



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

Volume 6, Number 2

April 1992

FROM THE CHAIR

Richard Pearce-Moses, Arizona State University

It's the middle of the year, and I wish I could report enormous accomplishments. Rather, the section's business goes into a slump this time of year—Philadelphia's enthusiasm has waned and Montreal still seems far in the future. The major activity has been work with the Programs Committee and SAA Education Officer Jane Kenamore to develop the Montreal convention. More information will come in your March *SAA News* and the August *Views*.

In brief, Montreal promises a number of good programs for individuals interested in visual materials. As always, individuals new to the profession or unfamiliar with visual materials will find a number of excellent sessions and a preconference workshop offered by Laurie Baty and myself. I am happy to report that a number of events are targeted toward experienced visual materials archivists. Having Loren Pignolo's and Susan Seyl's preconference workshop on establishing photoduplication services in archives accepted by SAA was a major accomplishment for the section; this workshop proposal came out of the section's Advanced Workshop Committee. If you are going to set up duplication services or need to improve them, I strongly encourage you to attend this workshop.

The section needs to begin developing program proposals for New Orleans now. I have asked Katherine Hamilton-Smith to chair the VM Program Committee—and in doing so I hope to begin a tradition of the chair-elect taking on this role. Begin thinking of topics you'd like to see addressed, or ideas you'd like to share. At this point, I'd encourage you to brainstorm with Katherine. Don't worry over a completely developed program proposal; share your ideas with her and with your colleagues to refine the concept. Call Katherine at the Curt Teich Postcard Archives, (708) 526-8683; FAX 526-0024.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Since our last meeting in September, twenty people have joined the Architectural Records Roundtable to swell our membership roster to 169 people. Roundtable members are a diverse group, comprising archivists, librarians, architects, engineers, university professors, and designers, among others. Most reside in the United States, although the number of our Canadian members continues to grow. About two-thirds of the roundtable members belong to SAA.

Roundtable officers—Mark Coir, president; Nicholas Olsberg, vice-president; Elizabeth Banks, chair of the Conservation Committee; Tony Wrenn, chair of the Education Committee; Alan Lathrop, chair of the Joint Committee on Architectural Records; and Tawny Ryan Nelb, past-president—have been refining the working structure of the organization and, with members' help, developing mission statements and objectives for the standing committees. Their work helped to guide the roundtable's three-year plan, which was submitted with the roundtable's current activity report to SAA offices in December. Please contact me at the address given below if you would like copies of these documents.

The SAA Program Committee has announced that two sessions on architectural records will be held at the Montreal conference. The National Gallery of Art's Maygene Daniels will be chairing the first session, which has been tentatively titled *The Curator and Colleagues: Varying Approaches to the Preservation and Use of Architectural Records*. The session will examine the various ways in which archivists, curators, academics, connoisseurs, and others approach the care and use of architectural records. The session will have a decidedly international flavor, since the speakers will include roundtable vice-president Nicholas Olsberg of the Canadian Centre for Architecture, Arnaud Ramiere from the Archives de France, and Janet Wright of the Architectural History Branch of the Canadian

National Historic Sites. The second session, entitled *The Archivist and Architect: Reflections on the Planning Process*, will focus on issues which confront archivists and architects as they work together to plan new archival facilities and document building programs. The session will be chaired by Susan Swartzberg of Rutgers University and will include speakers Robert S. Martin, archivist at Louisiana State University, Baton Rouge; and Mark Coir, director of Cranbrook Archives. SAA has also announced that Tawny Ryan Nelb and Waverly Lowell will once again conduct a pre-conference workshop in Montreal on architectural records.

Thanks to Nicholas Olsberg, arrangements have been made to hold the next meeting of the Architectural Records Roundtable at the Canadian Centre for Architecture (CCA) in Montreal on Tuesday, September 15, 1992, between 1:15 and 3:15 p.m. After our business meeting, Nick will conduct a brief tour of the facility. This is an excellent opportunity to view the CCA, which is recognized as one of the world's leading research centers and museums devoted to the study, preservation, and display of architectural drawings, books, records, photographs, and artifacts. The roundtable is also indebted to SAA Council for permitting the roundtable to meet at CCA during the Montreal conference. Roundtable meetings are open to all SAA members.

