



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

Volume 3, Number 2

April 1989

OUR VISUAL ROOTS FROM 1953

Helena Zinkham, *Library of Congress*

As the Visual Materials Section begins to expand its newsletter, it is an appropriate time to look back to 1953 when two similar organizations, now defunct, launched their own publications. Although both groups emphasized the subject value of individual pictures, the activities reported in their newsletters indicate interest in the collective approach to images, too. In fact, many of their ideas about pictorial information remain appropriate for all custodians of visual materials to consider. (And the news notes provide fascinating glimpses of people, projects, and collections with whom and which we still work.)

From 1952 to 1987 the Picture Division of the Special Libraries Association attracted public librarians responsible for picture clipping files, archivists, photo department librarians in private companies, free-lance picture searchers, commercial photo agents, and others associated with pictorial collections both here and in Canada. The first issue of its quarterly, *Picturescope*, summarized the Divisions' aims: "to provide a channel for the exchange and pooling of ideas and information on pictures, on sources of picture material, on the organization, use and handling of such material, as well as the broader aspects of picture research." The founders believed "the time for the professionalization of picture research and for the formal organization of picture librarians had come." Two issues of *Special Libraries* were devoted to pictures in 1954 and 1965. The division also sponsored the directory *Picture Sources*. One 1964 newsletter, however, pointed out the discrepancy between a membership of 156 people and directory listings of 700 different picture sources.

The short-lived Graphic History Society of America linked picture custodians, collectors, historians, and photograph editors interested in expanding subject use of pictures. Its quarterly bulletin, *Eye to Eye*, appeared in eight issues from 1953 to 1956 and included brief descriptions of numerous collections as well as longer articles on such topics as the philosophy of effective pictorial histories and a survey of stereograph files in both public and private hands.

The following excerpt, from the opening article by Paul Vanderbilt, remains timely today:

"[Searchers often have difficulty] in finding the prints or photographs which have something to do with the subject of their inquiry, since the material is scattered, often disorganized or neglected, insufficiently identified, or may perhaps have been lost or destroyed....The result has been that a great expenditure of time and money is necessary to locate material to consider--time better spent on appraisal and interpretation. Tools for effective work involving pictures are lacking: directories of people and organizations, catalogs of collections, bibliographies of published research, good organization and preservation of the raw material. Excepting cases for which a complete collection already exists or an extensive pictorial encyclopedia already has been

published, the location of pictures relating to a specified subject is difficult and expensive.

"...The society's eventual objective is improved general understanding achieved by greater and better use of picture resources, generally in combination with text; that is, better illustrated books, more readily assembled exhibitions, and a more penetrating and extensive use of that intelligence which draws upon all forms of communicative symbolism....Yet the society does not approach this objective with any thought of...concluding all pictorial search problems by creating any single, concentrated picture file or index....The interest is widespread and involves thousands of activities and individuals; the materials are and should be scattered in associative and local patterns wherever energies and initiatives are found....A more profitable approach is to improve our information about what has already been achieved and what is now going on or is projected...."

Renewed interest in the SAA Visual Materials Section, through its newsletter and program sessions, makes it likely that the section will be able to invigorate the archival profession's care of pictorial documents. The demise of the other groups, however, raises the question of what we can do differently now to sustain the effort to achieve such goals as improving access to visual materials and stimulating research based on pictorial information.

MARC VM ROUNDTABLE NEWS:

Update on MARC VM and *Graphic Materials*
Lucinda Keister, *National Libraries of Medicine*

In my December column I raised a number of questions concerning MARC VM and Elisabeth Betz Parker's *Graphic Materials (GM)*. I have now talked with several users and posed four additional questions: (1) Are you able to describe all the kinds of visual formats you catalog with the *GM* guidelines? (2) What are your dissatisfactions with it? (3) In what ways are you pleased with it? (4) Do you want an update of *GM*, and if so, why? Their replies:

1. Generally, yes. In one case, an institution has had to continue an idiosyncratic photo description system which had been established in the early 1970s because of the large number of records already completed, but *GM* would have been used if available at that time. From the *GM*'s publication date on, they use it as the standard for format description. I believe that *GM*'s format terms work very well for my institution's varied audience of users--not too technical, not too general, but just right!

