



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

Volume 13, Number 2

April 1999

## From the Chair

### Tim Hawkins, Freshwater Photos

How do we communicate?

Yesterday morning I talked with John Slate on the phone, discussing what we needed to do for this issue of *Views*. We both had received e-mail messages from Laurie Baty letting us know it was time to get ourselves into gear. I also had e-mailed John a few times in the past week. In addition I had e-mails from Peter Hirtle soliciting Council items and e-mails from Program Committee members telling me it's time to finalize my program proposal for Pittsburgh. Oh yes, they called me on the phone and left voice-mail messages on my machine. Finally, you'll read all of this in a month or so when it comes to you in the mail.

At the risk of sounding like a high school teacher, I've been thinking a lot about communication lately. I'm working on a consulting job at TCI, the cable company being absorbed by AT&T, and it has me immersed in the world of communication-speak: Cable modems, DSL, cell-phones, long-distance and local phone services, and more. Being out of my office a lot I wonder if I should finally break down and get a cell-phone? Most people know they can get me by e-mail, but that's not immediate. I wonder what is the best way to communicate now that we have so many options?

However, none of us have the time to be spending more of it communicating with each other just because the technology exists. We're all busy people and right now I've got almost a hundred e-mails in my in-box. The way I see it, communications technology isn't really easing any workloads.

I didn't realize how much information I didn't have about the Visual Materials Section until I took over the Chair position. I discovered that I didn't even know who fills more than half of the committee chairs, let alone what the committees are working on. There's a lot going on, but how do we communicate what we're doing with each other?

This all leads, of course, to my pet project, the Visual Materials Section Web site. It's in its infancy, but check it out at <[www.gsu.edu/~libpjr/vm.htm](http://www.gsu.edu/~libpjr/vm.htm)>. Special thanks to Peter Roberts for setting it up and hosting the site. We'll be working to make the site more sophisticated and, I hope, a useful communications tool for the section. Let me know what you like and what's missing. What can we have here that will help you in your day-to-day work? How can we help you save time finding the information you need? Would a bulletin board or newsgroup area be useful? I'm interested in hearing your comments. I'm also interested in how you get them to me.

## HEY!!!

If you're interested in running for Chair-elect, let Catherine Johnson know asap. E-mail her at [cjjxu@cunyvm.cuny.edu](mailto:cjjxu@cunyvm.cuny.edu) by May 15.

Check out the VM Section's COOL Web site <<http://www.gsu.edu/~libpjr/vm.htm>>

## THREE-YEAR PLAN

### John Slate, Chair-Elect, Texas African American Archives

Tim Hawkins has helped the Section move forward with a number of significant projects, some of them well on their way, some of them worthy of continued emphasis. In this revised 3-year plan I hope you will find something of interest and volunteer to help.

Perhaps our most visible and well-received achievement is this newsletter, edited by the intrepid Laurie Baty. Most newsletters are no more than about three pages long; VM Section requests and usually gets approval to produce up to 12 pages. Another area of visibility are in advanced workshops. Although we won't have a workshop available at Pittsburgh, Tim Hawkins will by then have submitted two proposals to Joan Sander. Tim also has worked on and will have a Section website up by meeting time, when he will give a demonstration. We will increase our "outreach" to allied visual materials groups (Visual Resources Association, AMIA) with postings to their respective listservs to encourage attendance, promote collaborative projects, etc. As I take the chair in September, I hope to pursue Tim's very worthwhile projects, a review of publications and recommendations to the publications committee for new VM-related titles, and corporate sponsorship for our website and publishing projects. Sounds good, no?

## Visual Materials Section 3-Year Plan 1999

### I. Core Activities:

A. Newsletter [Laurie Baty, Editor]

B. Annual Meeting

### II. Special Projects/New Initiatives

A. Independent Activities

1. Review Section committee structures to assure that Section priorities are not duplicated or neglected. [Tim H. to report by Sept. 1999; Goal 4]
2. Attempt to broaden the base of Section members participating in Section activities [Listerv postings during 1999-2000; Goal 4]
3. Design Section T-shirts for internal sale [1999; have received Executive Committee approval]

#### B. Cooperative Activities

1. With other SAA units
  - a. Develop and implement a web site to be linked to the SAA site [Near completion 1999, then ongoing; Goal 1, 2, 4]
  - b. Develop advanced workshops in "Care and Identification of Twentieth Century Color Films" and "Establishing Photographic Lab and Digital Imaging Services." [Proposals submitted 1999, implemented in 2000-2001; Goal 2, 4]
2. With external groups
  - a. Maintain communication with ACA through Section liaison, suggest visual material questions on certification exam, and submit titles for recommended reading [ongoing; Goal 2]
  - b. Continued cooperation with allied roundtables through liaisons, reports and input from Architectural Records, VM Cataloging, etc. [ongoing; Goal 2]
  - c. Solicit funding from industry-specific organizations to support new publications [1999-2001; Goal 1, 4]

#### C. Publications

1. Continue review of SAA publications on visual materials and consider need for updates, revisions, and/or additional publications [1999-2000; Goal 1, 2]
2. Continue updating of on-line version of Section bibliography and assess need for hard-copy publication [Updated by Sept 1999; periodic updates; Goal 4]
3. Begin new publications by soliciting writers and editors, as well as opinions from Section members, for potential publications on "A Catalog of Sheet Film Notch Codes," "Visual Ephemera," "Establishing Photographic Lab and Digital Imaging Services," and other titles yet to be determined [1999-2001; Goal 1, 2, 4]

of Environmental Design at UC-Berkeley where the collection is fascinating and the challenges on-going. The absence of Mark Coir due to a biking accident was noted, and all wished him well on his recovery. With sadness, Waverly told of the death of David Jackson, an active member of the Roundtable; a memorial will be found on the back page of this issue of *Views*.