I wish to remind *Views* readers that Sally Sims Stokes (313) 405-6320 and Sherry C. Birk (202) 626-7571, the editors of *COPAR Newsletter*, are very interested in receiving inquiries; reports from local COPAR organizations; information about architectural records collections; or news about exhibitions, seminars, and lectures that feature architectural records. Contributions to the newsletter should be sent to Ms. Stokes at the National Trust for Historic Preservation Library, c/o Architecture Library, University of Maryland, College Park, MD 20742. Contact Ms. Stokes for copies of the newsletter. For information on organizing a local or state COPAR, call or write to Marilyn Ibach (202) 707-8884 or Ford Peatross (202) 707-8695 of the Architecture, Design and Engineering

Collections, Prints and Photographs Division, Library of Congress, Washington, DC 20540.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801, (313) 645-3154.

ISO SAMOAN PHOTOS

Alison Devine Nordström, Director and Senior Curator at the Southeast Museum of Photography is updating and expanding her listing of collections holding photographs of Samoa or Samoans. She is particularly interested in images before 1940. Ms. Nordström may be reached at the museum, P.O. Box 2811, Daytona Beach, FL 32120-2811.

MARC VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

WHO ARE WE?

If you'd like a list of names and addresses of those who attended last year's MARC-VM Roundtable, please let me know. Call (202) 707-3635 or write Sarah Rouse, Prints & Photographs Division, Library of Congress, Washington, DC 20540.

USE IT OR ...

The very least the roundtable can do is keep us in touch. Thanks to *Views* and its effective editor Laurie Baty, we have a much-read and -respected periodical to use as our broadcast news medium. Let's use it. Write me with MARC-VM-related news and questions.

Last year's roundtable chair had the right idea: if you have cataloging issues or specific problems you'd like opinions on, send them to me. I'll open the question to us all, using the August 1992 (pre-Montreal) issue of *Views*. Then we can all discuss it at the annual conference and publish the discussion in *Views'* December issue.

HOME FRONT

The Library of Congress' Prints & Photographs Division (LC P&P) has a new Processing/Cataloging Section head, Helena Zinkham. She was formerly an LC P&P cataloger and co-authored with Elisabeth Betz Parker *Descriptive Terms for Graphic Materials (GMGPC)*. One of her first successes in the new job was Clean-Up Week. Don't laugh. It worked. Consider it yourself for clearing those cluttered desks, bookcases, tables, shelves, filing cabinets, and for making sure valuable collection

items are not permanently "lost" on someone's desk.

ANSWER TO QUERY

An active member of the VM Section and the Roundtable, Beth Delaney of the NYPL's Schomburg Center, phoned us recently to ask if there had been additions to *Descriptive Terms for Graphic Materials (GMGPC)*, 1986. The answer is "Yes." A second edition of *GMGPC* is due out this fall. Should you wish to know the additional terms before then, just write to Helena Zinkham, Prints & Photographs Division, Library of Congress, Washington, DC 20540. Look forward to such terms as: Lobby cards, HVAC drawings, Handkerchiefs, Photographic postcards, Publicity photographs, Playbills, and many more.

That's the good news. And MORE good news: a new edition of LC's *Thesaurus for Graphic Materials (LCTGM)* is also due at about the same time. Watch this space.

TRAVEL PLANS

If you plan to come to SAA's Montreal meeting in September, be sure to schedule the MARC-VM Roundtable meeting. It's Tuesday, September 15, 1:15 to 3:15 p.m. Details in the next issue.

MARC-VM DISCUSSIONS ON E-MAIL?

We hear that some MARC-VM/visual materials access questions have been the subject of e-mail conversations. Word is that the use of subfield 3 in the 6xx field, and the virtues of *LCSH (Library of Congress Subject Headings)* vs. *LCTGM (Library of Congress Thesaurus for Graphic Materials)* have been discussed. Have you been involved? Those of you with access to the distribution list archives@indycms (I think I've got this right) can be privy to these inter-institutional conversations. Tap into this and offer your two-cents' worth. More on this later.

WE'RE HISTORIC!

