



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

Volume 11, Number 2

April 1997

FROM THE CHAIR

Judi Hoffman, Library of Congress

This has been a busy—and productive—beginning of a new year for the Visual Materials (VM) Section, and it will likely continue that way as we draw closer to the 1997 annual conference in Chicago. Speaking of the conference, I am delighted to report that the three session proposals sponsored by the section have all been accepted, as well as an impressive number of other proposals for sessions also dealing with visual materials or with issues of interest to our members. Sarah Rouse will chair a session on “Photograph Morgues: Archival Graveyard or Goldmine?” with speakers Michael Moosberger, Jeanne Korda, and Michael Carlebach. “Visual Ephemera in Archives” will feature chair John Slate, Nancy Hadley, and Hermina G.B. Anghelescu. Arden Alexander proposed a special focus session on “Deja Vu’: A New Solution for Searching Online Image Collections,” with Peter L. Wilkerson, John E. Bye, and Andrew S. Gordon (developer of the “Deja Vu” online image indexing and retrieval system). Details on other sessions of special interest to visual-materials archivists will be included in the August issue of *Views*.

The section has also had the recent opportunity to be quite vocal concerning two sets of proposed guidelines affecting visual-materials archivists that SAA was being asked to endorse. Peter Hirtle, our wonderful SAA Council liaison, solicited comments from *Views* editor Laurie A. Baty, past chair Stephen Fletcher, and myself on the Conference for Fair Uses’s (CONFU) draft guidelines. Our comments were considered in the creation of the SAA response to the CONFU Educational Fair Use Guidelines for Digital Images. The full text of the SAA response was distributed through the Archives & Archivists listserv as well as printed in the January/February 1997 issue of *Archival Outlook*. In case you haven’t seen it, the entire text is found beginning on page 3 of this issue of *Views*.

The VM Section was also asked to draft a response from SAA to the “Criteria for the Hiring and Retention of Visual Resources Professionals” adopted in 1995 by the executive boards of the Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA). I wrote the draft response with the invaluable editorial assistance of Laurie A. Baty

Annual Book Fair to be Held in Chicago at Annual Visual Materials Section Meeting

As in years past, the Visual Materials Section will be hosting a book fair to showcase new publications of interest to section members. We are especially interested in new books published by section members.

If you have or know of such materials, please contact Catherine Johnson, Chair-Elect, with publication information (you know, author, title, place of publication, publisher, date, ISBN(s), price(s)).

Catherine may be reached at the Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, phone: (914) 738-0531; fax 738-7271, e-mail: <cjxu@cunyvm.cuny.edu>.

[*please, please, it was my pleasure!*—Ed.]. Council adopted our draft with a few changes at its January meeting. You can see the full text of that response beginning on page 5 of this issue of *Views*. If you are interested in reading the “Criteria” document itself, it is available at either the ARLIS/NA <<http://www.uflib.ufl.edu/arlis>> or VRA <<http://www.vra.oberlin.edu>> Web sites.

I have a few other items of note to mention. The SAA Executive Committee has given us permission to create VM Section t-shirts for sale to members, using the SAA logo. Look for Katherine Hamilton-Smith’s design in the next issue of *Views* and be ready to purchase a t-shirt in Chicago!

Council is working on finalizing guidelines for construction of section web sites that will be linked to the SAA site; now all we need is a section Webmaster and a server for a VM Section site! Any volunteers?! **Please be ready to discuss a VM web site and the establishment of a section committee to manage it at the section meeting in Chicago.**

Speaking yet again of volunteers, we still need people to help ACA liaison Gretchen Lake with attending ACA meetings and composing visual materials questions for the certification exam. I am happy to announce that Beth Bilderback of the South Caroliniana Library (University of South Carolina in

Columbia), has stepped forward to volunteer her services as incoming liaison to the Architectural Records Roundtable! **Thank you**, Beth, for your enthusiasm and willingness to participate.

Finally, I would like to start you thinking about a potential agenda item for the VM Section meeting at the Chicago conference in August. Thanks to our editor's archives of past issues of *Views*, it has come to our attention that the section's by-laws apparently have not been reviewed since their publication in the December 1990 issue of *Views*. We will include the existing by-laws in the August issue of *Views* and ask members for their comments on revisions that are necessary or deemed important, given the changes the Section has seen in the past six years. Keep your eye out for them, and be thinking about your conception of what the section is and how it works.

In closing, I want to thank everyone who has called or dropped me an e-mail, asking questions or just commenting (all favorably, I'm happy to report!) on the Section and/or *Views* [see **Our Readers... Write**, p. 6—Ed.] Every contact I have with you renews my energy and reminds me just how devoted and special our section is. Thank you . . . and keep it coming!

From the Chair-Elect Catherine Jobson

Catherine broke her left wrist while ice skating this winter and wrote that this has made computer (and other communication) rather difficult. Catherine's column will return with the August issue of *Views*.

Catherine may be reached at Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, phone: (914) 738-0531; fax 738-7271, e-mail: <cjjxu@cunyvm.cuny.edu>.

Architectural Archives Roundtable Mark Coir, Cranbrook Archives

Waverly Lowell, Roundtable co-chair, reports that the annual meeting of the Architectural Records Roundtable is scheduled for Thursday, August 28, from 4-6 p.m. at the Chicago SAA conference. The meeting will include a slide lecture on "The Art and Architecture of Julia Morgan" by Nancy Loe, Roundtable co-chair and archivist at California Polytechnic State University.

The Conservation Center for Art and Historic Artifacts (CCAHA) is co-sponsoring, "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment."

The workshops will be offered at The Octagon, the Museum of the American Architectural Foundation, Washington, DC, Tuesday, June 3, 1997 and at Syracuse University Library, Syracuse, NY, Wednesday, November 5, 1997. These workshops

are intended for architectural professionals and library, archives or museum professionals who have architectural records and drawings or other oversized paper-based materials in their care or collections.

Lois Olcott Price, Conservator of Library Collections, Winterthur Library and Joan Irving, Conservator at CCAHA will speak at both workshops. Sherry Birk, Director of Permanent Collections at The Octagon, will speak in Washington, and Martha Hanson, Preservation Administrator at Syracuse University Library, will speak in Syracuse about the issues involved in managing architectural drawings collections.

Enrollment will be limited to 30 participants. The registration fee of \$75.00 includes supplementary materials and a box lunch. For further information and a registration form, please contact: Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103; phone:(215) 545-0613, fax: 735-9313; e-mail: <ccaaha@shrsys.hslc.org>.

