



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

Volume 12, Number 2

April 1998

A TRIBUTE TO MARGERY S. LONG Douglas M. Haller, University of Pennsylvania

It was with sadness that I learned of the death of Margery S. Long on December 19. Margery was Audio-Visual Curator of the Walter P. Reuther Library at Wayne State University in Detroit. Her career at Wayne spanned almost a quarter century. She manifested a serious interest in visual materials, preservation, sound recordings, and archival exhibitions, all of which had been neglected areas among archivists. Her research, teaching, and professional involvement in these overlooked aspects of archival administration served to draw attention to them, helping to raise consciousness and appreciation for their value to the profession. She coauthored *Administration of Photographic Collections*, a basic text in this realm, published and reprinted by the Society of American Archivists as a testimony to its worth.

For many years Margery taught the graduate-level course Conservation and Administration of Photograph Collections as part of the Archival Administration program at Wayne, developed by Philip P. Mason. This course was a major factor in my decision to concentrate in the visual materials aspects of archival administration. I can testify to Margery's inspirational qualities as an instructor. She offered workshops under the auspices of SAA as well, sharing her expertise with a broader professional audience.

Perhaps the most interesting aspect of Margery's career was her extensive work with exhibitions of documents and photographs. Such time consuming and labor intensive efforts are often underrated by those who lack appreciation for what such projects involve. Exhibitions make strong impacts on viewers, and are often on the cutting edge of research. Unless a full catalogue is produced, exhibitions leave no permanent record behind, making them more difficult to judge as professional achievements. Margery's exhibitions at the Reuther Library as well as permanent installations at off-site locations are credits to her and to Wayne State University. During my graduate years I served as her research assistant for the exhibition *The Wobblies* (the nickname for a member of the Industrial Workers of the World Union), an experience that influenced my subsequent work in the exhibition field.

Margery's was a long record (pardon the pun) of excellent service and outstanding professional contributions. As one of her students, a colleague,

and a former Chair of the Visual Materials Section, I know I speak for many when I say "Margery, we will miss you greatly."

FROM THE CHAIR-ELECT Tim Hawkins <freshh2o@earthlink.net>

Time flies. It seems like just a few days ago that I wrote my first column as Chair-Elect of the VM section and now it's time to report on accomplishments. Keep those cards and letters, and e-mails mostly, coming. I've been accumulating a list of useful URLs to use as links on a VM web site, but there's a lot missing. I'd like to continue to hear about your own institution's web sites or your other favorite VM related sites. Most importantly, if we're serious about developing a web site we need a volunteer institution to host the site. In lieu of that we'd need to pay a service provider, which would easily run a few hundred dollars a year. In that case we'd need to find some funding for a web site.

Speaking of funding, I've had some preliminary conversations with the leadership at SAA to explore the possibilities for fundraising to support section activities. During my years in the corporate world I developed many contacts in the photographic industry and I'd like to tap that industry to support some of our activities. My impression is that the photographic industry, meaning companies like Kodak, Fuji, Nikon, Canon, et. al., would be very amenable to supporting the activities of the Visual Materials Section of the national organization of archivists. It's good PR for them and let's face it, the term *archive* has become a real buzzword. I'd like to take advantage of the opportunities. Maybe one of these companies would like to fund a web site? Maybe we could sell advertising? I'd like to hear your ideas on this because clearly I'm the kind of guy who can get carried away with these ideas. There are potential problems with fundraising within the limitations of SAA's policy guidelines, but one area that seems to pique the interest of SAA leadership is the idea of companies underwriting a few VM-initiated publications. I envision technical publications whose cost could be borne by related businesses. One such publication that I'm not aware of being currently available is a guide to edge codes for twentieth-century large format films. Obviously, this is a complete study and a publication that is potentially a long-range project, but also a potentially useful one.

Again, I'd like to hear your ideas! Is anybody aware of such a resource in existence, or aware of materials

that might be used to contribute to such a resource, or willing to work on such a project? What about other publications? Would a VM-commissioned publication on basic archival techniques for visual materials collections be a useful endeavor? Do you envision other technical publications? Is this too ambitious for the VM section?