According to "archival materials" in my files, we (the MARC-VM Roundtable) were launched by efforts of Maureen O'Brien Will of the Chicago Historical Society in 1984. The objective was "to exchange information, support and encouragement with institutions now using or considering using the MARC-VM format to catalog graphic and film materials."

An additional goal—"To serve as educator and advocate for aural/graphic concerns within the SAA, to our clients and parallel professions"—has been elusive. But a fine beginning was the SAA/Chicago Historical Society publication *MARC for Archival Visual Materials: A Compendium of Practice*. Now it's time for a next step. Let's hear your ideas!

BIBLIOGRAPHY COMMITTEE

Lucinda Keister, National Library of Medicine

The Bibliography Committee has begun work. We are presently deciding on scope, organization, and other details connected with compiling a comprehensive bibliography on the ever expanding subject of photography and photographic archives. Are there any articles or books that you find particularly interesting or helpful? Should we gather fundamental information to aid new curators in the administration of their collections? Or should our mission be to alert you to current news. For example, a major issue facing us as image curators was summarized very nicely in a recent *Wall Street Journal* article (February 10, 1992, Section B, p. 1) which discussed Bill Gates' (Microsoft Corporation) travails in trying to obtain electronic reproduction rights to fine art and photography images. Or should we do both? Let us know—we want to hear from you. Citations with comments, critiques, and annotations are especially welcome. Please get in touch with any of us via the SAA *Yellow Pages* for our FAX numbers, Internet/Bitnet or regular U.S. mail addresses. We are Lucinda Keister, Inci Bowman, Stephen Fletcher, Gretchen Lake, and Amy Rule. Thanks!

OOOH! LOOK!! FACETTED SUBJECT HEADINGS!

Susie R. Bock is compiling a bibliography on faceted subject headings to be published in the newsletter of the Art and Architecture Thesaurus Users Roundtable. If you have any suggestions or are interested in the newsletter, please contact Ms. Bock at Beinecke Library, Box 1603A Yale Station, New Haven, CT 06520, (203) 432-8127.

MORE ON THE AAT: Authority Reference Tool (ART)

Since its beginnings in 1983, the Getty Art History Information Program (AHIP) has concerned itself with developing terminology resources for use in the building or searching of databases. AHIP's newest resource, the Authority Reference Tool (ART), is a software program that makes using an authority resource easy and pleasurable. At this moment ART is undergoing beta testing, and is available for use with the *Art and Architecture Thesaurus (AAT)*. (It will be distributed with the next electronic release of the AAT.) Future plans for this software include extending its use to other AHIP authority resources, such as the Union List of Artist Names (ULAN) and the Thesaurus of Art-Historical Place Names (TAP). ART is a software program that

makes consulting or browsing in an authority resource simple. Anyone who has wanted a quick and easy way to access AAT terminology while working on a computer file will find this software an excellent solution. ART places the entire three volumes of the AAT on two 5¼-inch floppy diskettes. The program can be used by anyone with an IBM PC or clone with 5 MB or available hard disk space and with DOS version 3.1 or higher. ART was designed with various kinds of database and word processing software in mind and can coexist harmoniously with any of them. It was designed to give immediate and intuitive access to any supported authority resource and, in the case of its application to the AAT, to make it easier to navigate among the various levels of the thesaurus. For more information contact Marty Harris of the Getty Art History Information Program at (213) 395-1025.

THE NATIONAL ARCHIVES AND PUBLIC DOMAIN MATERIALS

The National Archives and Records Administration is currently examining a new policy, announced in the *Federal Register* for November 19, 1991, which prohibited researchers from bringing their personal video copying equipment into the Motion Picture, Sound, and Video Branch Research Room. Direct copying from public domain audio and videotape reference copies by means of researcher-provided copying equipment had been allowed for several years prior to the ruling. Copying by means of film or video camera from a Steenbeck monitor had also been allowed. The February 4, 1992, *Federal Register* notice announces that NARA will offer self-service videotape copying of nonrestricted film and video holdings in a special research room, in an effort to alleviate some of the inconvenience caused by the November 19 ruling. Comments on the February 4 copy room proposal must be received by March 20 [sorry, folks...].

The ruling was enacted ostensibly to prevent copyright infringement and unauthorized copying. It appears that Archives staff discovered that materials *not* in the public domain were being copied as well as those with no copyright restrictions.