2. and 3. One institution felt that its very specialized needs were not met by *GM*. However, that very characteristic was a plus for the institution in the sense that *GM* provided the standard for archival/document-oriented historical picture collections from which they could see the variations they needed to make in better perspective. In spite of this specialized need, the staff still tries to use *GM* first if they possibly can.

4. One opinion on a new update is that it would indeed be welcome, if it were along the lines of Henson's *Archives, Personal Papers, and Manuscripts* [a new edition is due out fall 1989], with a broader and larger number of examples. [Betsy-take note!--Ed.]

This is just the beginning, folks. There will be more feedback in the next issue. But now that you've seen some specific questions, please feel free to write to me or call me, which is even better. This column offers the perfect vehicle for discussion. Please reply to any or all of these questions by June 1, 1989. Write to me, Lucy Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894 or phone me at (301) 496-5961 or 496-5962, Monday through Friday. I hope to hear from YOU.

MEETING REPORT: F/TAAC in Ottawa

Carolyn Daly, *National Center for Film and Video Preservation at the American Film Institute*
[In an effort to keep our readers abreast of developments in related areas, we periodically will print meeting reports--Ed.]

The annual conference of the Film and Television Archives Advisory Committee (F/TAAC) was held in Ottawa, Ontario, on October 17-19, 1988. The meeting was hosted by the Moving Image and Sound Archives of the National Archives of Canada. Eighty-five representatives from over 45 public and corporate archives in the United States and Canada--including 18 institutions attending for the first time--participated in the three-day conference. Working Group meetings were held for Federation of International Film Archives (FIAP)-member archives, local television news archives, subject-oriented collections, and independent and avant-garde film and video collections. General Session discussions were held on the following topics:

Videotape and Optical Disc Longevity. The National Archives and Records Administration reported on the results of a special symposium on videotape preservation held in Washington, DC, in summer 1988. There was no change in the broad consensus that videotape is unacceptable as a long-term archival medium. Most also agreed that currently available digital technologies will not solve many of the problems inherent in the physical properties of the medium. These problems include the nature of the material, an erasable magnetic medium that is abraded in the viewing process, as well as the rapid technological obsolescence of players, tape stock, and recording formats and processes. Yet the prominence of the medium currently obliges the field to live with these shortcomings. It was recommended that archives begin to re-copy tapes at least every ten years, yet it was also recognized that few archives had the resources to support this practice.

The Human Studies Film Archives (HSFA), Smithsonian Institution, demonstrated its video copy evaluation program for assessing the quality of its archival video transfers. HSFA offered a sample evaluation form to any interested archive. A representative of the Sony Corporation of America presented information regarding Sony's writable optical discs. Based upon a number of advanced aging tests, the manufacturer estimates the shelf-life of Sony Century Media to be 100 years. The results of these tests are available to interested archives from the National Center for Film and Video Preservation.

Cataloging Options for News and Subject-Oriented Holdings. The general consensus was that there are few examples of standardization within these collections, and that

archives must adapt to new cataloging systems at each archives. Although several sources for broader subject headings exist (LCSH, New York Times Index, and Vanderbilt Index), the degree of detail and specificity in these collections, especially local television news collections, currently inhibits the viability of a universal system of subject indexing. It was noted that the construction of a thesaurus is a lengthy process and, in the case of many F/TAAC institutions who have small collections, may not be essential. Nonetheless, for those archives attempting to develop specific and unique subject indexing terms, it was recommended that the structure of their thesauri correspond to the ANSI standard.

This issue remains a significant one for F/TAAC, and will continue to be discussed in upcoming conferences and in the context of the meetings of the National Moving Image Database (NAMID) Standards Committee.

National Television Selection Policies in the U.S. and Canada. The National Archives of Canada (NA) described its acquisitions policy, which differentiates public and private records. The NA records a sampling of all national network television programs, tapes off-air and from satellite, and has negotiated deposit agreements that allow them to make requests for materials from the stations. They collect but do not aggressively solicit material from the private sector. Regional programming has not been collected as consistently as national, although in recent years the NA has been encouraging the development of a network of collecting institutions. Programming from the United States is not acquired.