I've also been exploring the possibility of developing advanced workshops. Currently I'm working on two proposals to submit to the SAA Education Director. The first is a workshop on setting up lab services, copy services, and digital-imaging operations. The second proposal focuses on care and identification of twentieth-century color films. I've got my own ideas and instructors in mind, but your input can only help, so let me know what you're thinking.

Finally, it's three-year plan time. I've tried to weave some of these new ideas into the fabric of last year's plan and I'm hoping it will be an exciting time for all of us. We'll let you know about that plan in the June issue of *Views*.

CALL FOR NOMINATIONS

Judi Hoffman, Elections/Nominating Committee

Yes people, it is that time of year again, when the Past Chair looks high and low for dedicated VM sectionites who are able and willing to run for Chair-Elect! As that Past Chair, I am asking your help in submitting names for consideration, be it yourself or a VM Section colleague. The Chair-Elect—to be elected during the Section meeting at the 1998 Orlando SAA Annual Conference—serves in that position with the 1998-1999 Chair, Tim Hawkins, then takes over the reins as Chair of the VM Section for 1999-2000. So please, give some serious thought as to who can guide our Section to the doorstep of the new millennium! Then, contact me with any and all suggestions for nominees you might have, at 202-707-5903 or <jhof@loc.gov> no later than May 15, please.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, University of South Carolina

In October there was distressing news from the American Institute of Architects (AIA). The AIA librarian had resigned, and as reported last time, Tony Wrenn will retire in the spring. No replacements for either were planned as of late October. The AIA launched a study of its Library and Archives to determine its effectiveness for members and the public. This study included analysis of future trends in library and records management, as well as staffing and budget. Sale and outsourcing of the collections seemed to be considerations. The study was to be completed in December, with recommendations for action to follow.

The AIA collections are an irreplaceable resource for historians and architectural students seeking information about specific architects, the development of the profession, or the contents and development

of early architectural periodicals. These collections may be temporarily or permanently removed from public access, pending the outcome of the AIA's study.

Bill Maher wrote a letter to the President of AIA expressing SAA's concern about the impact the closing of the Library and Archives would have. He urged AIA to include in their study professional archivists and architectural historians from outside AIA. He also asked that they consider the fiscal costs as well as benefits closing their collections would have for AIA.

Inquiries concerning the outcome of the study may be addressed to Mr. Fred R. DeLuca, Acting CEO, The American Institute of Architects, 1735 New York Avenue, NW, Washington, DC 20006; voice (202) 626-7322, fax (202) 626-7587, e-mail <delucaf@aia.org> or write to Raj Barr-Kuman, FAIA, RIBA, President AIA, at the same address. You may also wish to express your concern to local AIA architect members or chapters.

A few months ago my local newspaper carried an article about an exhibit of architectural drawings for Kress stores at the National Building Museum in Washington, DC. Done in conjunction with Bernice Thomas' new book, *America's 5 & 10 Cent Stores: The Kress Legacy* [See **In Print**], the exhibit pulls from a collection of 6,000 photos and 7,000 drawings given to the Museum from Genesco Inc. in 1989. Thomas, an architectural historian in Atlanta, was impressed by the art deco Kress building of her childhood, and when it was later torn down, she decided to find out about the Kress company and its stores, which became Main Street icons. She eventually tracked down the Kress archives at the Genesco Inc. headquarters; Genesco bought out Kress in 1963. What Thomas discovered was that the Kress architects tried to relate buildings to area through motifs or overall design, such as tobacco leaf motifs or Spanish Colonial. While many know the name Kress from the Kress Collections of Art that formed the basis of the National Gallery of Art and other collections found in some smaller museums around the country, Kress will now be identified also as important in architectural history. The exhibit will be open through March 15, 1998.

Under people news, Waverly Lowell began her new year with a new position as head of the Documents Collection at the College of Environmental Design at the University of California at Berkeley. She will be responsible for developing a formal archival program for this collection. We wish Waverly all the best with her new and challenging project.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Association of Moving Image Archivists (AMIA) 1997 Annual Conference

More than 480 AMIA members and other archival moving image professionals and students met November 17-22, 1997, in Bethesda, Maryland, and other Washington, D.C., metro locations. This marked

our largest ever annual conference, with an increase of almost 200 attendees over the 1996 meeting.