The public outcry led to the February 4 *Federal Register* notice. According to a February NARA announcement, the November decision to establish a "clean" research room policy [clean research room??] has created difficulties for some users of the National Archives Motion Picture, Sound and Video Room.... NARA will provide two video copying stations and a 60-minute tape in the Special Research Room (200A) for researchers to duplicate unrestricted video reference tapes. The

stations will be available for use by appointment only at a cost of \$15 per 90 minute session. Contact John Constance (NAA) or Mary Ann Palmos (NAAD) at (202) 501-5110 for further information." [And for this we pay taxes?]

According to a *Washington Post* editorial published before the revision was made, the imposition of the "clean research rule" has "increased production costs (the archives charges about \$60 for a videotape copy) and forced production delays (the short-staffed reference workers can't churn out copies fast enough for anyone on a deadline)." That may be true, but as the *Post* editorial suggested, might it not make sense to simply separate restricted from non-restricted materials?

Stay tuned.

COLLECTION SNAPSHOTS

THE NATIONAL AIR AND SPACE MUSEUM INTERACTIVE VIDEODISC PROJECT

Allan Janus, National Air and Space Museum Archives, Smithsonian Institution

The National Air and Space Museum (NASM) videodisc project was started in 1980 by the Museum's Archives Division (then still part of the library). The NASM videodiscs are analogue CAV (Constant Angular Velocity) discs; each side can store up to 54,000 still images. The discs are produced by photographing each image on Ektachrome movie film. The film master is stringently checked for frame-level accuracy and then transferred to videotape at a commercial video production house. A master disc is made from the videotape and videodiscs are pressed by the 3M Corporation. We have produced seven laser videodiscs, comprising more than 600,000 still images. Videodiscs 1 and 2 consist of images from the Archives technical collections: aircraft arranged by manufacturers, images of individuals from biographical files, and miscellaneous aerospace subjects. Discs 3 and 4 comprise the US Air Force Pre-1954 Photographic Collection. Disc 4 also includes the Air Force Art Collection. Discs 5 and 6 are drawn from National Aeronautics and Space Administration (NASA) collections. Disc 5 includes photographs and illustrations of NASA projects and personnel from NASA Headquarters files, and 70mm color photography taken on Space Shuttle missions through 1985. Disc 6 is made up of photography from US missions to the Moon, including the Apollo Flights. Side A of Disc 7 includes aircraft pictures from Archives files and pictures from recently acquired collections. Side B is currently in production, and will include images from the museum's Space History and Propulsion collections. Disc 8, to be

produced in association with the Museum's Center for Earth and Planetary Studies, will consist of images from Viking and Mariner missions to Mars. NASM videodiscs are available for purchase through the Smithsonian Institution Press (800-782-4612).

From the beginning of the project, we felt that users should be able to make full use of our videodiscs with a minimum of equipment. Thus, each NASM videodisc is playable on most consumer-level videodisc players and comes with a printed subject-level finding aid—a user doesn't need a computer to run NASM videodiscs. The user locates his or her desired subject in the finding aid, enters the indicated videodisc frame number into the keypad unit of the disc player, and browses at leisure. This is an approach which runs counter to the common technique for placing collection images onto disk (the "dinking" of collections): many videodisc programs are primarily designed to be run using a computer interface and custom software. Consequently, videodisc programs sometimes run into technical difficulties and expenses that limit the use of the videodisc itself. Further, this approach restricts use of the videodisc to the home institution, as distribution of a disc with its necessary software is rarely an option.

While our "bare-bones" system was sufficient for most users, we compiled databases for the videodisc collections and also sought a way to use computers to control videodisc players. We hoped that by improvising with our usual database software, we could avoid the pitfalls (and expense) of developing custom software. Our database software, Nutshell Plus (Iris Software Products, PO Box 57, Stoughton, MA 02072; 617-341-1990) is a versatile, easy-to-use program for MS-DOS machines. Using Nutshell's relational capability and macro generator (a macro is a record of a series of key strokes, saved in a file, thus eliminating the extra time and repeated keystrokes necessary to perform a certain function more than once), we were able to export videodisc frame numbers from a file to a videodisc player, which would then display the image associated with the frame number entry. The basic macro first finds the videodisc frame number field, then copies the frame number, pastes the frame number into a linked cache file, then exports the frame number to the videodisc player using Nutshell's regular printing function. The videodisc player displays the image on a video monitor while the image's data is displayed on the computer's monitor. Other macros simplified the search and browsing functions. Another macro provided a clipboard feature—while browsing through a videodisc, a user could "clip" images and build up a personal image file, complete with subject, caption, negative and source information. Also, a database