The Graham Foundation for the Advanced Studies in the Fine Arts has awarded Cranbrook Archives a grant to publish the proceedings of the Saarinen Reunion held in August 1995. This project should be completed by the close of 1997. Among the many participants at the reunion were Cesar Pelli, George Matsumoto, Gunnar Birkerts, and members of the Saarinen family.

If you have e-mail capability and wish to be added to the Roundtable electronic list, please send your address to Waverly Lowell at waverly.lowell@sanbruno.nara.gov. We are just getting this off the ground and welcome new members.

As always, you can reach me, Mark Coir, at the Cranbrook Archives, phone: (810) 645-3154, e-mail: <mark_coir@cc.cranbrook.edu>.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Barbara Humphrys, Library of Congress

The Cataloging and Documentation Committee met twice during the 1996 Association of Moving Image Archivist's conference in Atlanta. The first meeting on December 3, chaired by Linda Tadic, primarily was devoted to liaison reports on the many organizations whose work affects moving image cataloging and to a proposal of a new project for the Committee. The second meeting on December 4, primarily being a dry recitation of events already known to the members, liaison reports fulfill one of the most useful functions of the Committee and of

AMIA itself, the opportunity to share knowledge of colleagues' activities and institutional changes, to discuss their affects on our field, and to provide feedback on new proposals. A major issue again this year was the revision of *Archival Moving Image Materials: a Cataloging Manual (AMIM)*. The Library of Congress has not been able to commit staff to this project in 1996 as was hoped, so it was decided that an AMIA subcommittee will take the initiative and work on a draft to submit to LC. Attending members of the previous subcommittee that conducted the 1995 survey of *AMIM* users agreed to form the nucleus of this revision subcommittee.

Friday's meeting, led by incoming chair Barbara Humphrys, continued discussion begun during a conference session that presented the *Genre/Form Guide* developed by staff in the Library of Congress. The *Guide* lists and defines terms for genre (e.g., Comedy) and form (e.g., Television series) in separate groups, thereby accomplishing two goals: revision of the currently used *Moving Image Materials: Genre Terms* and implementation at LC of the new MARC subfield for form. The document has gone through many drafts and is now made available for comments by the field. Few Committee members had had sufficient time to study the *Guide* closely, so no "official" reaction was recommended.

The Committee sponsored a conference session comparing cataloging practice at a variety of institutions. It played to a packed house, suggesting that a similar session would be welcomed at the 1997 meeting. Interest also was expressed in working with the Access Committee in some way, perhaps a joint meeting in the future.

You can reach Barbara at Library of Congress, M/B/RS Division, Washington, DC 20540-4690, phone: (202) 707-0162; fax 707-2371; e-mail: <humphrys@mail.loc.gov>.

A CALL FOR CATALOGING COMPENDIUM CONTRIBUTIONS

The Association of Moving Image Archivists' Cataloging and Documentation Committee is beginning work on a compendium that will compare cataloging practices it diverse institutions. Its intention is to help catalogers stop "reinventing the wheel" by seeing how others have solved similar cataloging problems. The compendium will also include software information and sample records. It will not focus on MARC cataloging, although MARC records will be included. The compendium will include cataloging problems particular to news and stock footage; documentation of scientific, industrial, and other events; broadcast television programs; amateur footage; released motion pictures and videos; and experimental films and video an. The committee

invites all archivists to participate in the compendium. It will be a useful document only if a variety of institutions participate. A draft will be ready by the 1997 AMIA conference (Washington, DC). If you are interested in participating in the compendium, please contact Linda Tadic at (706) 542-1971 or e-mail her at ltadic@libris.libs.uga.edu. Other Compendium Subcommittee members are Linda Elkins and Paula Moehle from the University of Georgia, and Abigail Leab from CNN, Ncw York.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Silver Flynn, Silver Image

Marcy reported that there is nothing newsworthy to report about this group that isn't covered more appropriately by other groups contributing to *Views*.

Marcy will have a full report in preparation for the annual roundtable meeting in Chicago in the August issue of *Views*.

In the meantime, you may reach Marcy at Silver Image Management, 8016 E. Paraiso Drive, Scottsdale, AZ 85255, phone: (602) 585-8289; e-mail: <silverim@delphi.com>.

SAA COUNCIL LIAISON

Peter Hirtle

Comments on Fair Use

Dear VM Section people:

In part due to the concern you expressed about the proposed CONFU guidelines on digital image archives, SAA Council has approved the following SAA response to the draft guidelines. We are going to convey the comments to the CONFU working group prior to their final meeting, and will also share it with interested affiliated professional associations.

Thanks again for your input on these guidelines. It was very useful in helping Council formulate what I think is a strong position opposed to the guidelines.

Peter B. Hirtle
 Manager, Digital Access Coalition
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 Cornell University
 Ithaca, NY 14853-5302
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Educational Fair Use Guidelines for Digital Images: Response of The Society of American



Archivists to the Draft Guidelines Developed by the Conference on Fair Use

The Society of American Archivists (SAA) has been monitoring with interest the work of the Conference on Fair Use (CONFU) to develop guidelines for the fair use of digital images.

The SAA has hoped that the guidelines as they developed would come to respect the requirements and needs of the archival profession. While there has been improvement through the several drafts, the draft version dated 11/6/96 is still far from acceptable. Unless radical changes are made to the proposed guidelines, the SAA most likely will not endorse the guidelines, nor will it advise individual archivists to follow them.

Archivists manage millions of textual, visual, and electronic records found in a variety of governmental, institutional, academic, and corporate archives. It is the position of the SAA that archival resources should be broadly accessible via the nation's information infrastructure.¹ The SAA would welcome, therefore, fair use guidelines that advance education, increase societal understanding, and simplify the task of making archival material accessible via electronic networks. The proposed guidelines fail to help the archival profession in any of these areas, and work instead against the profession's most fundamental goals.

The SAA's general objections are as follows:

1. It is premature to develop fair use guidelines for digital materials.

Both network technology and the digital marketplace are in rapid evolution. Consequently, there is a strong likelihood that guidelines established now will prove to be inappropriate for the emerging digital environment, or may actively inhibit the desirable growth of archival information resources on electronic networks. It is the position of the SAA that until the network environment becomes more settled, it is better to follow the principles behind existing copyright law, and in particular the right of citizens to make fair use of material. Documents such as the proposed guidelines, which, under the guise of facilitating fair use, actually create an environment that is restrictive and inhibiting of research and education, should especially be disavowed.