Waverly raised the issue of how to deal with clip art books. She has several in her collection that are all very similar and all difficult to handle and store. Although no consensus was reached, there was good discussion on sampling, reformatting, and storage options. Waverly said she might pursue the discussion on the Roundtable distribution list. Another question posed to the group was whether architectural records are the same and/or treated the same as manuscript records. This discussion led to the topic of session proposals for next year's meeting in Pittsburgh and to the status of the architectural records workshop. Susan Dubois from the Conservation Center in Philadelphia indicated their "Have You Got the Blues" workshop was developed as a complement to the existing workshop. The group agreed the workshop should continue and should be expanded to two days to adequately cover topics such as arrangement and description, access by researchers, and preservation. Waverly also noted the Carnegie Mellon University Architecture Archives Web site has links to other architectural sites; the URL is <http://www.library.cmu.edu/Libraries/ArchArch/>.

The meeting concluded after a slide presentation by Waverly on her facility and collections of works by John Gale Howard, Julia Morgan, Henry Meyers, and others. Without the co-chairs present, the group decided not to hold elections. Waverly will talk with Nancy Loe and Mary Woolever about conducting an election using the distribution list. Also, no program was set for next year's meeting, so if anyone would like to volunteer to talk about his/her collection, project, etc., please let Nancy or Mary know.

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### CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

**Jane Johnson, UCLA**

The Cataloging and Documentation Committee elected a new chair for 1998-2000: Jane D. Johnson of the UCLA Film and Television Archive.

The AMIM Revision Subcommittee continues its work alongside the Library of Congress (LC) to revise *Archival Moving Image Materials: A Cataloging Manual*. The AMIA Subcommittee is recommending an approach to description which is significantly different from both the original rules and the LC draft, in order to simplify cataloging and bring the rules into conformity with current practices in the field. It is particularly concerned that the new *AMIM* maintain consistency with other existing standards (especially in the areas of transcription, uniform title, and main entry) and provide additional guidelines in areas not previously addressed (e.g., choice of access points).

### Architectural Archives Roundtable Beth Bilderback

The Roundtable met on 3 September during the annual meeting of SAA in Orlando. Neither co-chair was there due to family illness and other obligations, so Waverly Lowell led the meeting. Catching up on member news, Waverly said she was glad to be with the College

AMIA has put six new and alternative draft chapters up on the AMIA website <<http://amianet.org/>>, along with comments on the Library of Congress draft. The LC draft is available at the CPSO website <<http://lcweb.loc.gov/catdir/cpso/amimcovr.html>>. The review period ends March 15, 1999. For more information on the *AMIM* Revision project, see the AMIA website, or contact *AMIM* Revision Subcommittee Chair Jane Johnson at [jdj@ucla.edu](mailto:jdj@ucla.edu).

The *Compendium of Cataloging Practice* has been on hold for the last year due to "staffing changes." Abigail Leab Martin is the new chair of the Compendium Subcommittee. The Subcommittee will be getting back to institutions to confirm the currency of existing survey data, and projects a publication date of late 1999.

In other business, the Cataloging and Documentation Committee will be working to develop its own page on the AMIA website. Two conference program proposals are planned for the 1999 conference in Montreal: a comparison of approaches to subject analysis of moving image materials, and a comparison of descriptive cataloging practices. The incoming chair is particularly interested in developing an outreach program in order to better tap into the interests and expertise of the entire membership, including those who are unable to attend the annual conference. The Committee over the next two years would like to increase its visibility both within and outside the organization, through a more active Web presence and through more frequent communications with its membership. As always, the Committee welcomes input from anyone interested in moving image cataloging issues. Please contact Committee Chair Jane Johnson with comments, questions, or suggestions, at: UCLA Film and Television Archive, 1015 North Cahuenga Boulevard, Hollywood, CA 90038, (323) 462-4921 x28, (323) 461-6317 (fax), <[jdj@ucla.edu](mailto:jdj@ucla.edu)> (e-mail).

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## VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

James Eason, Bancroft Library

I am pleased to report that progress has been made on two goals identified at our annual meeting in Orlando. First, the roundtable website (kindly maintained by member and past chair Kate Bowers) has been updated to include new members. (<http://hul.harvard.edu/~kate/vmcar.htm>) I have also compiled a membership e-mail list and, after receiving input from members, we plan to add contact information and an "areas of interest or expertise" section to the web listing in order to facilitate communication between colleagues throughout the year.

Secondly, discussion has been underway at Library of Congress Prints & Photographs Division about the desirability of a revised edition of Elisabeth Betz Parker's *Graphic Materials: Rules for Describing Original Items and Historical Collections*. It sounds

like there is considerable internal interest in pursuing this, and I have drafted a letter expressing the support for such a revision that was voiced at our Orlando meeting.

I look forward to seeing many of you in Pittsburgh in September. In the meantime, if you would like to be added to our membership list, update your listing, or send along thoughts about your experience with the current edition of *Graphic Materials*, please do contact me at: <[jeason@library.berkeley.edu](mailto:jeason@library.berkeley.edu)>.