Session topics included the current state of digital archiving, U.S. copyright law practices and trends, professional training in audio-visual archiving, advanced TV, digital reconstruction and restoration of moving images, pros and cons of digital compression on optical disc, the one-person archive, technology on a budget, commercialization of image archives, national film preservation plans and foundations, the Universal Preservation Format, independent video collections, television news archives, and shot level access to materials.

Other special features included a day-long basic training seminar in moving image archiving, a U.S. copyright workshop, the Reel Thing III technical symposium, a telecine workshop, presentations of online moving images from the Library of Congress National Digital Library, vendor presentations, screenings of archival moving image works, tours of various Washington, D.C. archival institutions, a keynote luncheon by ABC News' Carole Simpson, and receptions sponsored by NARA's Archives II, Discovery Channel Images, and the Canadian Embassy and National Film Board of Canada.

VM Section member Mary Ide was elected as a two-year Director of the AMIA Board, and the incoming AMIA president is Linda Tadic, former Chair of the AMIA Cataloging and Documentation Committee and reporter as such for *Views*. Congratulations!

IN PRINT

A Review

Michael Lesy. *Dreamland: America at the Dawn of the Twentieth Century* (New York: New Press). ISBN 565843827

Reviewed by Margaret Moorman, the art and architecture editor at <amazon.com>

Anyone who has flipped through a box of antique postcards has undoubtedly seen a few haunting gems by Detroit Publishing Company. The magnetism of the images—the result of a combination of brilliant photography and a special Swiss color-lithographic method—is indefinable. They crystallize a distant past that seems enviably ordered and serene.

Michael Lesy, author of the acclaimed *Wisconsin Death Trip* and other books, is a historian who has spent years poring over Detroit Company images in the Library of Congress. For *Dreamland*, he chose 208 of the original black-and-white negatives—a minuscule percentage of the 46,000 available. This selection offers a tantalizing glimpse of a hopeful, peaceful America at the turn of the 20th century.

Detroit photographers went everywhere. The famous William Henry Jackson toured fabled national glories—Yellowstone, the Grand Canyon—that only a handful of Americans had seen. His pictures were used to promote the construction of railroads to the

West, and they worked: the vast, varied landscape was irresistibly alluring. In cities, Detroit photographers shot rising skyscrapers (15 stories!), busy harbors, fancy stores, and streets filled with people going about their business. The granite and marble monuments look progressive and exciting, and the parks are elegant.

Lesy describes the times in sensitively crafted essays. He points out, for example, that while only a slender upper crust of Americans attended college, 90 percent of the citizenry was literate (compared to less than 60 percent today). They read 2,000 daily papers in English and 500 in 29 other languages. They were workers, dreamers, schemers, travelers, and they wrote postcards to one another wherever they went. For vicarious travelers, Detroit published boxed sets of images both familiar and new: the Wild West, the tamed but teeming East, and everything in between. Lesy also documents his own evolving perspective as he suddenly realized that many of the old pictures recorded the America his dying mother must have known as a child. To him, and to us, these beautifully composed photographs of steam locomotives, sprawling gingerbread hotels, and women in white dresses are documents of a lost era, quaint and curious. But to her they were the real thing—not history, but life itself.

A caveat: *Dreamland* is printed on black pages. The white type disappears, and even the numbers under the pictures are hard to read. This is doubly burdensome because the designer inexcusably relegated captions to the back of the book. You have to flip back and forth to find out that the city slickers out for a Sunday stroll in plate 59 are in Chicago, completely unrelated to the gents on the facing page, taking the air on a New York City promenade. And a quibble: For Detroit collectors, the photographs may seem denuded, printed in the original black-and-white instead of the richly colored, lithographed dreamscapes they became in postcard form. Their magical clarity is still mesmerizing, but some readers will be left wanting more.

The Books

Einstein, Daniel. *A Guide to Network Television News Documentary Series and Special News Reports, 1980-1989*. Lanham, MD: Scarecrow Press, 1996. 928 pp. ISBN 0-8108-3220-8 \$110 (cloth).

_____. *A Guide to Network Television News Documentary Series and Special News Reports, 1955-1979*. Lanham, MD: Scarecrow Press, 1987. 1069 pp. ISBN 0-8108-1898-1 \$92 (cloth).

_____. *A Guide to Network Television News Documentary Series and Special News Reports, 1955-1989*. The two-volumes set is forthcoming: ISBN 0-8108-3422-7 \$185.