2. The scope of the proposed guidelines is too broad.

The draft guidelines appear to have been written with the needs of a very specific community in mind—slide libraries built on commercial products—but the language in the guidelines is exceptionally broad. The title, for example, suggests the guidelines apply to “digital images”; at other points the document talks of “visual images” and “visual resource collections.” In archival practice, however, “digital image” covers much more material than is envisioned in the

document. A scan of a George Washington letter, for example, is a digital image. The guidelines as written suggest that an archives would need to identify and secure from the owners of the copyright in that letter permission to make the scan available—an impossible task.

In addition to holding billions of textual documents that could be converted to digital form, archives are major repositories for “visual images” and “visual resource collections.” Millions of analog images are found in the visual collections in archives. These images are frequently unpublished or are without attribution, and are still technically under copyright. Much use of the material can be made under existing fair use guidelines, but the draft guidelines as written would make similar use of digitized versions of these images impossible.

At the very least, the draft guidelines should be retitled and restructured to accurately reflect their true narrow scope: the digitization of fine art and architecture slide libraries built, produced, copyrighted material.

3. The guidelines may become the de facto definition of acceptable fair use.

While the guidelines concede that there may be uses that exceed the guidelines and yet still constitute fair use, nevertheless, it is likely that the guidelines if adopted will become the maximum acceptable use (much as the CONFU guidelines limit most library photocopying). It is imperative, therefore, that when fair use guidelines are issued, that they be as comprehensive as possible. The draft guidelines neither help solve the very real management problems of archivists responsible for millions of visual images, nor do they facilitate the use of these images in education.

There is great danger that these guidelines, drafted to assist a small, specific community, may be widely applied to other research materials, to the detriment of research and education.

4. The proposed guidelines needlessly restrict the definition of fair use.

The proposed guidelines often needlessly inhibit, rather than enable, fair use of copyrighted material. The guidelines, for example, suggest time frames during which repositories can seek the permission of copyright owners to continue to make digitized materials available electronically, and “remind” their audience that permission must be sought simultaneously with digitization. There should be no automatic time limit on the fair use of copyrighted material. A use permitted under the fair use provisions of the copyright law may continue to be fair use, regardless of how many times or for how long it is used.

Furthermore, the purpose of fair use is to permit socially beneficial use of copyrighted material without the copyright owner's permission.

5. Copyright owners, and not users, have the responsibility to enforce copyright.

While all users should be respectful of copyright, it is primarily the responsibility of the copyright owner to investigate and prosecute violation of copyright. The use of network technology should make this search and discovery process easier, not harder. Nevertheless, the draft guidelines put the onus of protecting the rights of copyright owners on the repository that wishes to distribute material via networks. It would have been much more useful if the guidelines had offered guidance on when it is appropriate to seek permission from the copyright owner, rather than insisting that educational institutions must always do so.

6. Guidelines should not be limited to secure campus networks.

The draft guidelines discuss the use of images on the institution's secure local network, including the delivery of thumbnail images. However since, as the guidelines note, thumbnails have "no intrinsic commercial or reproductive value," it should be possible to distribute these freely over an open network for educational or non-commercial purposes under existing fair use provisions of the copyright law. Furthermore, many governmental and private archives wish to make material available for research and scholarly use, and yet their user community may not be confined to an institutional local network, but may be found anywhere in the world. Provisions limiting display to a secure local network for these institutions are meaningless.

More fundamentally, the explicit prohibitions against distributing digital images beyond an institution's secure local network found in the guidelines will work to stifle both the commercial and non-commercial development of digital images. If unable to share digital images, institutions will be forced to spend limited funds to digitize material that may have been digitized by a comparable institution, leaving less money for the purchase of digital collections from the vendors.

For archival holdings, the amount of use that could be generated within one institution would seldom warrant any digitization. Alternatively, unworkably small portions of historical collections might be made available digitally, leading to those portions being delivered or received out-of-context. It would also increase the risk of subjectivity in the selection for digitization process.

Even if substantial portions of an institution's archives were digitized, under the guidelines users to an institution to use the digitized materials on the institution's secure local network, defeating in a large

part the rationale for digitizing. Moreover, certain potential users of unpublished archival and museum materials, such as schoolchildren, may not for security reasons be permitted access to the physical materials and hence need in-classroom digital access. Limiting access to institutional local networks would impede the development of collaborative (multi-institutional) digital information, research, and educational environments where materials might be collated in new ways, leading to the furtherance of knowledge development.

Statement adopted by SAA Council November 12, 1996.

¹Society of American Archivists, "Critical Archival Concerns and Interests in the Development and Implementation of the National Information Infrastructure," June 4, 1995 (published in *Archival Outlook*, July 1995).

SAA COUNCIL ACTION ON VISUAL RESOURCE PROFESSIONALS DOCUMENT

January 27, 1997

Margaret N. Webster

The Knight Visual Resources Facility

College of Architecture, Art, and Planning

Office of the Dean, Sibley Dome

Ithaca, NY 14853

Dear Ms. Webster:

After careful review of "Criteria for the Hiring and Retention of Visual Resource Professionals," adopted by the Arts Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA) in 1995, the governing Council of the Society of American Archivists (SAA) at its meeting on 24 January 1997 declined to endorse the criteria nor recommend their use by SAA members.

In addition to textual and electronic records, archivists manage diverse forms of visual materials—including photographs, moving images, works of art, maps, graphic materials, and visual ephemera—in a variety of public and private settings, such as governmental, academic, institutional, and corporate archives. Indeed, the Visual Materials Section of SAA is devoted to the particular concerns of its more than 400, member archivists, all of whom are professionals with collection-management responsibilities for visual resources.

The "Criteria" document begins by describing a broad context for its guidelines:

Visual resources collections exist in academic institutions, research collections, museums, *archives* (emphasis added), public libraries, governmental agencies, corporations, and small private institutions such as historical societies. The management of these collec-

tions includes the acquisition, classification, and maintenance of visual materials. . .

With no other definition provided for "visual resources" or "visual resource professionals," the document thus suggests that the criteria presented are applicable to a diverse group of professionals—including archivists—with responsibility for the management of visual materials. In reality, however, the document is directed towards academic librarians with responsibility for collections of art related visual resources that are not original materials; for instance, copy slides and prints.