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## AMIM DRAFT REVISION DEADLINE FOR COMMENTS EXTENDED

In response to the ALCTS Media Resources Committee and the OLAC Cataloging Policy Committee's deadline extension requests, CPSO and the Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) have extended the deadline for all comments until April 9, 1999. This date was chosen for the following reasons:

1. Conflict with M/B/RS ILS training. At this point, M/B/RS staff are scheduled to start training in the new LC ILS the first week of May. The deadline of April 9, would allow M/B/RS committee members to devote their full energies to processing comments before ILS training begins.

2. M/B/RS arrearage reduction pressures. The draft revision committee has already spent a lot of time coming up with the draft revision, this at the expense of the arrearage reduction mandated by Congress. M/B/RS division management would really like to see cataloging staff return to arrearage reduction as soon as possible, especially since LC expects a drop in productivity with the implementation of the LC ILS on June 1, 1999.

For more information, contact Tom Yee, Acting Chief, Cataloging Policy and Support Office, Library of Congress, Washington, DC 20540; e-mail <[tyee@loc.gov](mailto:tyee@loc.gov)>.

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## IN PRINT

### The Reviews

- *Light and Air: The Photography of Bayard Wootten*, by Jerry W. Cotton, University of North Carolina Press, 1997. 253 p. ISBN 0-8078-2445-3.\$37.50 (cloth).

Reviewed by Beth Bilderback, USC

One of the pioneers among early twentieth-century women photographers and the best-known North Carolina photographer of her time, Bayard Morgan Wootten (1875-1959), is brought once more before the public.

Struggling as a female photographer in a male dominated profession, Wootten helped to raise the status of women within her professional organizations. She was endowed with an indomitable spirit, a sense

of adventure, and an eye for light and composition. For Wootten, photography was not only her livelihood, it was also her tool for artistic expression, which accounts for her dedication to pictorial photography well after the movement's decline.

Born in the small town of New Bern, North Carolina, Wootten inherited her mother's artistic talent and received some art training while at the North Carolina State Normal and Industrial School at Greensboro, today the University of North Carolina at Greensboro. Wootten's father, Rufus Morgan, was a photographer, but he died when she was only five years old. After a brief teaching career in Georgia and a short marriage, Wootten returned to New Bern with two young sons in 1901. Wootten and her mother painted anything that would sell, but the income was meager.

Wootten began experimenting with photography in 1904 with the help of Edward Gerock, a New Bern photographer for whom she colored photographs during her adolescent years. The following year she studied under Igantius (Nace) Wadsworth Brock in Asheville. North Carolina's earliest pictorial photographer, Brock served as Wootten's mentor. Establishing a studio in New Bern was easy; getting the trade was not. Here Wootten's ingenuity and willingness to take risks stood her well. In 1906, she saw a good market in the newly established National Guard Camp Glen. Wootten convinced the commander to allow her on the base and in her first summer sold 2,300 postcards. She eventually was issued a uniform to wear on base and set up a studio there as well. In 1921 Wootten was invited to Fort Bragg to set up a studio there. By this time she had invited her half brother, George C. Moulton, to join her in the business. She also established a studio in Chapel Hill to take advantage of the university trade. Wootten eventually moved to Chapel Hill. At the height of her career, she had several photographers on staff at her various studios.

Cotten does an excellent job of placing Wootten within the history of photography during the early part of this century. Her attachment to and defense of pictorial photography well after its decline in favor of straight photography is ably demonstrated. She joined the Pictorial Photographers of America (PPA) shortly after it was formed in 1916. Wootten never produced high-art photographs, perhaps because her need to earn a living required her to combine artistic and commercial photography. The pictorialist's need to add emotion, however, led Wootten to photograph white people in the mountains of North Carolina and Tennessee and African Americans in the Low Country of South Carolina and to show them in a soft light. Cotten uses photographs within the text as both illustrations and studies. For instance, Wootten's pictorial photographs are compared to similar, realist, photographs by Dorothea Lange to show composition, lighting, and other aspects of Wootten's work.

In 1907 Wootten was elected third vice president of the Photographers' Association of Virginia and the Carolinas. Although in line for the presidency, she never held that office. This incident possibly started Wootten on her activist path. Wootten was active in

the Women's Federation of the Photographers' Association of America (PAA), where she held offices, wrote articles for the *Bulletin of Photography*, and displayed her photographs alongside those of Frances Benjamin Johnston and Gertrude Kasebier. She also worked with the Federation to change the constitution of PAA to allow women officers in 1919. Wootten experienced the frustrations of being overlooked and pointedly ignored because she was a woman. She lost more than a few assignments to male photographers, even on projects she proposed. But she was willing to do things many were not—photographing from an airplane or hanging by a rope to get a close-up of a waterfall.

The book includes 190 illustrations including 136 duotone reproductions. While Wootten illustrated several books in the 1930s, many of the duotone images have never been published. Wootten was known primarily for her landscape and architectural photographs during her career, but her portraits of black and white Americans in the lower levels of society create an enduring legacy. Despite a fire in her studio in 1932, it is fortunate that most of her negatives and other information spanning Wootten's 50-year career have been gathered and cared for by Cotton and the North Carolina Collection at the University of North Carolina, Chapel Hill. The book is an important contribution to the history of photography, women, and the South.