Horton, Richard W. *Making Albums for Photos and Paper Collectibles*. Westfield, MA: Richard W. Horton, 1997. 62 pp. \$18 (includes postage). Order

- from Richard W. Horton, 46 Holland Ave., Westfield, MA 01085.
- Johnson, Drew Heath, and Eymann, Marcia, eds. *Silver & Gold: Cased Images of the California Gold Rush*. Iowa City: University of Iowa Press for the Oakland Museum of California, 1998. 264 pp. ISBN 0877456194 \$59.95 (cloth); ISBN 0877456208 \$30 (paper).
- Lawrence, John H., ed. *Hunter of Ruins: The Photography of Clarence John Laughlin*. Boston: Bulfinch Press, 1997. 112 p. ISBN 0-8212-2361-5 \$40 (cloth).
- Niven, Penelope. *Steichen: A Biography*. New York: Clarkson Potter, 1997. 672 pp. ISBN 0517593734 \$45 (cloth).
- Price, B. Bryon. *Imaging the Open Range: Erwin E. Smith, Cowboy Photographer*. Fort Worth: Amon Carter Museum, 1998. 187 p. ISBN 0-88360-090-0 \$49.99 (cloth).
- Reaves, Wendy Wick, and Friendly, Pie. *Celebrity Caricature in America*. New Haven: Yale University Press, 1998. 320 pp. ISBN 0300074638 \$45 (cloth).
- Rohrbach, John B. *A Passion for Birds: Eliot Porter's Photography*. Fort Worth: Amon Carter Museum, 1998. 64 p. ISBN 0-88360-089-7 \$19.95 (paper).
- Thomas, Bernice. *America's 5 & 10 Cent Stores: The Kress Legacy*. New York: John Wiley & Sons, 1997. 206 pp. ISBN: 0471181951 \$21.95 (paper).
- Ugnow, Jenny. *Hogarth. A Life and a World*. New York: Farrar, Strauss, & Giroux, 1997. 576 p. ISBN 0374171696 \$45 (cloth).
- van Hoogstraten, Nicholas. *Lost Broadway Theatres*. Princeton: Princeton Architectural Press, \$24.95 (paper) (updated and expanded) [No more information was available.].
- Wright, George S. *Monument for a City: Philip Johnson's Design for the Amon Carter Museum*. Fort Worth: Amon Carter Museum, 1998. 40 p. ISBN 0-88360-088-9 \$15.95 (paper).
- images, some never before publicly exhibited. The exhibition is STUNNING! My hat is off to co-curators Drew Heath Johnson and Marcia Eymann, Although I would highly advise anyone who can to see all three exhibitions while they are at Oakland, be advised that *Silver & Gold* will travel to the Crocker Art Museum from August 13 through October 10, 1999; and the National Museum of American Art, Smithsonian Institution, Washington, DC, from October 30, 1998 through March 7, 1999.
- A selection of images from the exhibition is available on the Museum's web site as a "virtual tour" at <<http://www.museumca.org/goldrush/silver.html>>.
- The exhibition is accompanied by a MARVELOUS, fully illustrated, 160-page catalog: *Silver & Gold: Cased Images of the California Gold Rush* edited by curators Johnson and Eymann [See **In Print** for publication information].
- opens April 12. *Degas at the Races*. National Gallery of Art, Washington, DC.
- opens April 25. *Broadway! The Great White Way in 1898*. Museum of the City of New York, New York, NY.
- opens June 13. Retrospective exhibition on the German 19th-century photographer Hermann Kronesummer. Organized by the Kupferstich-Kabinett (print collection) of the Staatlichen Kunstsammlungen (State Art Collection) Dresden, Germany. There will be a catalogue with a German-English glossary.
- opens August 29. *Prints and People: Narrative in American Printmaking, 1900-1945*. Amon Carter Museum, Fort Worth, TX.
- through April 3. *Word + Image: Swiss Poster Design 1955-1997*. Albin O. Kuhn Library & Gallery, University of Maryland, Baltimore County, Catonsville, MD.
- through April 12. *Max Waldman, Theatre Photographs*. Maitland Art Center, Maitland, FL.
- through April 14. *Feeling the Spirit: Searching the World for the People of Africa*. Museum of Photographic Arts, San Diego, CA.
- through May 2. *Mysterious Voyages. Exploring the Subject of Photography*. The Contemporary, Baltimore, MD. Exhibition is at the Alex Brown Building, Ground Floor, 1 South Street, Baltimore.
- through May 10. *Imagining the Open Range: Erwin E. Smith, Cowboy Photographer*. Amon Carter Museum, Fort Worth, TX.
- through May 10. *Shakespeare in Harlem, 1930-1950*. Amon Carter Museum, Fort Worth, TX.
- through May 15. *Isla Obscura. New Photography from Cuba*. Southeast Museum of Photography, Daytona Beach, FL.
- through May 15. *jHarlista! Motorcycle Culture in Cuba Today. Photographs by Phillippe Diederich*. Southeast Museum of Photography, Daytona Beach, FL.