While the guidelines may be appropriate for professionals employed in academic visual arts programs, they are not appropriate for visual resource professionals employed in an archival setting or charged with the responsibilities comparable to those of a visual materials archivist. The educational needs of visual materials archivists, for example, are more complex than those specified in the current criteria document, as can be seen by examining the SAA's professional education and training criteria: the Guidelines for the Development of a Curriculum for a Master of Archival Studies Degree and Guidelines for the Development of Post-Appointment and Continuing Education and Training (PACE) Programs (currently in draft form). Both documents are enclosed.

It is our hope that any future revision of the criteria or any new guidelines that may be developed by the Task Force on Visual Resources Professional Issues clearly define the type of professional to which they apply. If the guidelines are intended to reflect the needs of all archivists, the active involvement of visual material archivists should be sought early in the development of the guidelines.

The SAA and its Visual Materials Section would welcome the opportunity to work with ARLIS/NA and VRA on issues of joint concern, and I would be happy to put you in touch with the appropriate SAA contacts.

Sincerely yours,

/s/

Susan E. Fox

Executive Director.

OUR READERS, INCLUDING SAA'S PRESIDENT, WRITE

Dear Judi and Laurie,

I just finished reading the December issue of your newsletter and wanted to pass along my congratulations on a first class job. The content is extensive and informative. As an officer of the Society I get to see them all, so I know whereof I speak. Keep up the good work! . . . Happy New Year!

Nick

Nicholas C. Burckel

Director of Libraries, Marquette University

<burckeln@vms.csd.mu.edu>

Dear Laurie—

Due to several years in which poor health has alternated with the absence of travel funds, I haven't attended SAA annual conferences or had much other contact with VM members. It's great, though, to feel that I've kept up through the Newsletter. Thanks for another good issue just received.

Andy [Anderson]

<jcande01@ulkyvm.louisville.edu

Dear Laurie—

A belated thanks for publishing the Winterthur Library's new cataloguing project in the December 1996 issue of *Views*. We are most appreciative as one can feel isolated and a little nervous when embarking on such a specialized adventure. It is good to have *Views* to keep in touch.

As of today, we haven't gotten any responses, but my supervisor here in Visual Resources is pleased that we are trying to contact the various professional associations. Because of understaffing (the same old story), he has not been able to publicize the Visual Resources Department, but with our new Associate Librarian I think the situation will improve.

I contacted the nice people of AAT in Williamstown and had some of my cataloging fears allayed. The Winterthur Library is now in the process of choosing a vendor to automate all three departments. The consultant has pushed the big firms used to university libraries, but, as you might guess, some of the contenders seem more comfortable with book circulation and serial acquisition rather than unique finding aids and indexes. It is an interesting experience.

Thanks again,

Margaret Welch,

Assistant Librarian, Visual Resources,

Winterthur Library; phone: (302) 888-4703, fax: 302 888-4870; e-mail: <mwelch@brahms.udel.edu>.

National Film Registry

The 1996 National Film Registry selections were announced by the Librarian of Congress James Billington in December. The 25 films selected are:

The Awful Truth (1937)

Broken Blossoms (1919)

The Deer Hunter (1978)

Destry Rides again (1939)

Flash Gordon (serial) (1936)

The Forgotten Frontier (1931)
 Frank Film (1973)
 The Graduate (1967)
 The Heiress (1949)
 The Jazz Singer (1927)
 The Life and Times of Rosie the Riveter (1980)
 M*A*S*H (1970)
 Mildred Pierce (1945)
 The Outlaw Josey Wales (1976)
 The Producers (1968)
 Pull My Daisy (1959)
 Road to Morocco (1942)
 She Done Him Wrong (1933)
 Shock Corridor (1963)
 Show Boat (1936)
 The Thief of Bagdad (1924)
 To Be or Not to Be (1942)
 Topaz (1943-45)
 Verbena Tragiva (1939)
 Woodstock (1970)

For more information contact Caroline Frick at the Motion Picture/Broadcasting/Recorded Sound Division, Library of Congress, 101 Independence Ave, SE, Washington, DC 20540; phone: (202) 707-1671, FAX 707-2371; E-MAIL CFRI@LOC.GOV

IN PRINT

1996 Kraszna-Krausz Book Awards

The Kraszna-Krausz Book Awards, sponsored by the Kraszna-Krausz Foundation, were announced in London at the end of January. The awards were established in 1985 by Andor Kraszna-Krausz, the founder of Focal Press, a leading imprint in the literature of Photography, film, and television. Mr. Kraszna-Krausz died in 1989.

The award is for the best books published in the past two years on the art, history, practice, and technology of photography. A record 242 books were submitted from 127 publishers in 20 countries. The awards are open to entries world-wide and in all languages, and are made annually. Prizes for books on the moving image [film, television, and video] alternate annually with those on still photography. There are two main awards, each of which is £10,000, with seven additional awards of £1000 each for specially commended publications.

The two winners were *Records of the Dawn of Photography: Talbot's Notebooks P & Q* (Cambridge University Press in cooperation with the National Museum of Photography, Film & Television) by Larry Schaaf for the Craft, Technology & Scientific Books category and *In Retrospect* (Sinclair-Stevenson in the

United Kingdom and Alfred A. Knopf in the U.S.A.) by Eve Arnold for the Art, Culture & History category.

The seven Special Commendations were "A Higher Branch of the Art": *Photographing the Fine Arts in England, 1839-1880* by Anthony Hamber; *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype* by Dolores A Kligo; *A History of Women Photographers* by Naomi Rosenblum; *Venezia* with photographs by Elio Ciol and text by Carlo della Corte; *In the Camps* by Erich Hartmann; the fifth edition of *Reproduction of Colour* by R. W. G. Hunt; and *Robert Doisneau: A Photographer's Life* by Peter Hamilton.

The 1997 Book Awards will be for books on the moving image. For further details contact the Awards Administrator, Andrea Livingstone, Kraszna-Krausz Book Awards, 122 Fawnbrake Avenue, London, SE24 0BZ.

The Review

Carolyn Kozo Cole and Kathy Kobayashi. *Shades of L.A.: Pictures from Ethnic Family Albums*. New York: The New Press (distr. W.W. Norton). In conjunction with the Photo Friends of the Los Angeles Public Library, 1996. ISBN 1565843134 (paper) \$20.00.