- Carl Mautz. *Biographies of Western Photographers*. Nevada City, CA: Carl Mautz Publishing, 1997. 600 p. ISBN: 0-9621940-7-7 \$85 (cloth).

Reviewed by Anne Donaghy, Independent Scholar

Carl Mautz's *Biographies of Western Photographers* is a gargantuan effort to assemble in one volume the names and brief biographies of working photographers in 27 territories, states and provinces in both the United States and Canada. As the successor to Mautz's *Checklist of Western Photographers*, this book brings together the efforts of many individuals to provide a jumping off place for research on photographers in the western U.S. or Canada. The key to this work is its subtitle *A Reference Guide to Photographers Working in the 19th Century American West*—it is just that, a very fine reference guide.

Based on Matz's own collection of photographers' imprints and the research of numerous individuals, data is broken down into a sensible, practical, alphabetical listing of names and places. One does, however, wonder why Western Canada precedes Washington. Each region is slightly different but the basic approach is the same. Entries themselves are composed of name, life dates if available, locations of photographic activity, and bibliographic references for additional published information. The biographies range from the very brief to the extensive, the dates from sketchy to exact. More thorough information is available for some areas while others have been assembled from a survey of directories. Unfortunately

specific sources, the backbone of most regional directories, are not included. Outside of the who's who of regionalists cited in the acknowledgements and brief citations at the beginning of each region, we really don't know most sources. It should also be noted that Carl Mautz publishes a variety of reference books related to photograph history, including directories.

The front matter includes an extensive, detailed, and very well-illustrated introduction to collecting imprints, maker-identified marks placed in the daguerreian case, or at the bottom or on the verso of a paper print. Mautz clearly defines the different types of imprint and includes additional details for dating and tracing the careers of photographers based on this information alone. I would, however, be more cautious about immediately accepting manuscript notes on images—there is no guarantee that the individual you think wrote the note did so; whenever possible check another source. Jeremy Rowe's brief introduction to dating images based on format and mount provides the essentials in less than two pages.

Along the way we meet many interesting individuals. Big names: Curtis, Vance, Jackson. Lesser known names: the Myers brothers of Idaho (Horace not only ran studios, but also sold lithographs, etchings, easels, souvenirs, etc.), and John worked mostly as an operator in both the East and West. He also was arrested "for making silver dollars out of block tin"; Olive Goodwin, a lady daguerreotypist in Minnesota, who developed a throat disease from working with potassium cyanide and committed suicide. J.R. Cardwell of Portland, Oregon, whose customers could browse a museum of animals stuffed by his operator, R.A. Desmond, who was also a taxidermist. And an endless array of men and women who worked from tents, in studios and on the trail.

This is an immensely useful book with one distinct shortcoming—the cross-referencing isn't consistent. While the index may list several states for any given individual, the entries often do not. Occasionally the listing sends the reader to another state only to find yet another "see also" reference. The index itself sends the reader to a geographic region, not a page number, thus making tracking individuals across the western territories somewhat cumbersome. Mautz himself acknowledges "much more research is required to create . . . [an] integrated picture." The solution is simple, until the next edition, start in the index. I would also like to have seen a separate listing for women photographers similar to the "Traveling Photographers" section, but perhaps that will come in the future.

Regional photographic historians are producing a vast wealth of knowledge that benefits all researchers. By reading newspapers, city directories and imprints they are documenting the development of the profession more fully and allowing us to look into the everyday world of photography in the nineteenth century. We should all be grateful to Mr. Mautz for his dedication to the search.

- Williams, Gregory L. *Guide to the Photograph Collections of the San Diego Historical Society*. (Special edition of the *Journal of San Diego History*, 44:2-3 (Spring/Summer 1998):155 pp. \$14.95.

Rouse, Sarah. *Into the Light—An Illustrated Guide to the Photographic Collections of the National Library of Ireland*. Dublin: National Library of Ireland, 1998. 120pp. £10.

Reviewed by Erika Gottfried, NYU

These guides to two very different collections, while they have much in common, offer a study in contrasts that is interesting and instructive.

On the one hand, the San Diego Historical Society's (SDHS) materials comprise a large regional collection (ca. 2 million images divided into 420 collections) covering quite a broad range of topics that reflect the diverse population of that region over the course of roughly 130 years. On the other hand, the materials housed in the National Library of Ireland (NLI) represent a national collection offering a sweeping visual history of Ireland over 150 years, and which, although they form the largest collection of Irish photographs in the world, are actually much smaller in number (ca. 300,000 photographs in nearly 90 collections) than SDHS's collections.

But fascinating as the collections are, my focus here is not on the collections themselves, but on how well the guides recently published to them render access to researchers.

To begin with, both guides are expensive and ambitious publications, visually stunning, lavishly illustrated (SDHS with 69 black-and-white photographs, NLI with 91 black-and-white and color photographs) with high-quality reproduction and layout. While the NLI guide is the more beautiful, resembling more of a catalog for an exhibition than a finding aid, the design of the SDHS guide is more accessible—larger and clearer print, among other things, make it easier to use.

Both guides include an introduction, descriptions of each of their collections, and an index of subjects and names. The SDHS guide also includes a numerical list of the collections and an appendix listing the subject divisions of the print reference portion of its collections, and the NLI guide includes a "how to use this guide" section, a glossary, bibliography, chronological listing of the collections, listing of collections by size, and a physical format/genres index for the guide.