WHAT'S UP

A Review of *California's Untold Stories: Gold Rush!*

By Gary W. Ewer <gary@ieway.com>

I had the pleasure of attending the opening of *California's Untold Stories: Gold Rush!*—three exhibitions at the Oakland Museum in Oakland, California. The exhibitions opened Saturday, January 24, to coincide with the 150th anniversary of James Marshall's discovery of gold at Sutter's Mill. *Gold Fever* is an artifact-based exhibition and is amazing in its scope. *The Art of the Gold Rush* is an impressive exhibit of art works related to the Gold Rush.

The third exhibition is *Silver & Gold: Cased Images of the California Gold Rush* and features 150 cased

through May 15. *Say the Word: Photography and Test.* Joan Demoss, Muriel Hasbun, and Robert Revere. Rosslyn Spectrum Gallery, Arlington, VA.

through May 17. *Documentary Photographs.* University Art Museum, University of New Mexico, Albuquerque.

through May 24. *Masterworks of the Photography Collection: Transforming Nature.* Amon Carter Museum, Fort Worth, TX.

through June 14. *New York from Above: An Aerial View.* Museum of the City of New York, New York, NY.

through June 21. *Berenice Abbott's Changing New York, 1935-1939.* Museum of the City of New York, New York, NY.

through June 28. *Unseen Hurrell: Classics and Rediscovered Works.* Museum of Photographic Arts, San Diego, CA.

through August 23. *Celebrity Caricature in America.* National Portrait Gallery, Washington, DC.

[**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.]

MEETINGS

April 7, Laycock, England.

The **UK Photographic Materials Conservation Group** is pleased to announce its next one day conference, which will be held at Laycock Abbey, the family home of Sir William Henry Fox Talbot, the 'Father of Photography' and at the Fox Talbot Museum, Laycock, Chippenham, Wiltshire, England.

This is an exciting opportunity, exclusively arranged for the PhMCG, to view both the Museum and the Abbey. Conference speakers have been invited to talk on a variety of topics relating to the nature and identification of historic photographic processes. The conference will be held on April 7th 1998. Members and non-members alike are welcome.

It is hoped that coaches can be provided to ferry delegates to and from Laycock from Chippenham and Bristol rail stations. More information about this will be available closer to the time.

The Museums and Galleries Commission have generously agreed to provide grants to assist conservators to attend this conference. Information about eligibility and applications for grants can be obtained from the Hon. Secretary, David Parker, by telephone on 0181-876-3444 extension 2335, or in writing to PhMCG, PO Box 17286, Streatham, London SW16 2WT England.

May 18-22, Huesca, Spain.

Huesca Imagen 98: Photographic Preservation and Archival Practice: Preservation of the First

Direct Positives: Daguerreotypes, Ambrotypes and Ferrotypes.

This seminar is intended for archivists, librarians, researchers, gallerists, collectors and all those who take care, handle or study photographic collections. A considerable part of this patrimony, containing one of the most beautiful forms of our collective memory, depends on their knowledge and their zeal.

The seminar will be held at the conference room of the Diputacion Provincial de Huesca. (DIRECCION) and will commence with a reception on May 17, at 19:00 hours [*That's 7:00 p.m.*]. There, the participants will receive their credentials and instructional materials (CONFIRMAR RECEPCION). Daily sessions will take place from 10:00 a.m. to 13:30 [1:30] p.m. and from 17:00 [5:00] p.m. to 20:30 [8:30] p.m.

