FROM THE CHAIR
Sarah Rouse, Library of Congress

This midwinter/early spring period is deceptive. Many of us would rather be hibernating, but planning never stops. Planning for SAA, that is. You'll see the chair-elect Stephen Fletcher's dynamic three-year plan elsewhere in this issue of Views; you can tell HE's not hibernating. Meanwhile, thanks to encouragement from the past chair, Bonnie Wilson, I've been working with VM Section member Diane Vogt-O'Connor to organize special events for those of you who plan to attend SAA's conference in August/September. We're working on a series of special visits to archives in the Washington, D.C. area, and hope these informal visits will satisfy much of our curiosity about a variety of visual materials archives—moving images, photographs, fine art, and others. The visits (we're avoiding the word "tours" as SAA is also organizing formal tours of several of the same institutions) will be geared specially for visual materials archivists and we aim to schedule mix-and-match options for Tuesday and Wednesday, August 29 and 30, before the conference begins in earnest. If the archivists at the selected visual materials archives/museums agree to participate, we'll have two full days for those of you who can muster that kind of energy. The idea will be that you can participate in all, or any portion of the two-day's-work of visitation. The exact schedule is being worked out now. We plan to be very specific in the next issue, however, and will be asking you to reserve your place (no cost, but groups will be limited to 15, so we'll want to plan in advance). I'm also working with staff at SAA to arrange a digital image vendor information session which will not only let the vendors show their wares, but also—and maybe more importantly—let vendors and archivists discuss the vendor-provider relationship and how to negotiate optimal arrangements for your archive, should the vendors come calling.
So stay tuned.

AN ADDITION TO ELECTRONIC LISTS: 3D IMAGES

In addition to the listservs that were listed in the December issue of Views, we offer the following. Refer to that issue for basic list information.
3-D Listserv@csig.bl.gov
The discussions are about stereo and 3-D pictures, not computer-generated images.
Send the message: <SUBSCRIBE PHOTO-3D *your real name here*>
to the listserv address.

FROM THE CHAIR-ELECT
Stephen J. Fletcher, Indiana Historical Society

The focus of my work for the section since the last newsletter was the three-year plan. Writing by committee is difficult, so Sarah and I agreed that the Three-Year Plan Committee should be small. I decided to try a few new approaches: to keep the committee to myself and one other person; to solicit input from all section members via my column in this issue of Views; and to solicit input from SAA members who are subscribers to the Archives listser. By using the Archives listser, I wanted to see if there were any SAA members outside the section who might have some needs that the VM section could meet. I chose Gretchen Lake (University of Alaska Fairbanks) to be the second person on the committee. Many thanks, Gretchen! Although I was disappointed that we received only one response, Gretchen and I exchanged ideas through e-mail. I then wrote the plan, submitted it to her for approval, and sent it to SAA. It essentially builds upon last year's plan, but also addresses three additional areas: an effort to involve section members in SAA leadership, the development of a forum for those who have responsibilities for moving-image material, and the education of members concerning digital technologies as they apply to visual images. The plan is our guide for the future and it goes into effect at the upcoming annual meeting.

Plan Year I: September 1995—August 1996
Activities (Numbers in brackets reflect SAA Goal/Objective):
Submit name(s) of section member(s) to be representative(s) on 1996 Annual Meeting Program Committee to committee chair. [1]
Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]
Conduct section meeting; sponsor Architectural Records, and Visual Materials Cataloguing and Access roundtables; and hold section "office hours" for promotion of newly published visual-materials-related publications at 1995 SAA annual meeting. [2]
Submit program and workshop proposals for 1995 SAA annual meeting. [2]
Publish 3-times-a-year newsletter. [2]
Budget as per SAA budget.

Plan Year II: September 1995—August 1997
Activities:
Submit name(s) of section member(s) to be representative(s) on 1997 Annual Meeting Program Committee to committee chairs. [1]
Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]
Annual meeting activities as outlined in Plan Year I. [2]
Submit program and workshop proposals for 1997 SAA annual meeting. [2]
Publish 3-times-a-year newsletter; evaluate need to expand number of pages. [2]
Continue liaison with ACA, as above. [2]
Continue development of bibliography; consider more specific areas for additional bibliographies. [2]
Establish moving-image roundtable if appropriate and approved. [2]
Evaluate newsletter exchange, continue if effective. [4, 1]

Plan Year III: September 1997—August 1998
Activities:
Submit name(s) of section member(s) to be representative(s) on 1998 Annual Meeting Program Committee to committee chairs. [1]
Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]
Annual meeting activities as outlined in Plan Year I. [2]
Publish 3-times-a-year newsletter; investigate expansion of number of pages. [2]
Submit program and workshop proposals for 1998 SAA annual meeting. [2]

CORRECTIONS TO LEADERSHIP ROSTER!!
A number of the addresses of officers and liaisons that appeared in the December 1994 issue of Views need to be corrected:
Steve Fletcher's correct e-mail is sfletcher@indy.net
Bruce Erickson's correct e-mail is bjeckson@indy.net
Donna DiMichele's fax number is (401) 863-1272. In addition, please only use ap201201@brownvm.brown.edu for her e-mail address.

Create a workshop focusing on the application of digital imaging technologies specifically for use in visual materials collections. [2, 3]
Continue participation in newsletter exchange. [4]
ARCHITECTURAL RECORDS ROUNDTABLE
Mark Coir, Cranbrook Archives

It appears that the Visual Materials Section and the Architectural Records Roundtable may have stumbled upon one sure way of successfully proposing sessions for AAS annual meetings. According to members of the Program Committee, the section and roundtable submitted the only proposal that specifically focused on the built environment of Washington, the site of the 1995 meeting. The subject of the proposal therefore almost guaranteed it a spot on the program. Needless to say, this is a formula that we will repeat for all future AAS meetings. In the next issue of Views I will provide an update on the session, which is tentatively entitled "Washingtoniana Design: Landscape and Architectural Records of the Nation's Capital."