The Canadian Broadcasting Corporation (CBC) described its collection policy, as well as its agreement with NA, formalized in 1981, in which long-term archival materials are kept by the CBC or a provincial archives for three years. The CBC selection policy dates from 1964 and has remained basically unchanged since then. It features three basic selection categories: sociological, historical, and aesthetic.

The National Center for Film and Video Preservation gave background on "The Selection of Television Programs for Retention and Preservation." This document was produced by the Center in 1986 as part of the National Moratorium on the Disposal of Television Programming, and suggests national guidelines for television selection in the U.S. The guidelines were based in large part on the CBC's selection policy described above.

The Society for Cinema Studies (SCS) commented on current U.S. selection practices and suggested revisions in the Center's selection document. Recommendations include the adoption of more specific and less subjective criteria, and the retention of a larger number of individual programs within each series. The principle of building the national collection through a decentralized network of regional archives complementing the national-level collections was also recommended. It was suggested that perhaps the Library of Congress could offer other archives material for copyright registration that it does not wish to retain. Although the Library has no precedent for distributing material in this manner, it was agreed that the possibility was worth pursuing.

National Film Preservation Act and Board. It was noted that the National Film Preservation Act is being administered by the Library of Congress, and that the board will be comprised of representatives from a number of production, broadcast, educational, and archival organizations.

Concern was expressed that the funds allotted for the Act were nearly equal to the amount of government funding currently available for film preservation. Although the Act was written primarily to provide a labeling system for films that may be materially altered for video markets, it was suggested that this is nonetheless an opportunity for the archives to draw attention to real preservation issues on a national level.

Future of F/TAAC. A volunteer committee was formed to address the organizational future of F/TAAC, and to construct a survey that will identify the wishes of the field regarding this matter. In particular, the survey will address the question as to whether a formal organization with by-laws and elected officers should be established, whether F/TAAC should affiliate with an existing organization (such as SAA), or whether the needs of constituent groups will be met by continuing to refine F/TAAC as an informally organized group. The question of whether or not to change the name of the organization will also be included in the survey.

1989 F/TAAC Conference. The next F/TAAC conference is scheduled for Miami, Florida, on October 31-November 4, 1989. The meeting will be hosted by the Louis Wolfson II Media History Center in Miami. For information, contact the F/TAAC secretariat at the National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027.

PHOTOGRAPHY AT 150: More Sesquicentennial Meetings and Exhibitions

PREFATORY NOTE: The Friends of Photography's first quarterly calendar, *150 years of photography 1839-1989*, (January/February/March) is hot off the press (at least it was when I wrote this). For your FREE copy, and to get on the mailing list, write to David Featherstone at FOP, Suite 210, 101 the Embarcadero, San Francisco, CA 94105. It's an international compilation of exhibitions, events, and publications and looks great.

MEETINGS

May 5-7. *IPAD: Association of International Photography Art Dealers* at the Shoreham Hotel, Washington, DC. Contact Kathleen Ewing, IPAD President, at Kathleen Ewing Gallery, (202) 328-0955.

May 18-23. *Society of Southwestern Archivists* annual meeting, Santa Fe, NM. Contact: Lynn Mitchell, Photo Archivist, Western Archeological and Conservation Center, National Park Service, P.O. Box 41058, Tucson, AZ 85717, (602) 629-6501.

June 16-18. *Women in Photography II: Expanding Connections.* Contact Jill Gates Smith or Carol Campbell, Visual Resources Department, Bryn Mawr College, Bryn Mawr, Pennsylvania 19010, 215/526-5335.

June 29-July 2. *Contributions of Photography to the Visual Arts.* Contact: M. C.H. Forney, European Society of the History of Photography, Musee Swiss d'Appareils Photographiques, Grande Place 5, 1800 Vevey, Switzerland.

July 13-15. *Microcomputer Applications in Visual Resource Collections.* Workshop tuition \$325. Registration deposits of \$75.00 accepted until May 12, 1989; full payment thereafter. Contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The University of Texas, Austin, TX 78712, (512) 471-8862.

July 17-33. *Workshop in Basic Training for Art/Architecture Slide Curators.* Workshop tuition \$325. Registration

deposits of \$75.00 accepted until May 12, 1989; full payment thereafter. Contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The University of Texas, Austin, TX 78712, (512) 471-8862.