Reviewed by Jennifer Watts, Curator of Photographs, The Huntington Library, <jwatts@huntington.org>

Two little girls, best friends, stand side by side dressed in their Easter finery clutching identical dolls. Somber proprietors of a corner store pose amidst their wares. Teenage lovers cling to each other on the warm sand. A grandfather wears an expression of proud contentment as he holds his infant grandson. These are but a few of the evocative images reproduced in this beautiful book by Carolyn Cole and Kathy Kobayashi entitled *Shades of L.A.: Pictures from Ethnic Family Albums*.

This slender volume of 119 plates and two short introductory essays is the tangible result of a pioneering project of the same name sponsored by the Los Angeles Public Library. The book begins with Carolyn Cole, the curator of the library's photograph collections and the project's director, providing a bit of background on this tremendous undertaking.

What began as a simple picture request by an exhibition committee sparked the vision which has resulted in a remarkable archive of images (8,000 at last count) gathered from family albums across the city.

In 1991, a team of researchers came to Ms. Cole's archive in search of historical photographs to commemorate the community of Watts twenty five years after the volatile 1965 uprising. Only one could be found; that of a railroad station in the 1890s. Images of this proud community had been broadcast around the world in scenes of burning buildings, looted storefronts and civil unrest, but that was only one chapter in a much longer story. Ironically, in a collection

containing 2.2 million photographs, there was not a single image of Watts' social gatherings, neat rows of bungalows, famous jazz clubs, retail establishments or church weddings; in short, there was nothing documenting the rich history of a thriving African-American neighborhood. And Watts was no exception. The visual mosaic of Los Angeles' ethnic communities was astonishingly underrepresented in institutional collections throughout the city.

With the help of grassroots organizations, financial partnerships, photographers, legions of volunteers (over 300 in two years) and, of course, the families themselves, *Shades of L.A.* began. Copy prints were made from family albums and oral histories transcribed. The pilot project in the African-American community was a resounding success and spawned similar "photo days" in the Mexican, Korean, Japanese, Chinese, Pacific-Islander, Filipino, American Indian, Jewish, Greek, Italian and smaller Anglo-American communities. And the work continues. The project has received international media attention and considerable local press coverage. Researchers, scholars, and filmmakers have been clamoring to see and use the images as fast as they are collected and cataloged—testament to the potency of the material. For instance, the sets for the film *Devil in a Blue Dress* were constructed almost entirely using the 1940s and 1950s *Shades* photographs collected from South Central Los Angeles. Where once there was a lone photograph of a train station, now a neighborhood came alive. One need only scan through these pages of photographs to see the fruits of this incredible labor.

The second essay is authored by Kathy Kobayashi, historian and consultant to the project. Her remarks guide the reader through the images and explain the book's layout. The snapshots are arranged by theme rather than in chronological fashion, and the authors fortunately avoided the temptation of "ghettoizing" the images by simplistic placement along ethnic lines. The effect is a poignant and moving testament to the commonality of the human experience which transcends racial and ethnic bounds. At the same time, the inclusion of a timeline of Los Angeles' ethnic history in the back of the book reminds the reader that various populations had distinct cultural experiences beyond the "melting pot" theory of assimilation. (It also serves to dispel the pernicious myth that Los Angeles is a city without a history). Ms. Kobayashi astutely observes that the visual traces of a family's history which are pasted down in albums and proudly displayed on mantelpieces are images from the "inside," rather than an outside construction of history for official, commercial, or booster purposes. These are memories which the family chose to preserve of itself and for posterity.

And while the photographs range across the ethnic spectrum, most of the families represented are resolutely middle class. These are not the poorest of the poor, but those with the means to own a camera or hire a studio photographer for a day. Though these brief essays merit close reading, the text is merely a prelude to the photographs themselves.

I remember the first time I saw some of these images. It was during the 1992 civil unrest in Los Angeles and the "Shades" project had been underway for almost two years. It was an incredibly moving experience to gaze at these pictures at a time when the city was so fractured by social and racial tensions. Here were people in their backyards barbecuing chicken and making ice cream, and here a group of teenagers flexing their muscles for the camera in a show of machismo, and here cannery workers posing on the docks, arms draped in easy familiarity around the shoulders of their co-workers. None of these people were known to me nor did we share a regional and cultural heritage, but the photographs resonated with moments and memories which all of us claim.

The photographs which the authors selected span from the 1880s through the 1950s and are all reproduced in black-and-white, one plate to a page. Most are the work of amateurs; formal studio portraits prove the exception rather than the rule. Some are strikingly beautiful, such as the haunting snapshot of Aiko Kurami and her brother Isamu posed in the family's backyard in Halloween masks. The pictorialist quality of the photograph lends it a surreal aesthetic that draws one back again and again. The expected scenes of family outings, church socials, beach picnics, workplaces and birthday celebrations weave across time and race, and the range of human emotion from cocky to playful, proud and shy, does the same. Young and old pose with cherished possessions—a first television set, a new toy, a beloved pet, a shiny bicycle.

Fashion statements are made with zoot suits, mini skirts, mohawk hairstyles, cowboy outfits and bouffant "doos." These images are more remarkable for the fact that they have been conspicuously absent from official histories and institutional archives than for the things or moments that they depict. In viewing them, racial stereotypes melt away when confronted with the visual evidence of people simply living their everyday lives.

This is not to suggest that the photographs do not tell some disturbing truths about the minority experience in America. In one photograph an African-American family stands next to a sign on a Santa Monica beach. Only one word of the sign—"Prohibited"—has been caught on film. The caption reveals that this was a beach governed by local segregation ordinances (common in Los Angeles in the 1920s and 1930s), but it is the expression on the

beachgoers' faces that tells the real story. A few of the photographs are accompanied by snatches of local or family histories, but one yearns for more of this kind of contextualization.

This book makes no pretense of being a scholarly work, leaving it to the photographs to speak for themselves. It would have been worthwhile to have some lengthier excerpts from the oral histories incorporated into the text to provide additional background for the reader. Ultimately one wants more information and more photographs than this modest book can provide.

This book demonstrates what can occur when curators, archivists, and historians become activists seeking to fill the racial, gender, and other gaps in their collections. Among other things, the book provides a blueprint for the duplication of this type of project (Carolyn Cole's phone number and an invitation to call her with further questions are printed on the inside cover). The appeal of these photographs, visual scraps of memory from a wide array of people, reaches far beyond temporal and regional boundaries. Anyone who is interested in the human condition will find these photographs fascinating. The authors say that this book is only the beginning. We are all fortunate that this is so.

The Books

Une Adventure contemporaine, la photographie 1955-1995: à travers la collection de la Maison Européenne de la Photographie. Paris, 1996. 147 p. \$125.