As I reported last year, the Architectural Drawings Group, the Foundations for Documents of Architecture, and the Getty Art History Information Program have published a set of advanced guidelines for the documentation and description of architectural records. Edited by Vicki Porter of the National Gallery of Art and Robin Thorne of the Commission of the Historical Monuments of England, A Guide to the Description of Architectural Drawings may be purchased from G. K. Hall & Co. for $40.00. Call 1-800-257-5755 for toll-free ordering information.

I have been informed by Tawny Ryan Neibb that the NHPF-funded Documenting Michigan Architecture program is proceeding well and on schedule. In addition to directing teams of historic preservation students surveying architectural records in the state, Tawny has been quite busy conducting workshops on the care and administration of architectural records for architects and the general public alike. The program is slated to close later this year.

As always, 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, Michigan 48303-0601. I can be reached by telephone at (810) 645-3154, by e-mail at mark_coir@cc.cranbrook.edu, or by fax at (810) 645-3025.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS
Gregory Lukow, Secretary, AMIA

The 1994 annual meeting of the Association of Moving Image Archivists (AMIA) was held in Boston from November 15-19, 1994. The conference was attended by 270 participants, nearly one-hundred more than had attended any previous AMIA conference. WGBH-TV served as the 1994 conference host, with additional support from the John F. Kennedy Library, site of the conference's annual evening of screenings of newly preserved and restored film and video works.

The 1994 conference began with an all-day training workshop on moving image archives. Major plenary sessions during the week were devoted to a number of topics, including the history of the film archives movement in North America, recent and proposed changes in copyright legislation affecting moving image collections, and a state-of-the-art evaluation of digital technologies and their output back to film. Another significant plenary session on National Strategies for Moving Image Preservation heard updated reports from the Library of Congress/National Film Preservation Board on the upcoming implementation stages of the Library's recently published national film preservation plan; and from the National Archives of Canada on the task force constituted to address the future of the Canadian audio-visual heritage.

During the conference, the formation of a new AMIA working group was announced when the Archival Training and Education Working Group split into the Archival Training Working Group and the Access Working Group. The association's standing committees on Preservation, Cataloging, & Documentation and Publications also met during the conference. The Preservation Standing Committee reported on the upcoming publication of a directory of archival film and video repositories. The Cataloging and Documentation Standing Committee formed two subcommittees to begin revising two existing standards for cataloging film and video collections: Archival Moving Image Materials: Genre Terms (AMIM) and Moving Image Materials: Genre Terms. The process will begin with the distribution of a survey to AMIA members and others with visual materials collections who do (or do not) use these standards.

In November 1994, AMIA wrote to the Librarian of Congress, James Billington, requesting a seat on the National Film Preservation Board when the Board comes up for reauthorization in 1995. At the Boston conference, representatives of the Library announced that this request had been unanimously approved by the Librarian and that AMIA representation would be included in the reauthorization legislation currently being drafted.

Another significant event occurring during the Boston conference was an AMIA-hosted gathering of archivists who are greatly concerned with the October 1994 decision by the National Endowment for the Arts to suspend the nation's only ongoing, federally funded grants program for motion picture preservation: the American Film Institute/NEA Film Preservation Program. AMIA members assisted the association's executive board in formulating a resolution to this devastating decision. The response was subsequently forwarded to the Arts Endowment in December 12, 1994, letter to NEDA Chairman Jane Alexander from new AMIA President Edward Richmond. Richmond's letter and Chairman Alexander's response to it are re-printed on page 3.

The next annual AMIA conference will be held in Toronto, Ontario, from October 10-14, 1995. The Canadian Broadcasting Corporation will serve as host for the 1995 conference, which will be held at the Crowne Plaza Toronto Centre Hotel in downtown Toronto. For information about AMIA, the AMIA Newsletter, or the 1995 Toronto Conference, please contact the AMIA secretariat and/or National Center for Film and Video Preservation, The American Film Institute, P. O. Box 27999, 2021 North Western Ave., Los Angeles, CA 90027; phone: (213) 656-7637, fax: 467-4576.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS, CATALOGING AND DOCUMENTATION COMMITTEE
Martha M. Yee and Linda Tadic

The Committee's meetings in Boston were largely taken up with discussion of the revision of two moving image cataloging standards:

Archival Moving Image Materials: a Cataloging Manual (AMIM) and Moving Image Materials: Genre Terms (MIM). Issues covered included who "owns" these documents, and who should revise them. For MIM, it was decided that an inter-organizational committee with one representative from each organization would explore the revision procedures and possible funding sources, identify potential reviewers, create a timeline, and draft guiding principles for the revision of MIM. The organizations involved in this preliminary committee are the Library of Congress (rep. by Brian Taves), the National Moving Image Database (NAMID) (rep. by Henry Martin), the Society for Cinema Studies (SCS) (rep. by Janet Stalger), and AMIA (rep. by Martha M. Yee, Chair of the Standards Subcommittee of the Cataloging and Documentation Committee (C&D Committee) (ef64chmb@mvse.ucal.edu). Working cooperatively with the Library of Congress, the C&D Committee will also be involved in revising AMIM. The Committee decided that in order to make the manual relevant for cataloging the wide variety of moving image materials, it is important to receive as much feedback from the field as possible. This effort is being coordinated by Linda Tadic, Chair of the C&D Committee (e-mail her at itadic@ucilink2.berkeley.edu). The plan of action for the next year consists of three steps: 1) publish an open letter and initial general survey in appropriate newsletters and list-serves asking catalogers to respond to a later more detailed survey on their moving image cataloging practices and problems, and to submit sample records illustrating these practices and problems (this invitation is open to both AMIM users and non-AMIM users); 2) mail detailed surveys to the respondents; 3) analyze the responses and records, and make a report on the findings at the Toronto AMIA conference.