August 20-24. *Preservation of Black and White Photographs* at the Rochester Institute of Technology (RIT). Two separate seminars/workshops held at the same time. I: Identifying, Handling, and Storing Photographs and II: Copying and Duplicating. Contact the RIT T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-5000.

EXHIBITIONS: What's On

At Home

through March. *The Art of Photography, 1839-1989.* Museum of Fine Arts, Houston. [If you miss it there, you can catch it at the Royal Academy in London starting in September.]

through April 16. *Lee Miller: Photographer.* Corcoran Gallery of Art, Washington. A travelling exhibition organized for the California/International Arts Foundation.

through May 14. *Documenting America, 1935-1943.* Library of Congress, Washington. [sounds like more FSA--Ed.]

through May 28. *Perpetual Motif: The Art of Man Ray.* Museum of Contemporary Art, Los Angeles.

through June. *The Glover Album.* National Archives of Canada. [See article, p. 6]

through July 31. *The FSA in Illinois: Chicago as seen by the Farm Security Administration Photographers, 1939-43.* Chicago Historical Society.

April 4-June 4. *75 Years/75 Prints: Masterpieces from the Museum Collection.* Baltimore Museum of Art.

April-August. *Here and Now: American Photography in the Eighties.* National Museum of American Art, Smithsonian Institution, Washington.

May-June. *Lee Miller: Photographer.* International Center for Photography, New York.

May-July. *On the Art of Fixing a Shadow: 150 Years of Photography.* National Gallery of Art, Washington. [We have it from a good source that the majority of images will be from the Royal Photographic Society, so if you want to see things that are not normally see-able in the States, make an effort to come to DC while this exhibition is on!--Ed.]

June. *Kryn Taconis Retrospective.* National Archives of Canada, Ottawa.

June. *One of a Kind.* [Some of the National Archives' best daguerreotypes, ambrotypes, and tintypes exhibited through color reproductions.] National Archives of Canada, Ottawa.

June 30-September 17. *Perpetual Motif: The Art of Man Ray.* Menil Collection, Houston.

July-August. *Lee Miller: Photographer.* New Orleans Museum of Art.

And Abroad

England

For a complete listing of photography-related activities in Britain this year, contact the Arts Council of Great Britain for their *Photography News* bulletin. Write: Photography News, Arts Council of Great Britain, 105 Picadilly, London, W1V OAU. Phone: 01-629-9495.

opened April 3. Kodak Museum at the National Museum of Photography, Film, and Television, Bradford.

through April. *Photography Now*. Victoria and Albert Museum, London.

May-August. *Early Photographs of Reverend Calvert Jones*. Fox Talbot Museum, Lacock.

Summer. *Lady Hawarden - Retrospective*. Victoria and Albert Museum, London.

Germany

This county has its sesquicentennial act together. There are more exhibitions, lectures, and conferences being held than at which one may shake the proverbial stick. There's a wonderful pamphlet available entitled *Forum 150 Jahre Photographie 3* available from the Deutschen Gesellschaft für Photographie (DGPh). Write for it from the DGPh, Organisationburo, 150 Jahre Photographie, Karlstrasse 19-21, D-6000 Frankfurt, West Germany. Phone: 069-2556-403.

EXHIBITIONS: What We Missed

Intimate Images at the National Gallery of Canada
Reviewed by George S. Whiteley IV, *Georgia Department of Archives and History*

It is impressive enough for anyone interested in art to view the collections of the National Gallery of Canada, housed so splendidly in their new building in Ottawa. However, to view an exhibit of daguerreotypes so well lighted as to see virtually no reflection of one's self is certainly a unique experience.

Intimate Images, at the National Gallery of Canada, is an exhibit of the Phyllis Lambert Collection of Daguerreotypes. Ms. Lambert, architect, architectural historian, and discerning collector, has generously given a collection of daguerreotypes to the Gallery on the occasion of the opening of its new home.

This assemblage of exquisite images shows a very talented eye for selection of exceptionally artistic examples of a medium which changed forever the way the world saw itself. On view are examples of the works of masters of daguerreotypy, Antoine Claudet, Southworth and Hawes, Carl Stelzer, and Hermann Biow.