In the main, collection descriptions in the SDHS guide are clear and readable and provide enough information to give a basic idea of collections' contents. But they suffer from a number of limitations. First, there is a lack of consistency in basic introductory information offered. Descriptions sometimes do and sometimes do not include information on provenance, donation date, amount of material, collection arrangement, and bulk dates. Presentation of the same basic information is inconsistent, as well; amount of materials, for example, is sometimes rendered as number of items,

sometimes by feet, sometimes by cubic feet. In addition, there is no indication of whether color material is included in any given collection and unexplained numbers (which may or may not be accession numbers) accompany some entries.

The second, and more serious problem is that contextual information is largely absent from the SDHS guide's collection descriptions—they are purely descriptive. For example, the entry titled, "US Naval Hospital Historic American Buildings Survey (HABS)" doesn't explain what entity produced or sponsored HABS (it happens that it's a prominent program of the National Park Service). In many cases, the lack of contextual information seems to be based on an assumption that guide users are already familiar with local history and topography, (for instance, a number of collections are described as picturing "mining operations," without distinguishing what kind of mine [coal? gold?]), which in turn assumes a regional/local audience for the guide. But the guide's own introduction states that the Society's photographs, in addition to their regional importance, "should be seen as a collection of . . . national and international significance." Providing contextual information is vital for any archives trying to reach a national and international audience.

In contrast, the NIL guide provides its collection descriptions with the basic information and consistent form and style lacking in SDHS's. And, instead of the dreary pedestrian language one often encounters in finding aids, the writing is graceful and efficient. At their best, the NIL guide's collection descriptions are mini-essays rich with contextual information. The description of the William Lawrence Collection (1865-1914; one of NIL's largest and most popular), for example, represents a mode of linking relevant social, economic, national history with the history of the commercial photographic business that generated the collection.

Use of photographs in guides to photographic collections needs to meet a higher standard than the pretty pictures/wallpaper treatment used in most other kinds of publications. Happily, all of the reproductions in the NIL guide have been carefully placed to accompany the description of the collection from which they are drawn, and all photo credits include a citation for a specific collection name and sometimes an individual item number. Captions, while not terrifically informative, are adequate. The same cannot be said for the reproductions in the SDHS guide. None of the images reproduced are given an individual collection credit line, thus making it impossible for researchers to order them directly. Reproductions seem only to be used as decorative elements; none of them appears to be juxtaposed with any of the collections from which they are drawn. A number of captions, too, are problematic. One particularly intriguing image of what may relate to the relocation of Japanese Americans during World War II, for example, while it gives names and dates, lacks any other information positively identifying it as such. Also, in a number of places original captions seem to have been used unedited to describe photographs with some unfortunate results. For example, an image of

men turning firehoses on a group of other men is accompanied by: "Fireman using the 'water cure' on Wobbler demonstrators, 1912." Besides the fact that the caption doesn't tell readers what or who the Wobblies were, it humorously describes a violent assault without comment. Imagine, if you will, how it would sound and the reaction it would provoke, if an image of civil rights demonstrators being hosed down by deputy sheriffs was described in any publication today as a "water cure."

Finally, one major weakness both guides share is their indexes. (These are indexes to the guides themselves, not to the collections.) The introductory paragraph for the NIL subjects and persons index states that no attempt was made to make it exhaustive. This is no exaggeration; so little is indexed as to render it virtually useless. This is less of a problem than might be imagined, however, as the relatively small size and homogeneity of the collections and the high level of collection description allow useful browsing of the guide.

The SDHS guide index is much more ambitious and extensive than NIL's (reflected in their respective lengths: SDHS's at 18 pages; NIL's total not quite four). Its strengths include a conscientious effort to highlight images of various ethnic groups (especially Native Americans) in the collections, by providing multiple listings for them as well as extensive cross-references. It also does a superior job of literally reproducing most of the main topics and names listed in the collection descriptions. This technique generates a useful core of subject headings, but is not adequate by itself. Only if an index is edited extensively, enriching it with broad, overarching subject headings under which the topics and names drawn from the collection descriptions might be usefully grouped--those more "generic" subjects that researchers are more likely to look under--can it provide truly comprehensive access to collection descriptions. The SDHS index did not receive this kind of editing. The SDHS guide's appendix listing the subject divisions of the print reference portion of the collections, mentioned earlier, does supplement the partial subject access offered by the index, but not enough to substitute for a more comprehensive index. Typical examples of the shortcomings of this "unedited" approach to a guide index include: two separate entries for "labor parade" and "union parade," and the omission of a listing for images of a specific hotel simply because the description for the collection containing the images didn't include the heading, "hotel." Cross-referencing could be stronger, also. For example, how would researchers using this index looking for images of female airplane pilots find Elsie De Villiers unless they already knew her name? She's not listed under "aviation." Moreover, there are no cross-references between the listings for "labor unions," "strikes" and specific labor organizations. Last, as with the photograph captions, there is the problem of uncritical acceptance of donors' descriptions of subjects, as for example the description of an I.W.W. "riot," and repeated references to the "Mexican Insurrection." Quite a few

historians and others have characterized these same events as “demonstrations” or “police riots” or “revolutions.”

In all, while both of the guides could be improved, each highlights what are clearly marvelous, exciting collections, and are written in ways that will attract researchers to sample their riches.