The detailed surveys will be primarily organized by category of material (narrative features, unedited footage, news/broadcast, documentaries, experimental films/ video art) with two versions: one for AMIM users, and one for non-AMIM users. One or two C&D Committee members who have extensive experience in specific categories of material will create the surveys and analyze the records and responses. Once the report is reviewed at Toronto and by the Library of Congress, a plan for actual revision of AMIA will be undertaken.
On this page we present the full text of AMIA President Richmond's letter to the National Endowment of the Arts' Chair, Jane Alexander, because we believe the current funding crisis in the United States to be of paramount importance and concern to anyone providing care for historical and artistic collections. Richmond's letter is well-crafted and presents a number of important points regarding the drastic effects that funding cuts may have on materials that are important to this country's cultural history. We strongly urge the visual materials community continue to take an active role and raise its collective voice in questioning funding cuts, not only by a particular agency affecting it at the national level, but from the President. It will only get worse before it gets better.

Jane Alexander  
Chairman  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

Dear Chairman Alexander:

On behalf of the Association of Moving Image Archivists, I must express our deep distress at the National Endowment for the Arts' decision to suspend the American Film Institute/NEA Film Preservation Program. AMIA's recent conference in Boston attended by over 250 moving image archivists from more than 100 institutions and organizations—provided the film preservation community with its first field-wide opportunity to discuss the Endowment's decision. At a special session organized for this purpose, AMIA's members insisted that I write to you to convey our collective sense of dismay, consternation, and betrayal. We do not understand why the Endowment would decide to wipe out a program which is so beneficial and so critical to our field, especially without prior consultation.

The Endowment's decision is ill-advised for all concerned: the nation's archives, the Endowment, and the American public. It ends a hugely successful program which has served as the cornerstone of the film preservation movement in the United States; and, in so doing, it reverses a nearly thirty-year-old public policy of support for film preservation—all without any warning or reasonable explanation. I cannot believe the Endowment would have taken this action if it fully understood how crippling the loss of these funds will be to the preservation of America's film heritage. Please consider the following:

- The Endowment's decision eliminates core support for many of the nation's leading film preservation programs. AFINEA grant funds have never been sufficient, but they are essential. For many archives, they represent the foundation of the funding base required to develop and sustain ongoing preservation activities. The sudden loss of this foundation will result in programs being discontinued or severely curtailed.

- The Endowment's decision eliminates the nation's only reliable source of support of "orphan" films. AFINEA grant funds are used exclusively to preserve films of artistic and cultural value that are not being protected by commercial interests. In most cases, these films will not survive unless public funds allow them to be preserved in non-profit archives.

- The Endowment's decision eliminates the film archive community's most effective mechanism for generating private sector funding. AFINEA grants, through their matching required partnership among archives, individual donors and the industry that have raised millions of dollars and saved countless films. In many cases, these partnerships will not continue without public funds to encourage private sector support.

The Endowment's decision eliminates the federal government's only ongoing grants program for film preservation. The AFINEA program has been a key component of the preservation strategy of the Library of Congress and the National Endowment Board. This plan represents two years of unprecedented collaboration among archives, the industry, private foundations and government agencies. It specifically fills the AFINEA program as a key component in an overall preservation strategy and calls for it to be continued and expanded. The program costs of every dollar to cover actual labor costs, the need for more funding from a variety of sources as you point out, remains. I note with particular concern your commitment to fund the Endowment's "Foundation" funding will result in the discontinuation or curtailment of preservation grants for the foreseeable future.

The Endowment's modest investment of $355,000 per year generates double or triple that amount in matching funds. Every penny of Endowment funds spent on preservation yields two to three dollars in matching funds. Nothing is diverted for overhead, indirect or administrative expenses. The Endowment's funds produce concrete and undeniable worthwhile results: scores of rare films are saved each year and brought permanently under the umbrella of non-profit archives. The Endowment's role in film preservation is widely recognized and supported by the public. How much more could any grant program accomplish to justify its existence?

Surely other options exist. If the Endowment wants to end sub-grant programs, why not restate film preservation on a direct-grant basis? If the Endowment is otherwise dissatisfied with the program, why not discuss the problems with the film archival community so we can work to resolve them?

In 1995 the world will celebrate the 100th anniversary of the cinema. It is a great tragedy if on the occasion of this global celebration the American government were to abandon its support of this part of America's rich cultural heritage. It is critical that we continue to preserve the film heritage that is the foundation of the arts and entertainment—American motion pictures. Respectfully urge you to reconsider the Endowment's decision and restore the film preservation grant funds through whatever means are possible. The Association of Moving Image Archivists is prepared to work with you in any way possible to achieve this result and to help maintain the strength and vitality of the Endowment.

Sincerely,

Edward Richmond  
President, AMIA

Edward Richmond  
President  
Association of Moving Image Archivists  
1015 N. Cahuenga Boulevard  
Hollywood, California 90038

Dear Mr. Richmond:

Thank you for your thoughtfully letter of December 12th regarding the Endowment's decision to suspend film preservation grants. I understand your concern. As Chairman of this agency and as a member of the community I care deeply about film. The preservation of our moving image heritage is not an issue of controversy, but a need that must be met in a variety of ways. I intend to pursue at least one of them vigorously.

Perhaps some context to my decision may give you a better understanding of the predicament in which the Endowment found itself. The decision was not arrived at easily. Since 1990, budget cuts have forced the Endowment to decrease its support of the arts by nearly 30 percent. Faced with a Congressional budget cut of $2.9 million this year, I decided that these funds would be best spent on other programs in several fields.

I trust that you understand the decision to suspend subgrants was made solely on a budgetary basis, not from any resistance to preserving our film heritage. As you point out, the Endowment and its grantees have made a splendid record in film preservation. I have for nearly three decades, invested some $13 million over that time. Despite matching by the major archives, and a return on every dollar to cover actual labor costs, the need for more funding from a variety of sources as you point out, remains. I note with particular concern your commitment to fund the Endowment's "Foundation" funding will result in the discontinuation or curtailment of preservation grants for the foreseeable future.

After studying the matter of direct grants from these offices closely, I believe we have arrived at a decision that will leave some of your—and my—concerns. We plan to deliver directly to archives a limited number of film preservation grants under certain conditions: Foremost among them is that the preserved film be a work of the highest artistic excellence. And that archives for preserving such films can be included in the exhibition. While I know that some archives, such as UCLA, have been diligent in making their preserved films available to the public, expenditure of public funds for preserving our film heritage requires access to that heritage for the public that toops the bill. Do note that the funds we will painfully assemble to start a new archival grants program will be, by budgetary necessities, small.