Perhaps most arresting are the images of German Master of the Mint, and amateur daguerreotypist, Hermann Carl Edward Biewend. Twenty-three examples of Biewend's early experimentation into photography are represented. Images of a garden, farm, and spruce trees are intertwined with portraits of beloved family members, including a self-portrait, giving a most personal and passionate insight into this amateur artist's world as recorded by his camera.

Daguerreotypes, by their nature are difficult to see. Once viewed to their full capability, they present a lasting image that is not soon forgotten. Entering the exhibit is akin to penetrating a holy place. One is greeted by a hushed and darkened room in which beams of light illuminate precious silvery objects. Stepping up to the specially designed display cases for close examination of the images, one enters into a world of reflectionless, minute detail. This feat is accomplished by an intricate system of fiber optics custom-designed for this exhibit. Each daguerreotype is illuminated by a beam of light focused with such precision that its surface is completely awash with light. This light is so intense and complimentary to the daguerreotype that there are no irritating reflections, a common irritant when viewing photography's most elegant of images. As a result, these images can be viewed from any angle reflection-free.

Intimate Images is a marvel of artistry and invention of the past brought to the fullest appreciation by the technology of the present. [The exhibition closed in mid-February. The catalog is *Intimate Images*. James Borcoman. Ottawa: National Gallery of Canada, 1988. ISBN 0-88884-580-4 CDN \$4.95. Also issued in French as *Images Intimes*.--Ed.]

NEGATIVE SPACES TO BE FILLED

Photograph Archivist, Gallaudet University, Washington, DC. Develops and administers archival collections of prints and photographs; plans for and initiates conservation measures to prevent deterioration of same; establishes policies and procedures for access to those collections; provides reference services; supervises students assisting with the photograph collections; reports directly to the University Archivist/Special Collections Librarian. **Requirements:** MLS from an ALA accredited institution or a Master's degree in History; course work in archival administration; one year experience working with photograph collections; some knowledge of MARC-VM or willingness to learn; knowledge of state-of-the-art in historical photograph administration; membership in appropriate professional organizations; total communication skills or the willingness to learn and demonstrate competence. Gallaudet University provides free, intensive sign language training during the work day where necessary. Salary: \$26,885 minimum plus excellent benefits. Review of applications will begin March 31 [*Don't panic*--they know *VIEWS* is coming out in April. Just get with it and apply now!] Send letter of application and resume to: Gallaudet University, Personnel Office, College Hall, Room 7, 800 Florida Ave., NE, Washington, DC 20002. EEO M/F.

COLLECTION SNAPSHOT

Edison Archives Microfilms Photograph Collection

The photograph collection of the Edison National Historic Site (part of the National Park Service, U.S. Department of the Interior) contains approximately 60,000 prints, negatives, album images, lantern slides, and framed photographs which chronicle the life, inventions, and business and manufacturing activities of Thomas A. Edison. The images also illustrate working conditions in the early part of the century and the social impact of Edison's technology. The collection includes studio portraits and family snapshots, newspaper and wire service photos, and business and advertising photos. A great resource to textbook and journal publishers and historians of science and technology, the collection is the most heavily used part of the Edison Archives.

The Archives has undertaken a three-year project to catalog the collection at item level on a computerized data base and microfilm the images for reference use and preservation. The production of a videodisc is also a possibility. Catalog information for each image is recorded in a dBaseIII Plus data base which runs on an IBM-compatible pc. Each record contains about 500 bytes and includes fields for classification/control number, description, place, date, photographer, size, photographic process, damage, and added subject entries. Alpha-numeric codes are used for photo process and damage; up to five types of damage (e.g., tears, silvering, soiling, warping) can be recorded, information which can be used later to identify photos in need of conservation treatment. About 1,000 oversize images are currently available on microfiche. Over 11,000 8x10 prints are now being microfilmed off-site for production as microfiche. These should be available by March, 1989. The 10,000 album images will be microfilmed on-site later this

year. The negatives, numbering about 20,000, will be cataloged before the expected end of the project in September, 1989.

For more information on the project, contact Edward Wirth, Project Archivist, Edison National Historic Site, Main St. and Lakeside Ave., West Orange, NJ 07052, (201) 736-0550.

IN PRINT, *With an International Flavour*
These are all 1988 or 1989 publications.