program's sort function has allowed us to instantly re-arrange the organization of a videodisc—as an example, after finding all Space Shuttle photographs of the Nile, a quick sort by latitude allowed us to view the images as a leisurely tour down the Nile from Lake Victoria to the Delta.

Working on the same principles, we were able to adapt WordPerfect 5.0 to do much the same. We've found that a videodisc-capable word processing program has been a wonderful convenience for revising one of our finding aids. It also provides an extremely easy route to interactivity. After receiving a copy of the Donald Sultner-Welles Collection videodisc from the National Museum of American History Archives Center, we obtained an ASCII copy of the collection's finding aid. After converting it to WordPerfect and adapting the basic macro, we were able to use the disc interactively in the same afternoon. The Nutshell/WordPerfect-videodisc link (dubbed *The Device*) has also been adopted by the U.S. Naval Academy Archives for use with their recently finished videodisc. We are now considering options for distributing videodiscs with databases. One approach would be to include a "run-time" copy of Nutshell Plus, that is, a simplified version that would include the relevant videodisc data and the macros needed to run the videodisc player.

For more information on NASM's videodisc program, call the Archives Division at 202-357-3133. [For more information on *The Device*, ask for Allan.]

PAPER AND THE STORAGE OF PHOTOGRAPHS

Klaus B. Hendriks, National Archives of Canada
unedited from IIC Bulletin, Vol. 15, No. 3, September 1990.

Reference is made to an article by Gregory S. Young and Helen D., Burgess entitled "Lignin in a Paperboard Advertised as Lignin-Free." It was published in the *IIC-C Newsletter*, Vol. XIV, no. 4, June 1989. The experimental observations reported here are, in my opinion, a fine example of thorough testing of a commercial paper product. Nevertheless, I wish to propose a correction which may appear to be of minor importance, but which I feel is relevant. The authors stated that this writer "has advocated that paper products should not be used in the storage of photographic materials." (According to: K.B. Hendriks, "The Preservation of Photographic Records." *Archavaria* (1977-78), No. 5: 92-100.) The statement quoted above is incorrect in this form. In this somewhat ancient piece, written over twelve years ago, I recommended the use of plastic or metal containers, as specified by the often-valid

standard of the American National Standards Institute, ANSI PH1.43-1976, in favor of cardboard boxes. Papers of cardboard containing lignin may produce hydrogen peroxide when aging, as Young and Burgess have pointed out. This observation, which was first reported by Kleinert and Marraccini (cf. Young and Burgess), was the basis for my recommendation. Since processed microfilms are delivered invariably in cheap cardboard boxes, the formation of redox blemishes on microfilm—caused by hydrogen peroxide—has been widely observed as a consequence.

There is no reason to suggest that paper, if made to specifications outlined in ANSI Standard IT9.2-1988, "Photographic Processed Films, Plates and Papers - Filing Enclosures and Storage Containers," (having, for example, >87% alpha-cellulose; freedom from highly lignified fibers; neutral or alkaline sizing; absence of metal particles, etc.) is unsuitable for the storage of photographic records. I have recommended the use of such paper for the storage of photographs in several publications, (cf. K.B. Hendriks, *The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines*. Paris: UNESCO, 1984. And more recently K.B. Hendriks, "The Stability and Preservation of Recorded Images." In *Imaging Processes and Materials: Neblette's Eighth Edition*. Ed. J. Sturge, V. Walworth and A. Shepp; New York: 1989.) My one disagreement with ANSI IT9.2-1988 is the requirement for filing enclosures for black-and-white photographs made of paper to have a pH of 7.2 to 9.5. There are, to my knowledge, no experimental data to support this. The same standard recommends for the pH of paper in direct contact with processed color photographs to lie between 7.0 and 7.5. Since there is much evidence scattered throughout the technical literature that silver and dye gelatin photographs are stable at slightly acidic environments, a pH of 6.5 to 7.5 for paper enclosures for processed photographs appears to be more beneficial to their longevity.