At a decision that will meet some of your—and my—concerns. We plan to deliver directly to archives a limited number of film preservation grants under certain conditions: Foremost among them is that the preserved film be a work of the highest artistic excellence. And that archives for preserving such films can be included in the exhibition. While I know that some archives, such as UCLA, have been diligent in making their preserved films available to the public, expenditure of public funds for preserving our film heritage requires access to that heritage for the public that toops the bill. Do note that the funds we will painfully assemble to start a new archival grants program will be, by budgetary necessities, small.

I am initiating this subgranting program for a further purpose. Our grant funds must be matched two-to-one, that is, each public dollar must be matched by two private dollars. I also intend to seek private partners for whatever funds we are able to invest before the grants are awarded, thus leveraging as much support as possible for film projects that the public might welcome your help and suggestions in seeking out such prospective funding partners.

I am convinced that we must preserve our cinematic heritage. I am especially committed to preserving the past that we have created and our current history. I intend to pursue with one of them vigorously.

Sincerely yours,

Jane Alexander  
Chairman
Preliminary Questionnaire for Moving Images Cataloging Survey

As mentioned by Gregory Lukow in his report (above), the Association of Moving Image Archivists' Cataloging and Documentation Committee, in cooperation with the Library of Congress, is beginning preliminary work on revising "Archival Moving Image Materials: a Cataloging Manual" (AMIM). Currently, the manual is largely applicable to feature film cataloging. It is the committee's hope to revise the manual so that it will be relevant for cataloging all kinds of moving image materials, including unedited footage, television news and broadcast, ephemera, and experimental films and video art. In order to create a useful document, we are asking organizations holding moving image collections to respond to a survey on their cataloging practices with the variety of materials that exist. We also ask respondents to submit cataloging samples that illustrate the problems described in the surveys. We especially encourage non-AMIM users to participate.

If you would like to participate in the survey (we urge everyone to do so), please check off the appropriate categories below for the kinds of materials you have in your collection. Check off as many categories as are applicable; you will be sent a survey tailored to your responses. If you prefer, you may e-mail this survey to taldic@uclink2.berkeley.edu. Just type out your answers to questions one and two, and the categories of moving image materials in your collection. Thank you.

1. Do you use AMIM?  □ yes □ no
2. Do you use "Moving Image Materials: Genre Terms"?  □ yes □ no

Please check off categories that reflect your collection:

PERSONAL WORKS  □ experimental/avant-garde films  □ video art  □ other (describe)

DOCUMENTARIES  □ This does not include educational films or television; include features and shorts.

Name: ________________________________________________

Institution: ____________________________________________

Address: ______________________________________________

_________________________________________________________________________________________

Telephone: ____________________________________________

Fax: ___________________________________________________

E-mail: ________________________________________________

Please mail completed forms to: Linda Taldec, Cataloger, Pacific Film Archive, 2625 Durant Ave., Berkeley, CA, 94720.

Questions? Call Linda at (510) 942-0366 or e-mail her at taldec@uclink2.berkeley.edu

VISUAL MATERIALS BIBLIOGRAPHY

Donna Longo D'Imichele, Brown University

In the last issue of Views I asked for contributions to the bibliography. Later, it occurred to me that I should know more about your expectations of the bibliography. How have you used the bibliography? — If you haven't used it, why not? The bibliography should be a dynamic tool for Visual Materials Section members. Please take a few minutes to answer the following questions. If you send your answers to me through e-mail, simply number your answers to correspond to the question numbers. My e-mail address is: ap201201@brownvm.brown.edu. Snail mail: Special Collections Library Archives, Box A, Brown University, Providence, RI 02912.

Beat the survey failure odds—send in answers!!

1. Do you have a copy of the bibliography?
2. Have you used the bib? (If yes, go to 3; if no, go to 4)
3. How have you used the bib? (choose one or more)
   □ reference □ research □ teaching description □ other/job-related □ other/personal?
4. Can you access and download the bibliography via the internet?
5. Do you need more information about how to get the bibliography through the net? (See below)
6. If you cannot download the file, are you willing to pay for a paper copy of the bibliography?
7. If you have a copy of the bibliography, what version (date) do you have?
8. Have you contributed to the bibliography?
9. Are you interested in contributing to the bibliography in the future?

10. Do you need more information about how to contribute?
11. Are there categories you want added to the bibliography?

To get the bibliography, send mail to
Listserv@asuvacore
Listserv@asuv.inre.asu.edu with the following as the first line of the message (nothing on the subject line): send visual bib

[See Views, April 1993 (vol. 7, no. 2 for you serials-types), p. 7, for the initial discussion of this wonderful on-line bibliography—Ed.]

Regional Photographic History Group

Stephen J. Fletcher

The Regional Photographic History Group (RPHG) met on Thursday, 3 November, at the Massachusetts Historical Society. The group's annual meeting and lecture program used to take place before the annual meeting of the Daguerreian Society. That group's expansion of its meeting from two days to three left Thursday as the only reasonable time for the RPHG to meet. This new time slot limited attendance at the RPHG meeting and eliminated the opportunity for the lecture program.

Next year's Daguerreian Society meeting will be held in Oakland, California, again for three days. At this point, the RPHG is planning to meet in California in conjunction with the Daguerreian Society, but it is considering other options, such as another venue or not having an annual meeting.

The deadline for contributions to the annual newsletter is 1 July, to be published this autumn. Newsworthy contributions, including specific questions about photographers in whom you may be particularly interested, books or directories in progress or soon to be published; exhibition dates; or special collections available for research use, may be sent Carl Meutz, P. O. Box 770, Oregon House, CA 95962.

Ron Polito mailed the 1995 directory of members in January, which lists sixty members and their area of interests. To receive the directory and information about joining the group, please contact Ron at the Department of Art, University of Massachusetts at Boston, Harbor Campus, 100 Morrissey Blvd., Boston MA 02125, Telephone 617-287-5730, e-mail polito@umbsys.co.umb.edu.