A Photographer in the Kingdom: Christian J. Hedemann's Early Images of Hawai'i (Lynn Ann Davis with Nelson Foster. Bishop Museum Special Publication 85. Honolulu: Bishop Museum Press, 1988).
 Reviewed by Joan M. Schwartz, *National Archives of Canada*

A Photographer in the Kingdom takes the threads of history found in visual images, personal memoirs, business records, government documents, and early newspapers and weaves them into a fascinating tale of another time and place. The book is the culmination of an eight-year project by Lynn Davis, head of the Department of Visual Collections at the Bishop Museum, Honolulu, Hawai'i.

Davis was inspired by the photographic record of some 1,600 negatives, as well as lantern slides, albumen prints, stereocards and family albums left by Christian Jacob Hedemann, a Danish engineer and businessman who went to Hana, Maui, in 1878 and played a leading role in the expansion of the sugar industry and the industrialization of Hawai'i. An avid amateur photographer, Hedemann "usually was drawn to everyday subjects too ordinary for the professionals to consider." His earliest work (1878-1884) records life in Hana--the people, buildings and activities of the sugar plantation and the town. In July 1884, the Hedemann family was en-route to Copenhagen when Christian accepted an offer to take over the drawing and construction department of the Honolulu Iron Works. Hedemann then turned his camera on life in Honolulu, recording the growth of his family and its changing social circumstances, and the development of the Iron Works, its technological improvements and changing industrial relations. In so doing, Hedemann created a visual record of the history of Hawai'i throughout an important era of industrial growth, political change and social development.

Drawing heavily upon the archival resources of the Hedemann Collection of manuscripts in the possession of the Bishop Museum, and the records, published and unpublished, of Hana Plantation and the Honolulu Iron Works, Davis succeeds in her goal to "make sense of the life and times that lay behind the photographs." She provides an extensive chronology which begins in 1846 with the signing of a treaty between Denmark and Hawai'i and ends in 1952 with the death of Hedemann's widow at the age of 102. Clear notes and a bibliography of some seventy entries reveal the factual foundations of *A Photographer in the Kingdom*. Davis shows considerable skill in interpreting and synthesizing a wide variety of archival sources to produce an example of what archival research and historical writing should be.

Available and/or Forthcoming

Changing Chicago. A Photodocumentary. Introduction by Walter Rosenblum with essays by Naomi Rosenblum and Larry Heinemann. University of Illinois Press, Champaign, IL. ISBN 0-252-01641-6 (cloth) \$44.95; ISBN 0-252-06083-0 (paper) \$29.95.

Davidson, Martha, ed. *Picture Collections: Mexico. A Guide to Picture Sources in the United Mexican States.* Scarecrow Press, Inc. (P.O. Box 4167, Metuchen, NJ 08840). ISBN 0-8108-2074-9 \$49.50.

Dowell, Susan Stiles. *Great Houses of Maryland.* Photographs by Marion E. Warren. Cornell Maritime Press & Tidewater Publishers (P.O. Box 456, 306 East Water Street, Centreville, MD 21617). ISBN 0-87033-384-4 \$29.95.

Edwards, Gary. *International Guide to Nineteenth-Century Photographers. Based on Catalogues of Auction Houses and Dealers.* G. K. Hall & Co. (70 Lincoln St., Boston, MA 02111). ISBN 0-861-8938-2 \$50.00.

Geary, Chrstrand M. *Images from Bamum. German Colonial Photography at the Court of King Njoya. Cameroon, West Africa, 1902-1915.* Washington, Smithsonian Institution Press for the National Museum of African Art. ISBN 0-87474-455-4 \$15.95.

Harker, Margaret F. *Henry Peach Robinson: Master of Photographic Arts, 1830-1901.* Basil Blackwell, London. ISBN 0-631-15573-2 (cloth) \$39.95; ISBN 0631-16172-4 (paper) \$19.95.

Kelbaugh, Ross J. *Directory of Maryland Photographers, 1839-1900.* [Archival stock!] Toomey Press (P.O. Box 143, Harmans, MD 21077 (301) 766-1211). The press accepts purchase orders from institutions. ISBN 0-914931-00-8 \$17.95 (plus s&h).

Pfal, John. *Arcadia Revisited. Niagara River and Falls from Lake Erie to Lake Ontario.* Essay by Estelle Jussim and Anthony Bannon. University of New Mexico Press, Albuquerque (87131). ISBN 0-8263-1070-2 (cloth) \$39.95; ISBN 0-8263-1070-0 (paper) \$19.95.