### The Books

Marino, Cesare. *The Remarkable Carlo Gentile: Pioneer Italian Photographer of the American West* 120 p. ISBN 1-887694-14-5 \$35 (cloth) ISBN 1-887694-13-7 \$22.95 (paper).

Miles, Ellen. *George and Martha Washington: Portraits from the Presidential Years*. Charlottesville: University Press of Virginia, 1998. 64 p. ISBN 0813918863. \$17.95 (paper).

Palmquist, Peter E., comp. *Robert W. Marks: Writings in Celebration of Photography's Centennial* Arcata: By the compiler, 1998. 348 p. \$75 (cloth; \$5 s&h). Order from Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521.

Stewart, Jeffrey C., ed. *Paul Robeson: Artist and Citizen*. New Brunswick: Rutgers University Press, 1998. 304p. ISBN 0813525101. \$40 (cloth). ISBN 081352511X. \$22 (paper).

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## 1998 KRASZNA-KRAUSZ BOOK AWARDS—SEVEN OF THE WORLD'S BEST PHOTOGRAPHY BOOKS

A study of ground-breaking German photographer Otto Umbehr and a pioneering book on photography in science each received a £5,000 prize at the Kraszna-Krausz Photography Book Awards ceremony held at the Royal Society of Arts in London on Tuesday evening February 2. Five other books received special commendations, carrying awards of £1,000 each, making the total prize money £15,000. For the 1998 awards, a record total of over 270 books from 18 countries were submitted in two categories. Eligible books were those published in any language between June 1996 and May 1998. All the books submitted to the 1998 awards were on show at the awards ceremony.

### Prize-Winners

The two £5,000 main prize-winners are:

#### Art, Culture & History books category:

*Umbo: Otto Umbehr 1902-1980* by Herbert Molderings (Richter Verlag, Germany). The judges praised this as “a beautifully written and illustrated book on a photographer who is acknowledged as important but is not sufficiently well known.” Molderings introduces a character whose input and influence in today's world of photography cannot be ignored. The impressive research, lucid text and lavish illustrations

ensure that Umbo can now claim his place as a major figure in 1920s photography. Molderings illuminates Umbo's career and impact, from early Bauhaus to close-up portraiture and photojournalism.

#### Craft, Technology and Scientific Books category:

*Beauty of Another Order: Photography in Science* edited by Ann Thomas (Yale University Press, UK/ USA in association with the National Gallery of Canada). The judges called this “an outstanding book, notable for its clarity and integrity, which is innovative as well as informative and readable.” Beautifully illustrated, with essays by experts in the history of photography and scientific photography, *Beauty of Another Order* presents a pioneering collection of photographs of science subjects that raised questions about human evolution and behaviour, the nature of matter and the place of our planet in the universe. The book is edited by Ann Thomas, curator of the photographic collection of the National Gallery of Canada, with contributions by Marta Braun, Mimi Cazort, Martin Kemp, Jim McElhone, and Larry Schaaf.

#### Special Commendations:

The five books which have been awarded special commendations of £1,000 each are:

*Photography: An Independent Art—Photographs from the Victoria & Albert Museum 1839-1996* by Mark Haworth-Booth (V & A Publications, UK and Princeton University Press, USA).

*Real Fantasies: Edward Steichen's Advertising Photography* by Patricia Johnston (University of California Press, USA).

*High Speed Photography and Photonics* edited by Sidney F Ray (Focal Press, UK).

*Parisian Views* by Shelley Rice (The MIT Press, USA/UK).

*Delta: The Perils, Profits and Politics of Water in South and Southeast Asia* by Daniel Schwartz (Thames & Hudson, UK; Scalo, Switzerland, Germany, and USA; SEI, Italy).

### The Judges

An international panel judged the 1998 Kraszna-Krausz Photography Book Awards:

Ute Eskildsen, Director of the Department of Photography at the Museum Folkwang in Essen, Germany; Vicki Goldberg, writer and photography critic of the *New York Times*; and Barbara Lloyd, writer and photographer, based in England.

### The Awards

The Kraszna-Krausz Book Awards reward the best books published on the art, history, practice and technology of the moving image (film, television, video and related media) and still photography. Open to entries world-wide and in all languages, the Awards are made annually, with prizes for books on the moving



image alternating annually with those for books on still photography. The 1999 Awards will be for books on the moving image.

Entries for the next Photography Book Awards will be invited in the year 2000.

The Kraszna-Krausz Book Awards are sponsored by the Kraszna-Krausz Foundation, formed in 1985 by Andor Kraszna-Krausz, who arrived in London from his native Hungary in 1938 and founded Focal Press, which became a leading imprint in the literature of photography, film and television. Andor Kraszna-Krausz died in 1989.

For further information, contact the Awards Administrator: Andrea Livingstone, 122 Fawnbrake Avenue, London SE24 0BZ, England; tel/fax 171-738 6701; e-mail <k-k@dial.pipex.com>.

### **NEW COLLECTION AVAILABLE FROM THE LIBRARY OF CONGRESS NATIONAL DIGITAL LIBRARY PROGRAM**

#### **Inventing Entertainment: The Motion Pictures and Sound Recordings of the Edison Companies**

Perhaps the most famous American inventor, Thomas A. Edison has had an extraordinary impact on modern life through his inventions, which have included the incandescent light bulb, the phonograph, the Kinetograph (a motion picture camera), and the Kinetoscope (a motion picture viewer). In his lifetime, he received 1,093 patents, and became a prominent manufacturer and businessman by marketing his inventions.