Apollo, Ken. *Humble Work & Mad Wanderings. Street Life in the Machine Age.* Nevada City, CA: Carl Mautz, due May 1997. 1-887694-03-X. \$45.

Bailey, Anne J., and Walter J. Fraser, Jr. *Portraits of Conflict: A Photographic History of Georgia in the Civil War.* Fayetteville: Univ. of Arkansas Press, 1997. 448 p. ISBN: 1557284210 \$70 (cloth). [The fifth in the press's "Portraits of Conflict Series."]

Boulouch, Nathalie. *Lumiere, La Couleur inventee: Les Autochromes, Collection provee de la famille Lumiere.* Lyon, 1995. 80 p. \$225.

D'Hooghe, Alain, and Marie-Cecile Bruwier. *Les Trois grandes Egyptiennes: Les Pyramides de Gizah à travers l'histoire de la photographie.* Paris, 1996. \$87.50

Ester, Michael. *Digital Image Collections: Issues and Practice.* Washington: Commission on Preservation and Access, 1996. To order, send a \$15.00 check, drawn on U.S.A. funds, payable to "Commission on Preservation and Access," to Alex Mathews, The Commission on Preservation and

Access, 1400 16th St., NW, Suite 715, Washington, DC 20036-2217.

Henisch, Heinz K. and Bridget A. Henisch. *The Painted Photograph, 1839-1914. Origins, Techniques, Aspirations.* University Park, PA: Penn State Press, 1997. 240 p. ISBN 0271015071 (acid-free paper) \$75 (s&h \$3 inside US, \$4 outside). Credit card orders 1-800-326-9180.

In Focus: Carleton E. Watkins. Photographs from the J. Paul Getty Museum. Santa Monica: J. Paul Getty Museum, due June 1997. 144 p. ISBN 0-89236-399-1 (paper) \$16.95.

Iturbide, Graciela. *Images of the Spirit.* New York: Aperture, 1997. p. ISBN 0893816817 \$40 (cloth).

Kurutz, Gary F. *California Books Illustrated with Original Photographs: 1856-1980.* Los Angeles: Dawson's Book Shop, 1996. 36 p. \$25 (plus s&h). Order from Dawson's Book Shop, 535 North Larchmont Blvd., Los Angeles, CA 90004; (213) 469-2186, fax: 469-9553; e-mail: <dawsons@netcom.com>.

Lyon, Danny. *Buswick: "Let Them Kill Themselves."* 47p. Le Rozel, France, 1996. \$20.

Mautz, Carl. *Biographies of Western Photographers: A Reference Guide to Photographers Working in the 19th Century American West.* Nevada City, CA: Carl Mautz, 1997. 600 p. ISBN 0-9621940-7-7 \$85.

Picture Cape Town. Landmarks of a New Generation. Santa Monica: Getty Conservation Institute, 1997. 120 p. ISBN 0-89236-444-0. \$19.95 (paper).

Picture Mumbai. Landmarks of a New Generation. Santa Monica: Getty Conservation Institute, 1997. 120 p. ISBN 0-89236-464-5. \$19.95 (paper).

Rowe, Jeremy. *Photographs in Arizona, 1850-1920: A History & Directory.* Nevada City, CA: Carl Mautz, 1997. 136 p. 1-887694-05-6 \$35 (cloth); 1-887694-06-4 \$125 (Limited Collectors Edition of 100 copies, signed, numbered, with tipped-in cyanotype).

Schaaf, Larry J. *Records of the Dawn of Photography: Talbot's Notebooks P & Q.* New York: Alfred A. Knopf, 1996. 448 p. ISBN 0521440513 \$150. [See the related article on the Kraszna-Krausz Awards, p. 6.]

Sullivan, Constance, ed. *Landscapes of the Civil War: Newly Discovered Photographs from the Medford Historical Society.* New York: Alfred A. Knopf (distr. Random House), 1995. 145 p. ISBN 0679441786 \$40.

Tupitsyn, Margarita. *The Soviet Photograph, 1924-1927.* New Haven: Yale University Press, 1996. 198 p. ISBN 0300064500 (alkali paper) \$40.

- Wing, Paul. *The Stereoscopes: The First One Hundred Years*. Nashua, NH, 1996. 227 p. \$75.
- Witkin, Joel-Peter, ed. *Harms Way: Lust & Madness, Murder & Mayhem*. 2nd ed. Santa Fe: 1996. 140 p. \$60.
- Wood, John. *The Photographic Arts*. Iowa City, IA : University of Iowa Press, 1997. 206 p. \$65. ISBN 0877455732 (alk. paper). Ten percent discount for orders received before June 1, 1997. Toll-free number for orders only: 1-800-235-2665. Give special code **WO97** when ordering.
- Woodruff, David and Ljiljana Grubisic, comp. *Russian Modernism. The Collections of the Getty Research Institute for the History of Art and the Humanities, #1*. Getty Research Institute for the History of Art and the Humanities Bibliographies & Dossiers series, 208 p. ISBN 0-89236-385-1, \$35.00 [Mailing Address for Individual Orders: Getty Trust Publications, Distribution Center Dept. TSC7, P.O. Box 49659, Los Angeles, CA 90049-0659, Customer Service Department, phone: 1-800-223-3431, international phone +1 (818) 778-6943, fax (818) 779-0051. Items may be ordered using MasterCard and VISA between 9:00 am and 5:00 pm Pacific Standard Time. Retail and trade wholesale distribution in the United States and all countries excluding Canada, the United Kingdom and European and Middle Eastern countries is handled by Oxford University Press. Call 1-800-451-7556 for information.]

WHAT'S UP

- Opened October 5. *East Meets West: Indonesian Film Posters from the John Pfahl Collection*. International Museum of Photography at George Eastman House, Rochester, NY.
- Opened December 18. *Photographers in Belgium 1839-1905*. Museum of Photography, Waalse Kaai 47, Antwerp, Belgium.
- Opened January 11. *Masterworks of the Photography Collection*. Amon Carter Museum, Fort Worth, TX.
- Opened February 1. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. Spencer Art Museum, University of Kansas, Lawrence.
- Opened March 1. *Likeness and Landscape, The Daguerreotype Art of Thomas M. Easterly*. Amon Carter Museum, Fort Worth, TX.
- Opened March 22. *Paris-Brussels/Brussels-Paris*. Grand Palai, Paris, France.
- Through April 6. *Harry Callahan*. High Museum of Art, Atlanta, GA.
- Through April 6. *The Eye of Sam Wagstaff*. J. Paul Getty Museum, Malibu, CA.