CALL FOR PAPERS

A special thematic issue of the scholarly journal Pennsylvania History is scheduled to be published in April 1997. Photography archivist/historian [and section member] Linda A. Rees of the Pennsylvania State Archives will serve as Guest Editor. Monographs of original critical research on the history of photography in Pennsylvania form 1839 to the present will be considered.

Also, "vignettes," with commentary on a particularly interesting image will be included.
MEETINGS

The University of Delaware Symposium on American Art: The American Photograph as Social and Cultural Document
Friday, March 31, 1995
University of Delaware, Newark

The 1995 Delaware Symposium on American Art will focus on the ways American photographers have used the camera as a means of social engagement and cultural construction. The symposium is sponsored by the Maryland Historical Society and the American Historical Association.

Registration Information: Please register early. Enrollment is limited. After April 1, all information will be released.

Fees: $245 (includes handouts, break refreshments, and the Monday night reception in the UO Museum of Art, and the Wednesday night dinner).

CEUs and CREDIT HOURS: A 1.2 CEU Internship Education Union (CEU) is awarded for attending the workshop. The workshop may also be taken for University of Oregon credit for an additional fee.

For more information:

Regarding content:
Christine Sundt
(sundt@oregon.oregon.edu), (503) 346-2209

Nancy Schaller
(schaller@bongo.cc.utech.edu), (512) 471-4337

Regarding registration, housing, accommodations:
Lynn Black
(lblack@oregon.oregon.edu), (503) 346-0989; fax (503) 346-0988

Joint Comité International d'Histoire de l'Art/Visual Resources Association 1995 Meeting Call for Program Participation

The Joint Comité International d'Histoire de l'Art (CIHA) will hold its next conference in Amsterdam, 17 September 1996. The Visual Resources Association (VRA) will meet in conjunction with CIHA as an affiliated organization. VRA intends to present a full, well-rounded program that dovetails with CIHA's theme, "Memory and Oblivion."

Session topics, roundtable leaders, and workshop programs are being solicited now for VRA's satellite conference. If you have ideas for the VRA/CIHA Liaison Committee to consider, please send them at your earliest convenience (but 15 April 1995 is a good target date) to any of the committee chairs: Joy Blouin, Curator, Visual Resources Collections, University of Michigan, Department of the History of Art, 29A Tappan Hall, Ann Arbor, MI 48109-1357, (313) 763-6114, fax 763-4121, e-mail GBX1@um.cc.umich.edu. OR Jenni Rodda, Curator, New York University, Institute of Fine Arts, 1 East 79th Street, New York University, New York, NY 10021; (212) 772-5372, fax (212) 772-5807, e-mail roddaj@acfluster.edu

FROM THE LIST SERVER

Andrew Eskin <ANDY@HRHRC.CC.UTEXAS.EDU>

The Index to American Photographic Collections (1990) is currently scheduled for a new edition. The next edition of the Index in print form is now scheduled for June 1995. Tape is not yet gone off to GK Hall, so there is still time for institutional collections to come forward (but not a lot of time).

In the meantime, there is more detail about Goebel including exhibition citations available by TELNETing HRHRC.EDU and responding GUEST at the USERNAME prompt. Apologies to those who aren't TELNET equipped.
LOOKING FOR INFORMATION ON...


John Adams-Graf is seeking all information or references on Wisconsin daguerreians, 1839-1860. John maintains a database on over 300 daguerreians and will share his information. Contact John at the Neville Public Museum, 210 Museum Place, Green Bay, WI 54303-2780.

A colleague of Carol Johnson’s would like to know if any of Frederick Catherwood’s daguerreotypes of Mayan ruins are cataloged. She has checked many sources including the GEH database, RILIN, and the standard dag. reference sources. Contact Carol, Assistant Curator of Photography, Prints & Photographs, Divelon, Library of the Museum. CJohnson@mail.loc.gov

CURATOR OF PHOTOGRAPHS

The San Diego Historical Society seeks a Curator for its Photograph Collection of over two million images, with the goal of opening it for department head responsible for the day-to-day administration of the photo archives; to initiate the MARC cataloging of photographs on the Archives on-line catalog system; direct conservation projects and supervise department budget.

Significant experience with the preservation of historic photographic materials is required; training in archival practice including acquisition, cataloging with the USMARC format; experience and understanding of the principles of photography, and digital imaging; administrative and supervisory experience; outstanding communications and interpersonal skills necessary.

B.A. in relevant subject required, ALA-accredited M.L.S. or subject graduate degree preferred. Salary commensurate with experience. Send letter of interest and resume, with three references to: Photo Archivist Position, San Diego Historical Society, P.O. Box 81825, San Diego, CA 92138. SDHS is an equal opportunity employer.

BRITISH COLUMBIA ARCHIVES and RECORDS SERVICE—Electronic Access Project

David Mattison
<dmattiso@EUS.GS.GOV.BC.CA>

Public expectations of swift, convenient access to information have grown over the last decade in conjunction with the increasing costs and time-intensiveness of maintaining manual information delivery systems. The resulting demands on resources have led many government agencies to review existing manual systems and to seek alternate solutions to established service delivery processes. Within the heritage and cultural communities, this public demand is even higher as people begin to seek out family and community histories. Concurrently, the massive growth of the Information Highway—chiefly in terms of access, capability, and data has increased discussion regarding its usage, content and educational potential. As repositories of 'high-quality' information that is of interest to a wide variety of users, archival institutions can make a unique contribution to the dissemination of knowledge through the Internet.

In the spring of 1993, the British Columbia Archives and Records Service (BCARS) implemented an imaging system which would facilitate greater public access to its holdings. This system, developed by the Faculty of Fine Arts, University of Victoria, provides rapid full-text retrieval of information from a database containing over 100,000 textual descriptions of historical photographs, paintings, drawings and prints. There are also nearly 5,000 scanned images available on-line for viewing, with new images added to the database each day. Researchers are now able to search and access information related to their areas of interest within seconds. Many routine requests can now be answered without the direct assistance of archival staff.

In addition to the archival photographic holdings, the new electronic access system contains images of selected works from the Painting, Drawing, and Print collections, and sample digital motion pictures from the Moving Image collections. The access system also contains the card catalogue for the Research Library.