The collections in the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress contain a wide range of the surviving products of Edison's entertainment inventions and industries. The Library's National Digital Library Program is making a large sampling of these items available on its World Wide Web site <<http://memory.loc.gov/>> in a presentation entitled "Inventing Entertainment: The Motion Pictures and Sound Recordings of the Edison Companies." In its first release available January 13, 1999, the site features 341 Edison motion pictures, 81 disc sound recordings, and several photographs, advertisements, and magazine articles. Cylinder sound recordings will be added to the site in the near future. Brief histories are given of Edison's involvement with motion pictures and sound recordings, and there is also a special page focusing on the life of this famous inventor.

The disc recordings offered on the website reflect the variety of material produced by the Edison Company. Selections include instrumental, popular vocal, spoken word, spoken comedy, foreign language, religious, opera, and concert recordings.

Motion pictures from the earliest experimental films made in 1891 to films made in 1918, the year the company ceased production, are featured on the site. The company's earliest films were actualities showing famous people, news events, disasters, people at

work, new modes of travel and technology, scenic views, expositions, and other leisure events. As actualities declined in popularity, production shifted to comedies and dramas. A representation of all these genres is available on the website, including topics such as the Galveston Cyclone of 1900, the Paris Exposition of 1900, the Boer War, railroads, the Alaska Gold Rush (1897), and scenic views from around the United States at the turn of the century. Famous figures such as Annie Oakley, President McKinley, and the Duke of York appear in these films. Notable early dramas such as *The Great Train Robbery* (1903) and *Jack and the Beanstalk* (1902) are also featured, as well as an early exercise in puppet animation entitled *R.F.D. 10,000 B.C.* (1917).

Edison himself is featured on his own inventions in a motion picture entitled *A Day with Thomas A. Edison* (1922) and in a disc sound recording entitled *Let Us Not Forget* (1919) where he speaks on America's allies in World War I.

For more information or questions about this collection or about the National Digital Library Program, please contact <[ndlpcoll@loc.gov](mailto:ndlpcoll@loc.gov)>. The site address is <<http://memory.loc.gov/ammem/edhtml/edhome.html>>.

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### **WHAT'S UP**

through April 11. *Masterworks of Photography Collection: Land of Plenty, Land of Contrast.* Amon Carter Museum, Fort Worth, TX.

through April 12. *Henri Cartier-Bresson: Elsewhere. Photographs from the Americas and Asia.* Victoria & Albert Museum, London.

through April 18. *Paul Robeson: Artist and Citizen.* National Portrait Gallery, Washington, DC.

through May 5. *Sounds of Unheard Voices: Portrait of a Daytona Beach Neighborhood, 1943.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 5. *Sounds of Unheard Voices: A Community Photo Project.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 5. *Sounds of Unheard Voices: Facing Death. Portraits from Cambodia's Killing Fields.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Años Continuos, An Installation by María Martínez-Cañas.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Mexican Women/Mujeres Mexicanas.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Kenro Izu. Light Over Ancient Angkor.* Southeast Museum of



Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 15. *Crowning Glory: Five Decades of Beauty Queens*. Texas African American Photography Archive, Dallas, Texas.

through August 8. *George and Martha Washington: Portraits from the Presidential Years*, National Portrait Gallery, Washington, DC.

opens April 6. *Albert Londe*. Hotel de Sully, 62 rue Saint-Antoine, 75004 Paris.

opens April 13. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.

opens April 25. *Photographs from the Collection*. J. Paul Getty Museum, Los Angeles, CA.

opens April 25. *Photographs from the Collection*. National Gallery of Art, Washington, DC.

opens May 11. *Love and War: A Manual for Life in the Late Middle Ages*, the Frick Collection, New York, NY. [This is an edited version of the exhibition by the same name appearing earlier at the National Gallery of Art.]

through August. *Silver and Syrup: Selections from the History of Photography*, Victoria & Albert Museum, London.

[**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 AND CALLS FOR PAPERS:

**September 10-12, 1999**, University of North London. *Researching Culture: An international, multi-disciplinary conference on: traditions, approaches and methods for analysing culture*. For more information, contact: Jayne Morgan, "Researching Culture" Conference Organiser, School of Social Sciences, University of North London, Ladbrooke House, 62-66 Highbury Grove, London N5 2AD UK, or e-mail her at <j.morgan@unl.ac.uk>.

**November 20, 1999**, 10:00 am -4:00 pm. *Visual Culture: A Future for the Anthropology of Visual Communication Purpose: A forum for graduate students to present and discuss their works-in-progress*. A day-long forum sponsored by the Graduate Student Association of Visual Anthropologists (GAVA-T) at Temple University during the American Anthropological Association meeting in Chicago, Illinois. The program will be chaired by Irma Preikschat and John Jackson, representatives of the organizing body. **Deadline for submitting proposals is April 15, 1999.**

Proposals are being solicited from any student engaged in research about the anthropology of visual communication/visual anthropology. Preference will be given to those who are either currently engaged in the planning of a research project or in the analysis of work completed. This event will be a place where constructive criticism and discussion will be of use to the researcher. *A Future for the Anthropology of Visual Communication* seeks to cultivate a community of young scholars interested in all facets of the discipline; possible areas to be covered include, but are not exclusive to, visual and pictorial media, for example photography, ethnographic film, dance, the body, and the plastic arts. The format of the presentations may be paper, performance, or video/film clips. As the time is limited and the organizers wish to give as many people time to present and have discussion, presentations will be limited to no more than 20 minutes. The program, abstracts and papers from the 1998 Futures Conference are available at <<http://astro.ocis.temple.edu/~ruby/aaa/>>.