- Through April 11. *Someone's in the Garden. An Installation by Michael Paha*. Columbia College, Chicago IL.
- Through April 13. *Whispered Silences: Japanese American Detention Camps, Fifty Years Later*. Museum of Photographic Arts, San Diego, CA.
- Through April 13. *Still Rooms & Excavations: Photographs by Richard Barnes*. Museum of Photographic Arts, San Diego, CA.
- Through April 25. *Archives and Archetypes. Photographs by Barbara Norfleet*. Southeast Museum of Photography, Daytona Beach, FL.
- Through April 25. *Lotte Jacobi*. Southeast Museum of Photography, Daytona Beach, FL.
- Through April 25. *Recent Acquisitions*. Southeast Museum of Photography, Daytona Beach, FL.
- Through April 25. *Jazz! Portraits of Black Musicians by David Spitzer*. Southeast Museum of Photography, Daytona Beach, FL.
- Through April 25. *Security Envelope Grid*. Southeast Museum of Photography, Daytona Beach, FL.
- Through May 4. *A History of Women Photographers*. National Museum of Women in the Arts, Washington, DC.
- Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.
- April 10 through June 21. *Beyond Narrative. Photographs of Jenny Lynn and Jill Mathis*. University of Maryland, Baltimore County, Catonsville, MD.
- April 26 through July 6. *The Peale Family: Creation of an American Legacy, 1770-1870*. Corcoran Gallery of Art, Washington, DC.
- April 26 through July 6. *Harry Callahan*. Detroit Institute of Arts.
- May 21 through June 23. Washington Print Club annual juried exhibition at the Corcoran Gallery of Art, Washington, DC.
- June 7 through August 17. *A History of Women Photographers*. Santa Barbara Museum of Art, Santa Barbara, CA.
- June 8 through September 1. *The Artist Prints: Thirty-Five Years at Crown Point Press*. National Gallery of Art, Washington, DC.
- Opens August 2. *Harry Callahan*. Museum of Contemporary Art, Chicago, IL.
- [**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to

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

SHOWS, LECTURES, MEETINGS, WORKSHOPS, CONFERENCES, ETC.

April 4-10. Art Libraries Society/North America Annual Conference. San Antonio, TX.

April 6. Boston Antique Photo Show. For more information contact Russell Norton, (203) 562-7800.

April 8. Lecture by Paul Carabinas on “**Non-Silver Processes**,” sponsored by Southeast Museum of Photography, Daytona Beach Community College Building 16, room 102. \$3, museum members free. Daytona Beach, FL.

April 9-11. Alternative Processes Workshop, with Sharon Green and Rick Wagner. Southeast Museum of Photography, Daytona Beach, FL, (904) 254-4475.

April 7-25. Centre for Photographic Conservation. A series of six courses given by the Centre. Class sizes and subjects vary. For more information write, call, or fax Angela H. Moor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU; phone +44 (181) 690-3678; fax +44 (181) 314-1940).

April 19-20. Fred Holland Day in Context. Two-day symposium (at Stonehill College, North Easton, MA, and the F. Holland Day House, Norwood Historical Society, Norwood, MA), presenting new research from a variety of perspectives on Day's contributions to book publishing and photography, and provide a context for his work and life. Registration is \$40 and includes lectures, lunch, tours, museum admission, exhibition, and catalog. For registration information contact Patricia Fanning at (617) 762-4143.

1997 Summer Workshop at Anderson Ranch Arts Center in Snowmass Village, CO. One-hundred-eleven workshops, one to three weeks, in Book Arts, Photography, Digital Imaging, Painting, Printmaking (Gravure, Platinum, etc.), Drawing, Ceramics, Woodworking and Furniture Making, Sculpture, and Childrens' Arts Programs. Request catalog from Anderson Ranch Arts Center, P.O. Box 5598, Snowmass Village, CO 81615; phone: (970) 923-3181; e-mail: <artranch@rof.net>.

June 3; November 5. “Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment,” two day-long workshops sponsored by the Conservation Center for Art and Historic Artifacts (CCAHA). The workshops are partially funded by

the National Endowment for the Humanities, the Gladys Kriebel Delmas Foundation, and the Dolfinger-McMahon Foundation. The workshops are co-sponsored by the site institutions.

June 3 will be held at The Octagon, The Museum of The American Architectural, Foundation, Washington, DC.

November 5 will be held at Syracuse University Library, Syracuse, NY.

Audience: The workshops are intended for architectural historians, architects, as well as library, archives, and museum professionals who have architectural records and drawings or other oversized paper-based materials in their care or collections.

The workshops will be held from 9:00 a.m. to 4:30 p.m. Enrollment will be limited to 30 participants. The registration fee of \$75.00 includes supplementary materials and a box lunch.

For further information and a registration form, contact Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103; phone: (215) 545-0613, fax: 215 735-9313; email: <ccaha@shrsys.hslc.org>; Web site: <http://www.ccaha.org>.

June 5-7. History of Photography Group. It's not too late to register for the History of Photography Group's June 1997 symposium in Purchase, New York. Registration is \$60 for the two-day meeting. To receive the registration information, contact Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577; (914) 323-5456; e-mail <ghannum@mville.edu>.

June 23-27. Visual Resources Management: The New Basics. Sponsored by the University of Texas Graduate School of Library and Information Science and the University of Texas Department of Art and Art History. For information contact David Terry or Ms. Mel Boggins, at the Library School, Sanchez Building 564, Austin, TX 78712-1276; phone: (512) 471-8806; fax 471-3971; e-mail: <dterry@uts.cc.utexas.edu>.

June 25-27. Thomsa A. Edison Sesquicentennial Conference, *Interpreting Edison*, at Rutgers University-Newark and the Edison National Historic Site in New Jersey. Scholars from the United States, Canada and Europe will present new research on Edison's role as inventor, business leader and cultural figure. Representatives from five major U.S. Edison-related sites will discuss their interpretative and museum management programs. There will also be a series of sessions



Portrait of Edwin DeForest in the role of King Lear. Attributed to Mathew Brady, date unknown, half-plate. Harvard Theatre Collection (TC-46) One of America's most noted and popular actors, Edwin DeForest (1806-1872) made his first stage appearance at the age of eleven, performing both female and juvenile parts. He achieved fame through his roles in Othello, King Lear, Spartacus, and Richard III, and toured throughout the United States, England, and Europe. He left much of his fortune to an asylum for aged and indigent actors, as well as for a library of Shakespearean works and literature. From Harvard University's Web Site: Daguerreotypes at Harvard, <<http://preserve.harvard.edu/new/exhibit/intro1.html>>. Reproduced courtesy of Harvard Theatre Collection, Houghton Library, Harvard University.

designed to help teachers integrate Edison-related themes into the history curriculum.