Catalogue information and finding aids for BCARS holdings of provincial government records will be available in the near future.

As of January 1995, BCARS is providing remote electronic access to the on-line information system via the Internet, for users of both Gopher and World Wide Web. By providing regional and world-wide access to its historical information database, BCARS anticipates: an increase in public awareness of BCARS and other British Columbia archival institutions; a broader range of types of clients; and greater convenience for researchers who now have a timely and effective way to conduct advance research preparation prior to visiting BCARS.

Interested persons may access this service through the Internet in the following ways:

Via Gopher: gopher.bcars.gv.gov.bc.ca 70
Via WWW: www.bcars.gov.bc.ca/bcars.html

Regional clients wishing to connect to this service may do so via modem to their local Frequent, through institutions offering access to the Internet, or through a local Internet service provider.

For reference inquiries related to BCARS holdings, contact:
Email: access@bcars.gov.bc.ca

For technical inquiries related to BCARS Electronic Access Project:
Email: webmaster@bcars.gov.bc.ca
John A. Bovey, Provincial Archivist, B.C. Archives and Records Service; Brant Bady, Imaging Analyst, BC Archives & Records

VIEWS

April 1995

Service, bbadly@gs.gov.bc.ca, (604) 387-4126

[From your editor: We offer a brief peek into the British Columbia Archives' digitized image project on page 7. With the permission of the Institution, we downloaded the thumbnail image (fig. 1) for St. John's Church and its relevant information: the catalog record (box 1), the "Subjects Listing" (box 2), and the "Photographers / Artiste Listing" (box 2). There are two files for St. John's Church. We are pleased to note that this image is a "first" for Views and we hope to bring you more in the future.]

COLLECTION SNAPSHTS

Henry Ford Museum & Greenfield Village

Dennis Moser Project Photo Archivist

The Mack Truck Photographic Collection is a part of the larger Henry Austin Clark, Jr. Collection donated by Clark and his family to the Henry Ford Museum & Greenfield Village in 1991-92. Clark was a major collector of both automobiles and their related literature and, as founder of the Long Island Automobile Museum, had amassed a formidable collection. The Mack Truck Collection itself contains approximately 60,000 items—almost exclusively photographs.

A DBASE IV database was designed to record all the pertinent information being generated during processing. The accession number, the quantity of prints, the quantity of negatives (or plates), a file of remarks briefly describing salient features of the image or the key image for image series, a field indicating if the item was part of an image series, and a field indicating if the image itself is a key image are all recorded in the database. This database serves the dual purpose of furnishing an inventory of the Collection—the groundwork for the finding aid and scope & content notes—and providing the basis for creating skeletal cataloging records. The Museum uses Questor System's ARGUS Collection Management software and it has the capacity to import delimited text files, so after the appropriate stripping of unneeded fields (that is, unneeded for the item-level collections cataloging) from the DBASE database, the files are exported directly into the collections management database for complete cataloging.

On a parallel track with processing the Collection, there is a project to do record photography on the Collection. As material gets processed and cataloged, the prints are copy photographed and the film is...
### Visual Records Collections - Subjects Listing

| C  | Camping, Camps, Canoes, Canoeing, Carpenters, Carpenters, Carriages, Carvers, Cart Wagoners,  
|    | Castles, Mansions, Cemeteries, Burial Markers, Ceremonies, Presentations, Children, Children Adults,  
|    | Children Eating, Drinking, Children Playing in Sand, Children Playing in Snow, Children Playing in Water,  
|    | Children Playing Outdoors, Chinatowns, Chinese Canadians, Churches, City, Town Halls, Clothing  
|    | Dress, Clubs, Convents, Cookery, Court Houses, Court Officials, Criminals, Crime, Crowds. |

### Visual Records Collections - Photographers / Artists Listing

| M  | Maberly, James, Macaulay, James, MacDonald, Macdonald, Macdonald, Edith, Macdonald, James, Williamson, Galloway, MacDonald, Reginald, James, McCaig, MacGregor, MacGregor, MacIn, Mrs, MacKenzie, Angus, Mackey, Maclure, Margaret, Maclure, Samuel, MacMinn, MacPhail, Duncan, Macqueen, Tyler, Macquarie, Thomas, Herbert, Maller, Malby, Malby, James, Malden, A. Edward, Malick, Manuel, Loyd, Marboeuf, March, Sydney, Marega, Charles, Marryat, Francis,  
|    | Samuel, Marschall, Martin, Montague, Martin, Thomas, Mower, Martineau, Mary, Osieke, Sister, Masterman, Henry, Master Kate, Matthews, H. R. A., Hewes, Hewes, Gus, Hawley, Bill, Maxwell, Maynard, Maynard, Albert, Maynard, Hannah, Maynard, Harry, Nelam, Maynard, Max, Singleton, Maynard, Mrs, Maynard, Richard, Mayne, Richard, Charles, McAlister, Carey, McAlister, Ken, McAlister, Kenneth, McDonald, Hewey, D. S., McCorquodale, Mckelvie, Mckenzie, Wilmshurst, Mclagan, Mclaren, McLean, Mcmunn, McPhail, Mcrae, McRitchie, McWilliams, Necker, Neere, Nei |

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Fig. 1. St. John's Church (the Iron Church), Victoria, British Columbia, albumen print, 188-?, by Mrs. R. Maynard. Reproduced from the thumbnail file (20K) of the church found on the BCARS gopher with the permission of BCARS.

Digitized and stored on Kodak Photo-CDS. These digital files are then linked in the collections management software so that researchers can browse the digital images in our online system instead of using the vintage prints. This is also giving the Museum the content needed for its forays into the World Wide Web arena and other digital-based projects. Some of the initial digital images were incorporated into a Portfolio Photo-CD called "Moving Axes on Pixels" which premiered recently at the Society for the History of Technology meeting in Lowell, Massachusetts. The result of all this activity is an enhanced access to the images themselves.

