating Digital Objects in Finding Aids

Speakers:

Jodi Allison-Bunnell, Program Manager, Northwest Digital Archives, Orbis Cascade Alliance
Susan Potts McDonald, Emory University
Laura Starratt, Manuscript Archivist, Emory University
Adrian Turner, CDL Data Consultant, California Digital Library

3:00 pm Professional Poster Sessions (also at 4:00 pm Thursday)

P02 Atlas Digitization: Preservation and Access in a Small Archive

Speaker: Philip Blocklyn, Executive Director, Oyster Bay Historical Society

P13 Provenance, Ethics, and Access: Reprocessing the Matilda Coxe Stevenson Photographs

Speaker: Sarah Ganderup, Smithsonian Institution, National Anthropological Archives

P16 Picture This: Migrating Metadata in Visual Materials Collections

Speaker: Savannah Gignac, Photo Librarian, Niels Bohr Archive

P20 Local Coal Towns of Southern Colorado: Map Digitization and Access

Speaker: Sara Szakaly

Guide to VM Sessions and Events at SAA 2014 (cont.)

Thursday, 8/14 (cont.)

3:30 pm

Visual Materials Section Annual Meeting

Speaker: David Haberstich, Chair, Curator of Photography, Archives Center, National Museum of American History, Smithsonian Institution

Guest Speaker: Aaron Bryant, Mellon Curator of Photography, National Museum of African American History and Culture, Smithsonian Institution

7:00 pm VM Section Dinner – RSVP required

6:30 pm Meet in hotel lobby to walk to the VM Section Dinner at Carmine's Legendary Family Style Restaurant, at Penn Quarter, 425 7th St. NW, 15-20 minutes from the conference hotel, either by cab or by Metro via the Red Line. Meet us in the hotel lobby at 6:30 or meet us there. **Be sure to RSVP at <http://bit.ly/1t2t4mh>**, and include any dietary restrictions. Cost is \$40—bring cash or check, plus cash for any beverages. Carmine's website: www.carminesnyc.com/locations/

Friday 8/15

VM Section Breakfast Meetup: TBD (check <http://archivesinaction.com/VMS/>)

9:15 am

302: Accessing the Audiovisual: Challenges, Solutions, and Funding Possibilities

Speakers:

Karen Cariani, Director, WGBH Educational Foundation

Heather Heckman, Director, MIRC, University of South Carolina

Kara McClurken, Head, Preservation Services, University of Virginia

Joshua Sternfeld, Senior Program Officer, National Endowment for the Humanities

Nancy Watrous, Executive Director, Chicago Film Archives

10:30 am

401: Ensuring Access to the Bits: Archival Application of Digital Forensics

Speakers:

Cal Lee, Associate Professor, University of North Carolina, Chapel Hill

Donald Menerich, Digital Archivist, New York Public Library

Christie Peterson, Records Management Archivist, Johns Hopkins University

Sibyl Schaefer, Head of Digital Programs, Rockefeller Archive Center

12:00 pm

VM Section Lunch Meetup: TBD (check <http://archivesinaction.com/VMS/>)

2:45 pm

510: Frameworks for the Discussion of Architectural Digital Data

Speakers:

Alex Ball, Research Officer, University of Bath

Aliza Leventhal, Bibliographic Database Designer, EBSCO

Kari Smith, Digital Archivist, Massachusetts Institute of Technology

Ines Zaldueño, Special Collections Archivist and Reference Librarian, Harvard University Graduate School of Design

Guide to VM Sessions and Events at SAA 2014 (cont.)

Friday 8/15 (cont.)

5:30-7:00 pm

VM Section Happy Hour (all are welcome)

Join us at the Eighteenth Street Lounge at 1212 18th St. NW. Music and DJs are offered on Friday nights, so we can stay for the evening, or jet to the LOC reception at 7 pm. 15-min ride from the hotel on the Red Line to Farragut North Metro station; meet us in the hotel lobby or come find us there!

<http://eighteenthstreetlounge.com/>

Saturday 8/16

8:30 am

609: Larger than Life: Ensuring Access to our Visual Heritage Collections

Speakers:

Kim Andersen, Audio Visual Materials Archivist, North Carolina State Archives
(VM Section Steering Committee Member-at-large)

Ivey Glendon, Metadata Librarian, University of Virginia

Paula Mangiafico, Senior Processing Archivist, Duke University

Matthew Daniel Mason, Archivist, Beinecke Rare Book and Manuscript Library, Yale University
(VM Section Chair-elect)

10:00 am

707: Audiovisual Alacrity: Managing Timely Access to Audiovisual Collections

Speakers:

Siobhan Hagan, AV Archivist, University of Baltimore

Robin Pike, Manager, Digital Conversion and Media Reformatting, University of Maryland