For more information about the conference, or registration details, please contact Leonard DeGraaf, Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, NJ 07052; phone: (201) 736-0550, ext. 22; e-mail: <Leonard_DeGraaf@nps.gov>.

August 16-21. Rochester Institute of Technology. Preserving Photographs in a Digital World. Contact RIT, TPD Registration, 66 Lomb Memorial Dr., Rochester, NY 14623; phone 1-800-724-2536; fax (716) 475-7090

August 24-31. Society of American Archivists. The Annual meeting will be held in Chicago, IL.

September 28. D.C. Antique Photo Show. No Cameras! 10 am-5 pm, Rosslyn Westpark Hotel, 1900 Fort Meyer Driv., Arlington, VA. Public Admission \$5, Preview Admission, 8:30, \$20.

PLAN AHEAD: July 20-24, 1998. Care of Photographic, Moving Image, and Sound Collections, organized by IPC and supported by the Society of Archivists. *Papers invited.* Language: English. Send abstracts of 150 words and a biography of 50 words by April 25, 1997, to Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton Y05 9QL, UK.

WORKSHOPS AGAIN OFFERED ON HISTORIC PHOTOGRAPHIC PROCESSES AT GEORGE EASTMAN HOUSE

The following series of workshops is being offered at the International Museum of Photography and Film at George Eastman House through the fall.

June 7 or 8. Daguerreian Workshop. Fee \$125. Two one-day workshops on the basics of making a daguerreotype. Students will learn the history of the process, watch a complete demonstration, and participate in the making of daguerreotypes.

August 2 & 3. Albumen Printing Workshop. Fee \$250. An intensive two-day course on the step-by-step creation of albumen paper, its sensitization, exposure, and development. Each student will create several albumen prints from start to finish.

September 20 & 21. Wet-Collodion Master Class. Fee \$325. A two-day class allows students to use the skills learned in the introductory course to acquire advanced control. They may make ambrotypes, tintypes, or negatives. Instructions will also be given in the printing of wet-collodion negatives.

October 4 & 5. Daguerreotype Master Class. Fee \$250. Students in this two-day course will work the entire daguerreotype process from the polishing of the plate to creating a protective and decorative housing for their image. Each student will take home their own daguerreotype.

Registration for these courses may be completed by mail, e-mail, or phone. For more information call Roger Watson, George Eastman House, 900 East Avenue, Rochester, NY 14607; phone: (716) 271-3367 ext. 325; e-mail: rwatson@geh.org.

[*Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.*]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Andover, MA. The Winter 1997 issue (vol. 7, no. 1) of the Northeast Document Conservation Center's publication, *News*, contained a lead article on recovering what they called a "damaged" [in actuality a heavily tarnished] daguerreotype. The daguerreotype was discovered in the 1856 cornerstone of the First Baptist Church in LaGrange, Georgia, during demolition. Although the case and other housing materials were severely deteriorated, Gary Albright, the center's senior paper conservator, used electrolytic cleaning methods developed by M. Susan Barger to improve visibility of the image. The before and after photographs of the plate are striking. Since then, two of the four sitters have been identified as a local builder and the minister of the church. There were several other visual materials-related articles in this issue as well. For more information, contact the center at 100 Brockstone Sq., Andover, MA 01810; (508) 470-1010; e-mail <nedcc@nedcc.org>.

Cambridge, MA. "Daguerreotypes at Harvard" features a group of twelve images from the many photographic collections at Harvard University. The site is maintained by Harvard's Preservation Office. The url is: <<http://preserve.harvard.edu/new/exhibit/intro1.html>>. The two illustrations on this page are from the Web site.

Chicago, IL. Bernard F. Reilly, formerly of the Prints and Photographs Division of the Library of Congress in Washington, DC, is the new Director of Research and Access at the Chicago Historical Society. Bernie began his duties in January. We wish him well with his new endeavor in the Windy City.

Dallas, TX. The Society for Photographic Education recently initiated its SPE Collector's Program with a first portfolio offering by five photographers: William Christenberry, Linda Conner, Mark Klett, Joyce Neimanas, Esther Parada, and Jerry Uelsmann. The prints are \$300 each and each is beautiful in its own right. Non-members must join SPE for \$55, although individuals purchasing three or more prints will receive a complimentary one-year membership. For more information, contact SPE, P.O. Box 222116, Dallas, TX 75222-2116.

Dallas, TX. Section member John H. Slate, formerly curator of collections of the Hertzberg Circus Collection and Museum, San Antonio Public Library, is now project archivist for the Texas African-American Photography Archive. He can be reached at the archive at 5501 Columbia Art Center, Dallas, TX 75214; phone (214) 823-8824.

Fort Worth, TX. The Amon Carter Museum recently announced the public debut of two recently acquired photographs by Paul Outerbridge (1869-1958), one of the most innovative and respected [and

odd!—Ed.] American artist-photographers of the 1920s and 1930s. According to the museum, *H. O. Box* (1922) and *Party Mask and Shells* (1936) represent high points of Outerbridge's achievements in melding the boundary between commercial and artistic photography. The photographs were purchased at auction in New York in October 1996.

Philadelphia, PA. The faculty and students of the graduate program in the anthropology of visual communication at Temple University are proud to announce the availability Sol Worth's seminal book of essays, *Studying Visual Communication* (1981) on the World Wide Web. The URL is <<http://www.temple.edu/anthro/worth.html>>. Sol Worth



Portrait of Truman Henry Safford, child prodigy, Courtesy of the Harvard University Archives, Southworth & Hawes, photographers, ca. 1845, half-plate. Harvard University Archives (HA-11) A child prodigy, Safford was known for his remarkable facility for mental mathematical calculations. This portrait depicts him at the age of nine or ten. It was found among the papers of Edward Pickering, Director of the Harvard College Observatory, where Safford began his career as an astronomer following his graduation from Harvard in 1854. From Harvard University's Web Site: Daguerreotypes at Harvard, <<http://preserve.harvard.edu/new/exhibit/tro1.html>>. Reproduced courtesy of Harvard University Archives.