One of the pleasures of working with visual collections that document human activity is that they are often revelatory of much more than their immediate content. For the processor, this can provide an intense satisfaction of discovering the broader context of the collections, knowing that they can be of use to an even greater base of researchers than might have been initially envisioned. This has definitely been the case with this collection and the completion of processing is faced with a degree of sadness offset by the excitement of seeing the many threads of research that can be pursued within it.

For more information on the collections, please contact the Henry Ford Museum & Greenfield Village at (313) 271-1620. If you wish, you may contact me directly at the same number, extension 657 or the Curator of Photographs and Films, Ms. Cynthia Read-Miller, at extension 653; fax 271-9621, e-mail: ALDUS@UMICH.EDU.
in front of the lens, which Easterly did freqyuently, but not always, in his views of St. Louis. This optical device reverses the image again, correcting it in relation to the scene. Copy daguerreotypes are usually reversed from this method, but also "unreversed." Additionally, the reproduction of a daguerreotype can be reversed by the printer for editorial purposes. Inspection of the figures will often indicate whether the captions by the caption, but such difficulty is an unnecessary imposition on the reader.

Dr. Kilgo's book is divided into four segments. The first is a biography of the subject, from which you can immediately what it was that set Thomas M. Easterly apart from his professional contemporaries: his absolute love of and uncompromising devotion to the daguerreotype. Perhaps many of his colleagues privately agreed with Easterly's assertion, that despite the advent of competing processes, nothing in photography could equal the permanence and beauty of the daguerreotype. Among them, however, few dared to bend to popular taste, expediency, or financial necessity. He began to make daguerreotypes around 1844, and continued to work exclusively in that medium until his professional career in 1872. He certainly cannot have worked for his financial gain, since as a commercially viable process the daguerreotype died in the late 1850's. Nor could he have had fame, since he never performed the aggressive acts of self-promotion which were as necessary then as they are now. Even his advertising was subdued and tasteful by the standards of his time, and maintained a daguerreian to the end because he loved it and was exceptionally good at it.

The second section is devoted to Thomas Easterly as a studio portraitist. Here, in what could have been the most conventional portion of the book, dealing with the artist's most conventional activities, we are treated to a triumph of evocative writing by the author. Dee Kilgo not only portrays the artist, but also shows how to describe daguerreotypes. Through her prose a reader can understand the effects of posing, facial expression, clothing, lighting, and exposure times, and some of the ways in which patrons could conflict with the desires of the artist. In reading this you will, if you allow it, come to feel yourself a participant in the making of these daguerreotype portraits, rather than merely a privileged observer of the results. The author brings out both the intellectual and emotional choices Easterly made as he arranged his subjects for the camera, and just as clearly shows us what it is in each of these daguerreotype that provokes our reaction to it. This discussion is enhanced by a portfolio of 25 magnificent portraits. They are reproduced somewhat larger than the originals, and each is accompanied by biographical information on the sitters.

The third section deals with Easterly's daguerreotypes of Native American who visited his studio. His activities here place him among the earliest of those photographing such subjects, and certainly among the finest. The idealization of Native Americans by earlier artists, as well as the romanticization of them by some later photographers, pale before the direct gazes of Easterly's Sauck, Fox, and Iowa sitters.

Aside from the unusual subjects, many of these works are set apart by being extensively hand-colored. Easterly rarely indulged in more than gentle tinting or the accenting of details in his pictures, as was the common practice of the time. Heavy coloring of daguerreotypes was regarded by the best of Easterly's colleagues as a destructive act to which they were forced by the debasement of popular taste. Indeed, it appears to have been the request of a customer that the color was added by Easterly to these portraits, though it may have been more for ethnographic than for aesthetic purposes. Nonetheless, the appearance of the finished product demonstrates what can happen when a fine daguerreotype is colored with equally high levels of skill and good taste. The purely daguerreotypic effect of the silver surface is diminished but not lost, and in compensation there appears some of the elegance of a miniature on ivory. This illustrated chapter on the creation of these masterpieces is alone worth the price of the book. No other color plates exist; yet this is solidly in the body of Easterly's work they stand almost alone. What must we think of a man who was capable of such an exceptional result, but who as a matter of course rarely chose to express himself through it? As Kilgo points out, the ideal of the pure daguerreotype image had a compelling hold on Thomas Easterly.

The final section of the book deals with an aspect dear to the author, in which Easterly stands absolutely unchallenged. Daguerreotype "views", which is to say landscapes and cityscapes, are rare among the millions of nineteenth-century daguerreotypes of St. Louis. In addition, the average quality of such scenes is well below that of a typical anonymous portrait, both technically and artistically. When working out of doors much of the routine of the studio is unavailable, so that landscape daguerreotypy requires a much higher order of skill than is otherwise the case. Some few daguerreotypists may have been Easterly's equals, but none whose work survives can begin to approach him as a maker of daguerreotype views. In this Easterly outshines all his contemporaries, for the quantity and quality of his daguerreotypes of St. Louis are beyond belief. Such work would have been largely unsalable, which implies motives similar to those which underlay the portraits of his family. In both cases, Easterly's love of his art can be seen clearly in the surface of his daguerreotypes, commingled here with a profound interest in his community.

That surface is then heightened by Dee Kilgo's descriptions of the scenes, and by her historical narrative. Kilgo's chapter on this aspect of Easterly's art is a tour of the history and scenery of St. Louis, one so powerfully alive that the reader walks the streets, paddles the ponds, and dips at the Indian Mound. If you love daguerreotypes or are just curious about them, this book is essential reading. If, in addition, you can get to St. Louis in time, by all means see the Thomas Easterly show at the Missouri Historical Society.

The Books:

To order, write Michigan Archival Association, P.O. Box 10328, Lansing, MI 48901-0238. [We have not seen a copy, so we cannot say how useful it might be.]

Mustardo, Peter, and Kennedy, Nora. 
Photograph Preservation: Basic Methods of Safeguarding Your Collections. N.P.: Mid-Atlantic Regional Archives Conference, 1994. $2.50. [This is MARAC's Technical Leaflet Number 9. Order from Linda Millet, Roanoke College Archives, Salem, VA 24153-3704.]

[Hmm... Michigan and the Mid-Atlantic are publishing their own guides to photograph collection care. Might the Section want to get involved?]—Ed.