The seminar will be developed in Spanish and English. Simultaneous translation for the lectures and consecutive translation during the workshops will be provided in all the sessions.

Registration: The program fees of the seminar, including tuition, attendance to the sessions, instructional materials and program certificate, are 60.000pta. Full tuition will be refunded if cancellations are made a week or more before the program begins. Fifty per cent will be charged for cancellations made three days before. Refunds will not be given for cancellations made two days before or for non-attendance. Contact: Diputacion Provincial de Huesca. Departamento de Cultura, Avda. del Parque, 10, 22061 Huesca, Spain. +34 74 22 69 40, Fax: +34 74 24 31 12.

July 13-August 7. Rare Book School at the University of Virginia. Four different weeks:

Lithography in the Age of the Hand Press, Printing Design and Publication, Encoded Archival Description, Visual Materials Cataloging, Introduction to Electronic Texts and Images, Book Illustrations to 1890, Japanese Printmaking, 1615-1868, Non-book Media in Special Collections. Tuition for any course is \$595. For information contact: Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-2498; phone (804) 924-8851; fax (804) 924-8851; or e-mail <biblio@virginia.edu. The Web address is <<http://poe.acc.virginia.edu/~oldbooks/bap.html>>.

August 15-20, 1998. Balancing Traditional Preservation with Digital Access. Preserving Photographs in a Digital World. \$1,195. Rochester Institute of Technology, 66 Lomb Memorial Drive, Rochester, NY 14623-5604; 1-800-724-2536.

September 24, Austin, TX.

November 6, New Orleans, LA.

"Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment"

The Conservation Center for Art and Historic Artifacts is repeating its day-long workshop, "*Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment*" twice this fall. The speakers will be Lois Olcott Price,

Conservator of Library Collections at Winterthur Library and Joan Irving, Conservator at CCAHA, at both workshops, and a speaker from the host site to discuss management of their collections.

The first workshop will be on September 24, 1998, at the University of Texas at Austin, Graduate School of Library and Information Science, and is presented in cooperation with AMIGOS Bibliographic Council, Inc.

The second workshop will be November 6, 1998, at The Historic New Orleans Collection, New Orleans, Louisiana and is presented in cooperation with the Southeastern Library Network (SOLINET).

Cost: \$80.00 - Members of CCAHA, AMIGOS or SOLINET, \$90.00 - Non-members

For more information, For further information contact Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts (CCAHA), 264 South 23rd Street, Philadelphia, PA 19103, e-mail <ccaaha@hslc.org> Web <<http://www.ccaha.org>>, voice (215) 545-0613, or fax (215) 735-9313.

JUNE 10 THROUGH JULY 26. WORKSHOPS AND CONFERENCE ON PHOTOGRAPHIC PROCESSES IN DRESDEN, GERMANY

June 10-11. "True Large Format" (Burkhard Kiegeland)

June 12-14. Conference: "Photographie und Apparatur," discussing the relation image vs. apparatus in 19th-century photography.

June 20-21. Platinotype (Diether Muenzberg)

June 27-28. Daguerreotype (Grant Romer, U.S.A.)

July 4-5. Calotype (Richard Morris, England)

July 6-8. Collotype (Dietmar Guenther)

July 11-12. Wet collodion process (France Scully & Marc Osterman, U.S.A.).

July 25-26. Early photomechanical techniques like photolithography (Hans Ulrich)

The English-speaking teachers will be assisted by a German translator. The participation fee is 680,00 DM per workshop. Information about the exhibition, the symposium and the corresponding publications are available from Staatl. Kunstsammlungen Dresden, Oeffentlichkeitsarbeit, Dr. Helga Puhmann, Zwinger/ Theaterplatz 1, D-01076 Dresden, Germany, +49 351 4914622, Fax: +49 351 4914616. More information about the workshops can be found at <<http://ourworld.compuserve.com/homepages/kpollmeier>>

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FROM THE LISTSERVs

Digital Cameras and Scanners

Timothy Vitale <tjvitale@ix.netcom.com>

There are several current articles on digital cameras, image processors and scanners out now. Look for the following:

- Review of 27 digital cameras on CNET at <URL:<http://www.computers.com/cdoor/0,1,0-21-2,00.html>>.