BEWARE OF BLEACHED FRAMES FOR EXHIBITION PHOTOGRAPHS

According to the *Abbey Newsletter* (December 1991, v. 15, #8), we should all take a look at Larry Feldman's article, "Discoloration of Black and White Photographic Prints" in the *Journal of Applied Photographic Engineering*, v. 7, #1, February 1981. To quote the *Abbey*, "the [article] on wood bleaches warns that wood frames bleached with a hydrogen peroxide process emit harmful gasses for weeks or months afterward that can fade and discolor

not only photographs within the frames but even photographs in adjacent rooms. Bleaching of wood has become popular in the last few years, and is also done on wood floors." 'Nuff said.

NEGATIVE SPACES TO BE FILLED:

Librarian (Cataloger, Pictorial Collections) GS-1410-09 (6522) \$26,798 - \$34,835. Promotion plan to GS-12. Announcement Number 21000. Closes April 17, 1992. Processing Section, Prints and Photographs Division, Collections Services, James Madison Memorial Building, Library of Congress, Washington, DC. Under the Head, Processing Section, creates catalog records (in the MARC Format) for original and historical graphic materials, inputs them into the Library of Congress automated database; selects and assigns name entries and prepares authority records for the Library of Congress authority files; selects and assigns headings from the *LC Thesaurus for Graphic Materials* and *Descriptive Terms for Graphic Materials* and proposes new terms as appropriate; assists in the preparation of processing guidelines and supplementary cataloging rules. For more information, contact the Human Resources Team 1, (202) 707-9147.

MEETINGS:

June 17-21. *Microcomputer Applications in Visual Resources Collections*. Workshop offered at the University of Texas at Austin. Tuition \$635. To register or for more information contact the Registrar, Thompson Conference Center, UT-Austin, P.O. Box 7879, Austin, TX 78713-7879, (512) 471-3121 or (800) 882-8784.

June 21-27. *Visual Resources Collection Fundamentals: 16th Annual Workshop in Fundamentals for Art/Architecture Slide Curators*. Workshop offered at the University of Texas at Austin. Tuition \$415. To register or for more information contact the Registrar, Thompson Conference Center, UT-Austin, P.O. Box 7879, Austin, TX 78713-7879, (512) 471-3121 or (800) 882-8784.

June 24-6. *Here, There, and Everywhere: Addressing Issues Surrounding the Preservation of Historic Photographic Materials*. Instructor: Debbie Hess Norris. For conservation and museum professionals. Contact: Jeannine Love, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44704.

August 15-20. *Preservation of Photographs*. A seminar on identifying, handling, and storing photographs for archivists, curators,

and historians who work in museums, historical societies, and libraries. Sponsored by the International Museum of Photography at George Eastman House, the Rochester Institute of Technology's (RIT) Image Permanence Institute, and RIT's Technical and Education Center of the Graphic Arts. Rochester, New York. \$750. For more information, call Val Johnson at (716) 475-2736.

September. *European Society of the History of Photography.* In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

October 16 - 18, 1992. *Women in Photography III: Creativity, Body Image, Biography.* Center for Creative Photography, Tucson, Arizona. Registration forms will be mailed in April 1992. For more information, please contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721

EXHIBITIONS: What's Up

At Home

through April 26. *An English Arcadia 1600-1990: Designs for Gardens and Garden Buildings in the Care of the National Trust.* Canadian Centre for Architecture, Montreal, Quebec.

through May 2. *Windows to the Old South: Social History and the Natchez Trace Collection.* Center for American History, University of Texas at Austin.

through May 3. *Songs of My People.* Corcoran Gallery of Art, Washington, DC.

through May 3. *Flamenco.* [Platinum photographs by Isabel Muñoz.] Chrysler Museum, Norfolk, VA.

through May 3. *Fragmented Evidence.* [Photo/collage by Maria Martinez-Cañas.] Chrysler Museum, Norfolk, VA.

through May 10. *Revealing Territory: Photographs of the Southwest by Mark Kleff.* Amon Carter Museum, Fort Worth, TX.