Reid, Robert L. and Viskochil, Larry A. *Chicago and Downstate. Illinois as Seen by the Farm Security Administration Photographers, 1936-1943.* University of Illinois Press (Champaign) in cooperation with the Chicago Historical Society. ISBN 0-252-01635-1 (cloth) \$29.95; ISBN 0-252-06078-4 (paper) \$19.95.

ARTFUL DODGING: *Things Heard, Enhanced, and Passed On*

Mid-West

Chicago, IL. The Focus/Infinity Fund (FIF) has announced the completion of *Changing Chicago*, a photographic project on contemporary life in metropolitan Chicago. The project celebrated photography's 150th anniversary and the Farm Security Administration Historical Section Project's (FSA) 50th. FIF commissioned 33 photographers to document aspects of life in and around Chicago. The work began in 1987 and continued through the summer of 1988.

Five Chicago institutions (The Art Institute of Chicago; Chicago Historical Society; Chicago Office of Fine Arts, Department of Cultural Affairs at the Chicago Public Library Cultural Center; Field Museum of Natural History; and the Museum of Contemporary Photography of Columbia College) cooperated on the project. Simultaneous exhibitions of the project photographs begin in April and will continue into the summer, after which the photographs will become part of the permanent collections at these institutions. An archives of the photographs, including taped interviews with the photographers, will be established at the Chicago Historical Society. For more information concerning *Changing Chicago*, contact Kathleen Lamb at (312) 332-2799. See **In Print** for a companion book by the same name.

East Coast

Rochester, NY. Robert A. Mayer has resigned as director of the International Museum of Photography at George Eastman House effective April 15. James Enyeart, former director of the Center for Creative Photography at the University of Arizona, will be the new director of the House.

Washington, D.C. Milton J. Kaplan, former curator of historical prints in the Prints and Photographs Division, Library of Congress, died on November 24. During his 32-year tenure in the division, Mr. Kaplan's work and publications helped kindle widespread interest in the use of historical prints and drawings as primary research material.

Jonathan Scott Hartley's sculpture honoring L.J.M. Daguerre goes on view on the 7th Street side of the National Portrait Gallery/National Museum of American Art on April 11. The monument was originally presented to the American people in 1890 by the Photographers Association of America. It has been in storage since 1969.

West Coast

Arcata, CA. Peter Palmquist retired January 31 after 28 years on the job. He plans to work full time on photo-history and is now on volume 8 of a projected 30-volume series on *The Photographers of the Humboldt Bay Region*. We have the first seven volumes for a review. With luck, that review will appear in the next issue of *VIEWS*.

Canada

Ottawa, Ontario. The National Archives of Canada will officially open the Canadian Centre for Caricature Gallery this June with an exhibition entitled *The Rogue's Gallery*. This exhibition of seventy-five original editorial cartoons surveys Canadian politics and politicians, as well as the cartoonists who skewered them in caricature, during the years 1958-1988.

The Society of American Archivists
600 S. Federal, Suite 504, Chicago, IL 60605



Opening on 31 March 1989 to celebrate the 40th anniversary of the entry of Newfoundland into Canada, *The Glover Album* is the latest in the Archives' series of small exhibitions. Purchased at auction as an unidentified mixed topographical album of views, including Canada, Newfoundland and the West Indies, the album offers a glimpse of colonial Newfoundland. Some archival sleuthing led to the exciting discovery that the album was compiled personally by the Governor Sir John Hawley Glover and his wife Lady Elizabeth Rosetta Glover.

Across the Atlantic

Bath and London, England. Brian Coe, former curator at the Royal Photographic Society in Bath has left his position there to join the staff at the Museum of the Moving Image (MoMI) in London. Pamela Roberts will be heading up the curatorial staff at the RPS.

OOPS! CORRECTION FOR VICE CHAIR

We incorrectly gave Doug Haller's address and phone number in the December issue. Doug, the Vice-Chair of the Visual Materials Section, may be reached at the University Museum, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104, (215) 898-8304.

VIEWS: *The Newsletter of the Visual Materials Section* of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386, M-F 7:15-3:35. FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1989. Opinions expressed are those of the authors.