- Review of 8 low end image editors (nothing tops Adobe Photoshop, yet) at <URL:<http://www.cnet.com/Content/Reviews/Compare/Suite/?dd>>.

- Review of 18 digital cameras in the February 10, 1998, *PC Magazine*, Grotta, D. & Grotta S.W., Crossing the Threshold: Digital Cameras, pp 132-173 or <URL:http://www.zdnet.com/pcmag/features/digicam2/_open.htm>. For product info via *PC Magazine*: <URL:<http://ww2.infoxpress.com/zdn/pcmag/>>.

- Two very through reviews of top consumer digital cameras in February 1998 *Popular Photography*, McNamara, M.J. "Features: New Frontiers, New Digital Rollouts Break the Megapixel and Megabuck Barriers," pp. 50-53 + 196.

- Very nice article on the newest breed of scanners in: *Electronic Publishing*, January 1998, Hevenor, K., "Flatbeds Chase the Drum (scanner) Market," pp. 34-38-603-891-9166 for Penwell Publishing Co.; e-mail <carlapi@pennwell.com>.

Architectural drawings

Randolph Stilson <stilsonr@elwha.evergreen.edu>

I have been looking seriously for information describing conservation of ink on linen architectural and engineering drawings. The few items in the distlist archives suggest that the coating is potato starch but there is nothing that I can find in the literature that talks about the processes used in creating the coated substrate. Can anyone direct me to the written sources for this information?

Works on Paper in the Tropics

Jed Bark <jbark@warwick.net>

We have been contacted by a collector who keeps a number of contemporary prints in his home in the Caribbean. The prints are framed with Art-Sorb sheets behind the backmat and backed with a sheet of Mylar. Some have expanded a great deal, becoming very wavy, and some show evidence of mold growth. He plans to bring the works back to the Northeastern U.S. this Spring. We told him to bring them to a paper conservator for treatment, but couldn't give him a confident recommendation for re-framing them. We'd appreciate advice that we could pass on to the collector. More Art-Sorb? Acclimate materials (what would be ideal temperature and humidity?) and then seal the frames? We recognize the difficulty of achieving a good seal, and have considered sealed environments to pose risks of their own.

NEH PRESERVATION AND ACCESS APPLICATION DEADLINE 7/1/98

Barbara Paulson <bpaulson@neh.gov>

The National Endowment for the Humanities (NEH) is a grant-making agency of the U.S. federal government that supports projects in the humanities. Eligible applicants are: U.S. nonprofit associations, institutions, and organizations, as well as U.S. citizens and foreign nationals who have been legal residents in the United States for a period of at least the three years immediately preceding the submission of the application.

NEH's Division of Preservation and Access supports projects that will create, preserve and increase the availability of resources important for research, education, and public programming in the humanities. Support may be sought to preserve the intellectual content and aid bibliographic control of collections; to compile bibliographies, descriptive catalogs, and guides to cultural holdings; to create dictionaries, encyclopedias, databases, and other types of research tools and reference works; and to stabilize material culture collections through the appropriate housing and storing of objects, improved environmental control, and the installation of security, lighting, and fire-prevention systems.

Applications may also be submitted for national and regional education and training projects, regional preservation field service programs, and research and demonstration projects that are intended to enhance institutional practice and the use of technology for preservation and access.

Projects may encompass collections of books, journals, newspapers, manuscript and archival materials, maps, still and moving images, sound recordings, and objects of material culture held by libraries, archives, museums, historical organizations, and other repositories.

The Division has a single, annual deadline for applications, July 1. Final decisions will be announced the following March.

Guidelines and instructions can be downloaded from the NEH Web site:

<<http://www.neh.gov/html/guidelin/preserva.html>>

A list of recent awards is also available at that site under "What's New." To obtain a print version of the Guidelines or to address a question to the NEH staff, e-mail us at <preservation@neh.gov>, or write Division of Preservation and Access, NEH, Room 411, 1100 Pennsylvania Avenue, NW, Washington, DC 20506, (202) 606-8570.