through May 15. *The Art of Paul Strand.* The Whitney Museum of Art, New York.

through May 17. *Collecting Portrait Prints: Washington Print Club Biennial.* National Portrait Gallery, Washington, DC.

through May 17. *With Weapons and Wits: Propoganda and Pyschological Warfare during World War II.* Museum of Our National Heritage, Lexington, MA.

through June 14. *FATA MORGANA USA: The American Way of Life/Photomontages by Josep Renau.*

Museum of Photographic Arts, San Diego, CA.

through July 19. *A Democratic Voice: American Prints form the 1930s.* Amon Carter Museum, Fort Worth, TX.

through July 19. *Photographs by W. Eugene Smith: A Recent Gift.* Amon Carter Museum, Fort Worth, TX.

through July 27. *A Joyful Noise: The Roots of New Orleans Music.* [Photographs by Michael P. Smith.] Basement gallery, National Museum of American History, Washington, DC.

through July 27. *Working People: Photographs by Milton Rogovin.* National Museum of American History, Washington, DC.

through August 8. *The Magic Lantern and Kirkbridge's Hospital: Moral Amusement in Nineteenth Century Philadelphia.* Atwater Kent Museum, Philadelphia, PA.

through August 16. *Arnold Newman's Americans.* National Portrait Gallery, Washington, DC.

through September 7. *Homage to Jacques Callot.* National Gallery of Art, Washington, DC.

opens May 3. *Käthe Kollwitz.* National Gallery of Art, Washington, DC.

opens May 16. *Survivors: A New Vision of Endangered Wildlife.* Photographs by James Balog. Chrysler Museum, Norfolk, VA.

opens May 24. *Montreat, North Carolina: The Early Years, 1897-1907.* Presbyterian Church in America, Department of History (Montreat), Montreat, NC.

opens June 17. *Four Directions: Twenty Years of Contemporary Photography in Spain.* Museum of Photographic Arts, San Diego, CA.

opens July 4. *From Sea to Shining Sea: A Portrait of America.* Photographs by Hiroji Kubota. Corcoran Gallery of Art, Washington, DC.

opens July 19. *Edward Murbridge and Contemporary American Photography.* Long Beach Museum of Art, Long Beach, CA.

IN PRINT:

THE REVIEWS:

• Palmquist, Peter E., ed. *The Daguerreian Annual 1990: Official Yearbook of the Daguerreian Society.* Arcata, CA: By the Society, 1990. 202 p. \$25.00 (plus \$3 p&h; CA residents add tax). Order (checks made payable to the Daguerreian Society) from Peter Palmquist, 1183 Union, Arcata, CA 95521.

Reviewed by Larry Baume, National Archives and Records Administration

For the first limited edition yearbook of the Daguerreian Society, editor Peter E.

Palmquist has gathered twenty-seven articles, essays, biographies, photohistories, chronologies, portfolios, and other articles devoted to the Society's ongoing commitment to and celebration of Louis J.M. Daguerre and the daguerreotype. The Society's *Annual*, only 1,000 copies of which were printed, is very nicely designed and produced, complete with silver covers and mirror-like title page, imitating a daguerreotype. The difficult job of reproducing and publishing daguerreotypes to illustrate the yearbook is skillfully done, and readers will be impressed with the many faithful reproductions of the daguerreian (the Society's preferred spelling) art. This volume will surely appeal to professional photohistorians, collectors, archivists, and curators for the quality of the research, the specialized subject, and the commitment of the Society to publishing new research, most of which were submitted by Society members. The illustrations and reproductions of daguerreotypes make this a very attractive volume, and the articles are easy to read, informative, well documented, and non-technical.

Palmquist's selection of articles is well balanced throughout. Topics range from histories of individual daguerreian operators and studios, postmortem daguerreotype photography, daguerreotype collections in public and private hands, and daguerreian equipment and techniques, to the historical significance of the daguerreotype in America and Europe. Specific articles and essays include a recently "discovered" collection at Amherst College, a variety of reprints of contemporary newspaper and trade journal accounts of daguerreotypists, a portfolio section of previously unpublished daguerreotypes, and an excerpt from a two-act play on Mathew Brady by William B. Becker. An especially well-researched and -written article about early California daguerreians is "Shadowcatching in Eldorado, 1849-1856," a serialized chapter from Palmquist's own biography of Carlton E. Watkins. The Appendix includes a section of short biographies or chronologies of daguerreotypists and their assistants that will be very useful to researchers, especially if succeeding volumes continue the practice.