WHAT'S UP

through April 2. "Benedicto Wrensted: An Idaho Photographer in Focus." Smithsonian Institution, Concourse Gallery, S. Dillon Ripley Center. [The exhibition then enters into the program of Exhibits USA, Kansas City, where it will travel throughout the US through 1997 and to Europe through 1998.]


ARTFUL DODGING: Things Heard, Enhanced, and Passed On

PARTS UNKNOWN

The last issue of the journal, Computers in the History of Art (V442 1994) was dedicated to image databases in North America. We have not seen this journal, but it sounds as though it might be of interest to our readers.

Agfa has an educational Digital Color Prepress series, part of which is An Introduction to Digital Scanning. This volume is intended to be a complete overview for beginners as well as a useful resource for more experienced operators. The book provides clear, objective, and highly visual information on all issues related to the scanning process. Topics covered include color theory, judging originals, picture elements, realizing bitmaps, scanning resolution rules, histograms and tone curves, linear and non-linear tone corrections, and the sharpening of images. The book costs $15.

CANADA

Toronto, Ontario. We recently heard from Johanne Pelletier <Johanne_Pelletier@co.org>, the Archives Advisor for the Province of Ontario ["Have you seen "Proof"? This movie is about a blind photographer who seeks the "truth" in the proof of visuals. It's Australian. This brings the question, do we have a list of movies using photographs or other visual materials in the plot? Of course "Blow Up" comes to mind—Ed.]

WEST
Phoenix, AZ. Richard Pearce-Moses' processing manual for visual materials collections is available for $10 (postage included). If you're interested in seeing a copy of the manual, please send a check in the amount of $10, made payable to the Heard Museum, to Richard, Photograph Archivist, The Heard Museum, 22 E. Monte Vista, Phoenix, AZ 85004.

NORTH CENTRAL
Ann Arbor, MI. The Bentley Historical Library recently received over one million images (negatives, transparencies, and contact prints) dating from 1949 to 1982, from Michigan Bell—now Ameritech. The donation followed several meetings between Bentley archivist Chris Weideman, Michigan Bell photographers, and administrators. Bell administration decided that the Bentley would be an appropriate home for the corporation's visual archives, a place where the materials could be used by Michigan citizens and the research community at large, and where it could be associated with the library's other photographic holdings. For more information, contact the library at the University of Michigan, Ann Arbor, MI 48109-2113.

NEW ENGLAND
Nashua, N.H. Yikes! Somehow we missed it, but there's been a lawsuit going on between FPG International and Newsday. According to the "Up Front" editorial in the February 1, 1995, issue of Electronic Publishing, "...we addressed the issue of copyrights, particularly how they pertained to a pending lawsuit between FPG International and Newsday. At that time, the pending suit alleged that New York-based Newsday, (the nation's second largest four-color daily newspaper) had used illegally and without credit an image from photographer James Porto in its front-page illustration for the November 7, 1993 issue. Also in the illustration was an image from photographer Joe Vest. In creating the illustration, Newsday artists scanned the two images from an older FPG stock photography catalog and manipulated them to form a montage. Through the process, some elements of each image were removed or changed to create the desired results, but the ingredients were still the original photos from Porto and Vest. Interestingly, Newsday had licensed hundreds of photos from FPG in the past, and had a good working relationship. After the publication of this particular image, FPG offered Newsday the opportunity to pay four times the usual licensing fee retroactively to cover the image use, but Newsday did not. FPG filed the suit in hopes of recouping the licensing fee, damages, and legal fees. ... The suit was settled out of court last fall when FPG was awarded ten times the normal fee as well as payment for legal expenses in the battle. ... FPG pursued the case with the intent of educating the public on the issues of image rights and licensing procedures. When it became clear that legal fees would surpass any potential settlement amount, FPG accepted the current decision. Another major victory for FPG was the securing of the right to discuss the suit openly—Newsday had attempted to impose a gag order. The appeal of this case was in its potential to set a precedent for copyright issues in the digital age. As the population seeks new ways to distribute its work—the Internet, CD-ROM, print, etc.—the security of that work from theft becomes a concern. Clearly this is an issue that must be resolved if anyone wants to make a legal profit from the distribution of text, images, or whatever. Ten years ago digital theft was hardly thought of, but today network security is one of the top priorities for any organization that makes its money from this 'intellectual property.'" Keith Hevenor, Editor [Reprinted with permission.]

New York, NY. The American Federation of Arts has a travelling exhibition component to the various services it offers. Available for rent are photographic exhibitions on Elliott Erwitt, Ernst Haas, Jacques Henri Lartigue, Kwacha Culture, and New Photography in Mexico. Rental rates range from $1,500 to $7,000. For more information, contact the Museum Services Department, American Federation of Arts, 41 East 66th Street, New York, NY 10021, 1-800-AFA-0270.

Han P. Kraus, Jr., Fine Photographs, has moved. His new address is The Mark Hotel, 25 East 77th Street, New York, NY 10021. Telephone and fax numbers remain the same: phone (212) 794-2064; fax (744-2770). Visits are by appointment.

Swan Galleries' April 4 auction offers a number of cased images, including a daguerreotype portrait of a daguerreotypist with his camera (ca. 1848) and a doctor displaying a tonsillectome (1850s). Other 19th century highlights included an ambrotype portrait of Abraham Lincoln (attributed to Roderick Cole [1858]), a salted-paper portrait of L. S. Grant (1860s), Alexander Hesler's mammoth-plate portrait of Abraham Lincoln (1860s/1890s), and a Japanese album containing 100 hand-colored photographs, many by Kimbei, 1890s. Twentieth-century images include an 1896 platinum portrait of Alfred Stieglitz, his wife [the first one, not O'Keefe—Ed.], and baby actress, and a signed portrait by Gertrude Kasebier of her grandchildren with a camera (ca. 1906). Among the other photographers included in the auction are Edward Curtis, Andre Kertesz, Edward Weston, Louise Dahl-Wolfe, and Richard Avedon.

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, 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 February 1, 1995. Opinions expressed are those of the authors.

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