Steven Villereal, Audiovisual Conservator, University of Virginia Library

5:00 pm

VM Section Happy Hour (all are welcome)

Pre-game drinks at Mr. Henry's, 601 Pennsylvania Avenue SE, a Capitol Hill tradition and favorite of DC locals. Take the Metro to Eastern Market and walk a block and a half east on Pennsylvania and you're there. Go to the baseball game from there or stay and mingle! www.mrhenrysrestaurant.com

7:00 pm

Baseball Game – RSVP required

JAL Tours and SAA are joining forces to get you out to the ballgame as a grand finale to DC 2014! The Washington Nationals will face off against the Arizona Diamondbacks at Nationals Park on Saturday, August 14 at 7:05 pm. We've reserved a block of tickets at just \$20 each. Transportation will be on your own via Metro, and clear directions will be available prior to departing the Washington Marriott Wardman Park. If you have questions or want more information, contact John LeGloahec (JAL) at johnleg@verizon.net. Purchase your ticket(s) before July 16 to reserve your seat(s)! For your convenience, you may purchase online through the SAA bookstore at: <http://saa.archivists.org/store/1708/> and also via the Annual meeting registration link: <http://saa.archivists.org/4DCGI/events/Register.html> (add during your checkout).

Please sign up in advance as space is limited!

Who's Asking the Next Questions ... at Sessions of Interest to the Visual Materials Section?

Liz Ruth-Abramian
Contributing Editor

As writers sometimes use the ruse of asking questions to plan an essay, attendees at this year's annual meeting can use their writing skills while attending specific sessions with the intent of submitting summaries along with impressions and comments for publication in the Section newsletter. The idea that attendees anonymously contribute summaries of SAA sessions on VM topics is not new. It was successfully initiated in 2007 by James Eason; reviews were submitted for use in *Views* and for editorials on the VMS web site.

This year's SAA Annual Meeting promises informative discussion, as well as provision for debate, from at least eight sessions of interest to members of the VM Section. Several are offered each day from Thursday through Saturday, concomitantly with a forum and the VM Section Annual Meeting on Thursday, professional posters on Thursday and Friday, and roundtable meetings on Wednesday as well.

Writer-attendees' reports on sessions will have a lasting impact, and we hope you will want to participate. When this year's meeting draws to a close and for long afterwards, summaries on these sessions will be helpful for other attendees and non-attendees, in planning future sessions, and for Section members as well as archivists from other sections.

The concept of a summary here is to describe the session in several of its aspects. Some questions a writer might ask prior to writing the summary might be generated from the content, the title, the names and faces of panel participants, or from a perception of how well the session was attended in light of the promise made by the catalog description, and whether the topics were pertinent to current interests. How did the session rate in comparison with others you attended? Would you like to hear of more sessions on the topic, or see an expanded version of a session in a SAA publication?

If you would like to participate in writing summaries of the sessions or other events (roundtables, general meeting, professional posters, etc.) consider signing up as a reviewer on the website at <http://archivesinaction.com/VMS/> (after announcement to the listserv). If attendees of these sessions share their perceptions, all of us will benefit!

Who's Making Views Happen?

From the Editor

I thought I would take this opportunity to thank everyone who works on *Views* and invite you to become a contributor. This is a team effort. The masthead lists all the contributors, but let me tell you what they do, and how you might get involved, if you would like to do so.

First off, the VM Section Chair always writes about where the Section is going and how it's going to get there, what the Section has been working on, and what it might need to work on in the future, and how she or he uses their one-year term as chair to exercise leadership and make a difference.

As editor I always hope that a few people will want to write a short article of interest to the Section. Let me invite you, if you haven't contributed yet, to think about writing something for these pages. It's a great way to get a publication on your résumé, and for others in the Section to get to know you and your work. An article can take the form of a review of a conference or workshop, such as the one on MARAC in this issue. Or you can choose to craft a photo essay, in which the images are as or more important than the text. See back issues of *Views* for inspiration.

Then there are the regular features. Liz Ruth-Abramian usually edits the book reviews and the New in Print section, but for this issue she is taking a break to coordinate reviewers of SAA sessions. Emily Gonzalez is our newest volunteer; she puts together the list of digital publications and exhibitions that this time focuses on the SAA meeting location. Deborah Rice, also fairly new to the team, pulls together the heavily illustrated Member News section.

And thanks to Kerri Pfister, I don't have to do all the layout anymore! She is a far more sophisticated user of InDesign. I still layout photo essays and certain columns; I like to have a hand in shaping the visual presentation of the newsletter.

So let me say a big thank you to everyone who writes, edits, and designs these pages! Please think about contributing. If you have an idea for a new column, feature or article, contact me at anne.salsich@oberlin.edu. New energy is always most welcome!

-- Anne Cuyler Salsich