OPENING OF THE EXHIBITION OF STEREO PHOTOGRAPHS ON INTERNET

<<http://www.artplus.es/fotobd/galeria>>

"Dear Friend:

"Discover the great surprise that is waiting for you in our Virtual Gallery: A "3-D" experience with images

of landscape, popular characters, holidays and eroticism from early 20th century Spain. These photographs belong to the Ragel Archive and were taken by an accomplished amateur, Liberio C. Porset, a tailor born in Bilbao around 1850 and with great artistic aspirations. Visit the exhibition!!! Connect now to <<http://www.artplus.es/fotobd/galeria>>. Currently the complete site offers a database of more than 300 Spanish photographers arranged by five subject areas including: artistic, advertising, fashion, press, and portraiture. It provides reference to biographical information, publications, exhibits, and more. Images by Spanish photographers are located in our portfolio section, which functions as a showcase for new works (look for the red suitcases). The site is constantly updated and includes a news section listing current exhibitions and information about contests and prizes around Spain, a service directory of photo-service companies and institutions and the virtual gallery. The site is unique in the world in providing the most comprehensive and updated reference for coverage of contemporary photography in a single country. The address is <http://www.artplus.es> We hope you will visit and let us know what you think of it. Additionally, if you or your institution has a web-site related to photography we will include a link from our pages to yours in our service section (Servicios) under links (Enlaces) if you send us an e-mail with the address. Thank you, Pamela Paulien, <artplus@ran.es>, <<http://www.artplus.es>>

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Falls Village, CT. For those of you interested in non-photographic prints and how they are made, Bamber Cascoigne's *How to Identify Prints*, is one of the best books on the subject. It's also hard to find. We've heard that it is available from Edw. R. Hamilton Bookseller, Falls Village CT 06031-5000. He has it in his December 1997 remainders catalog. It's \$35 plus \$3 shipping/handling. Not bad. Ask for catalog #538795.

Great Britain. 1998 will be a very good year to be coming to the UK; it is the Arts Council of Great Britain Year of Photography, <<http://www.photo98.com>>. E-mail <photo98@photo98.com> for more information; there are literally hundreds of events connected with photography being held all over the country.

Cambridge, MA. We recently heard from a doctoral candidate in art history at Harvard University beginning dissertation research on L.J.M. Daguerre. He is especially interested in Daguerre's pre-photographic career, particularly his paintings (salon, theatrical, panorama, and diorama) and hopes to place Daguerre within the context of early nineteenth-century French painting and popular arts, in the hopes of producing a picture of his early career as something more than just a backdrop to the invention of

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photography. According to Mr. Pinson, "the links between *trompe l'oeil* painting and photography, I believe, are much more complicated than the previous literature has suggested."

At this stage, Mr. Pinson is soliciting any and all information on possible leads to archival evidence, letters, and artwork of Daguerre. He knows all of the basic sources, and has made a brief research trip to Paris, where he spent time at the Carnavalet, Bibliotheque Nationale, SFP, and the Archives de l'Opera. He returned to Paris in March for an extended period of research, and would be most grateful for all suggestions. Mr. Pinson may be reached at 60 rue Notre Dame de Nazareth, 75003 Paris, France, tel 01 42 74 20 72, e-mail <scpinson@fas.harvard.edu>.

New Orleans, LA. The Historic New Orleans Collection recently acquired an unusual Ernest J. Bellocq photograph. Bellocq's reputation as a photographer is based on about 100 photographs he made in New Orleans's Storyville district in the early part of this century. His photographs of prostitutes in their working surroundings are unique in the history of the city's photography. Not all of Bellocq's work was so exotic. The Collection's recent acquisition is a photograph of a courtyard that appears to be in or near the French Quarter, where the photographer's business was located. This photograph is a straightforward view of the subject, not unlike Bellocq's Storyville portraiture. Its richness of descriptive detail makes it a valuable document of Belle Epoque New Orleans. For more information, contact the Historic New Orleans Collection at 533 Royal Street, New Orleans, LA 70130 (504) 523-4662 <hnocinfo@hnoc.org>; WWW: <www.hnoc.org>.

Washington, DC. The National Archives and Records Administration recently made its *Guidelines for Digitizing Archival Materials for Electronic Access* available on the NARA Web site at <<http://www.nara.gov/nara/vision/eap/eapspec.html>>. Take a look at them. The staff welcome comments.

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, 527 S. Wells, 5th Floor, Chicago, IL, 60607; (312) 922-0140; Fax (312) 347-1452; WWW <<http://www.archivists.org/>>.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 1998. Opinions expressed are those of the authors.