What is especially significant about the *Daguerreian Annual*, however, and where this volume stands apart from most other photohistories, is the discussion of the modern twentieth-century daguerreotype process, primarily in two articles by Kenneth E. Nelson and Robert Schlaer. Comparing the challenges and complexities faced by those few photographers who practice the art today, with the practices of daguerreians just 140-150 years ago lends valuable insight into the technical aspects of the process, and a greater appreciation for the skill, patience, knowledge, and sensitivity required of the first daguerreians. This is

stamped envelope cannot be filled. For more information call (708) 752-5910.

SOUTH

Daytona, FL. Alison Devine Nordström, Director and Senior Curator of the Southeast Museum of Photography, was the winner of the William C. Darrah Prize for excellence in writing on historical photography. Her winning paper, "Early Photographs of Samoa: Marketing Images of Paradise," was published in the Winter 1991 issue of the quarterly journal *The History of Photography*. Congratulations!

Montreat, NC. Section member Diana Ruby Sanderson wrote to say hi and to say she won't be in Montreal this fall. She's planning on seeing us again in New Orleans in 1993, however. Diana is the curator of the *Montreat, North Carolina...* an exhibit listed in *What's Up*. We wish her well with the show.

MID-ATLANTIC

Washington, DC. *Fading Away* may be the title of a famous nineteenth-century photograph, but it's also the fate of the once-wonderful lately shabby history of photographic processes exhibition at the Smithsonian's National Museum of American History. It appears that the space was needed for one of the museum's new exhibitions. Rumor has it that the hall will make a return, but we're not holding our breath.

David Francis has been named chief of the Library of Congress's Motion Picture, Broadcasting and Recorded Sound Division. Mr. Francis joined the British Film Institute as a television acquisitions officer in 1954. In 1962 Mr. Francis became deputy curator of the National Film Archive (Britain) and

curator in 1974. In addition to being a founding member of the International Federation of Television Archives Mr. Francis has been a member of the Executive Committee of the International Federation of Film Archives (FIAP) since 1975. In 1990 he was made a Fellow of the British Kinematograph and Television Society and a Fellow of the British Film Institute for his work in film and television preservation. In addition, he was awarded the Order of the British Empire by Queen Elizabeth II for his contributions to film archiving and for his work on the Getty Conservation Centre. Mr. Francis succeeds Robert Saudeck, who retired in May.

Peter Mustardo has returned to private photographic conservation practice with Nora Kennedy as *The Better Image*. They may be reached at (202) 547-5899.

NORTH

Kent, CT. *Ojo: Connoisseurship & Conservation of Photographs* a twice-yearly newsletter of the Jose Orraca Studio appeared for the first time in September 1991. This issue had articles on the pros and cons of photo corners, Edward Steichen, developing treatment criteria, rolling photographs for storage, wood bleaches, George Seeley, and a list of New York auctions. It appears to be free. Write Jose Orraca Conservation Studio, 3 Maple Street, Kent, CT 06757 (302) 927-0178.

WAY NORTH

Fredericton, New Brunswick. Luis Nadeau (*Encyclopedia of Printing, Photographic, and Photomechanical Processes*) has drawn up a six-page "Chronology of Office Copying Processes" in draft form, complete with index. He is looking for comments and corrections, and is willing to have photo-

copies of it circulated for this purpose even though it will appear as an appendix in the third volume of his encyclopedia. Abbey Publications (320 E. Center, Provo, UT 84606) is helping by sending it out in return for a self-addressed business-length envelope with 52¢ postage affixed. Or write to Nadeau directly at his new address: Box 7, Site 4, R.R. 4, Fredericton, New Brunswick, Canada E3B 4X5 (506) 452-7662; FAX 4540-2718 [Don't forget that U.S. postage doesn't work from Canada]. He is willing for people to make up to 20 copies of it, so that everyone who wants to make comments or corrections of it will have a copy.

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.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1992. Opinions expressed are those of the authors.

The Society of American Archivists

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