Please send a presentation proposal with: your name, address, email (include addresses where they can reach you after July 1), institution affiliation, title of presentation, 100 word abstract, list of equipment needed, and required performance space to Futures Conference, Irma Preikschat via email at [ipreiksc@astro.ocis.temple.edu](mailto:ipreiksc@astro.ocis.temple.edu) or surface mail at: Futures Conference, Irma Preikschat, Temple University, Department of Anthropology, Gladfelter Hall 2nd Floor, 11th and Berks Street, Philadelphia, PA 19122. Participants whose work is selected will be notified by July 15, 1999. The program will be circulated by September 15, 1999.

**Spring 2000 in Dresden, Germany.** *Collection Photography: Past—Present—Future*. Sponsored by the Fortbildungszentrum fuer Museen / Landschaftsverband Rheinland and the magazine *Rundbrief Fotografie*. The aim of the colloquium is to contribute to a more conscious execution and utilization of illustrative photographs, and to stimulate a dialogue between the cultural-historical and scientific-technical disciplines in the archive, library and museum sectors. Photographs have always been taken and utilized as working materials and for publications in all the sciences. As a medium for observing artifacts or natural phenomena, as an illustrative archive, photographs have made a considerable contribution to the content and method of collecting and systematising all sorts of phenomena. The interpretation of what is photographed has been, and still is, influenced by the specific features of the photographic apparatus and the developing and printing processes, to say nothing of the styles of the respective photographers and the status of the reproduction media. Although this culture, with all its many and varied aspects, still exists today, nevertheless digital processes have already begun to adapt the objects and collections to the emerging new needs.

They are requesting papers which, from a current and/or historical viewpoint, deal with the interests, techniques and modes of utilisation of photographs, for example, in

- the reproduction of paintings or drawings
- the depiction of three-dimensional objects
- the examination of the content and make-up of collection items
- the documentation of facts and situations
- photographs for exhibitions, inventories and publications
- the emergence of new institutions and professions
- the competition between verbal and pictorial documentation
- the shift from the medium of drawing to photograph to digital image, or
- the utilisation of photography in other related sectors.

Entries and inquiries to: Wolfgang Hesse, *Rundbrief Fotografie*, P.O. Box 21 02 56, D-01263 Dresden, Germany; phone: +49 (0) 351 / 316 09 90; fax: +49 (0) 351 / 316 09 92; e-mail: <undbrief@dresden.nacamar.de>; <<http://www.foto.unibas.ch/rundbrief/>>.

**Fall 2000** issue of *exposure*, the journal of the Society for Photographic Education. The editor is looking for articles on photography, race, and American society. Submissions should address the role of photography in the construction of race as a cultural phenomenon and may pertain to any area of culture, including anthropology, art, economics, history, popular culture, psychology, and science. Manuscripts may range from 5,000 to 7,500 words. Submissions should be sent to exposure guest editor, Joel Eisinger, 4505 Oakland Ave. S., Minneapolis, MN 55407. **The deadline for submissions is May 31, 1999.**

[**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.]

## GEORGE EASTMAN HOUSE 1999 HISTORIC PROCESS WORKSHOPS

Experience nineteenth-century photography, hands-on, at the Historic Process Workshops given at the George Eastman House, International Museum of Photography and Film, in Rochester, New York. This internationally recognized program is the only series of workshops recreating the methods of nineteenth-century photographers.

During April and June learn the albumen printing process, the most widely used printing process in the

19th century. Mike Robinson, proprietor of Century Darkroom in Toronto will lead the class through the procedures from beginning to end. Make your own albumen paper and create prints from nineteenth-century negatives.

In May, watch Kenneth E. Nelson, daguerreotypist, recreate the original photographic process. The participants will then be divided into teams to produce a daguerreotype using the same materials and formula as the original practitioners.

In June, observe a complete demonstration and then try your hand at the wet-plate collodion process with Mark and France Scully Osterman, wet-plate photographers. Make your own ambrotype self-portrait under the guidance of these long-time expert practitioners.

The 1999 Historic Process Workshops for the year will be held on:

April 10-11	Albumen (basic)
May 1 or 2	Daguerreotype
June 12-13	Albumen (basic)
June 26 or 27	Wet-Plate Collodion
October 16-17	Wet-Plate Collodion (Adv.)

Participation in the appropriate workshop or actual experience in the process is necessary to take an advanced class. All workshops run a full day, from 9 am to 5 pm. Class sizes are limited and these workshops fill quickly so register soon. To request a brochure and registration form or for more information call (716) 271-3361, extension 325 and leave a message, or or e-mail <[workshop@geh.org](mailto:workshop@geh.org)>.

The cost is \$150 per one day workshop, \$300 per two day workshop and \$350 for an advanced class.

Registration forms are available on their website at <<http://www.eastman.org/>>.

## NEDCC OFFERS ITS PRESERVATION MANUAL ON-LINE AT •<[www.nedcc.org/](http://www.nedcc.org/)>

The Northeast Document Conservation Center (NEDCC) announces the on-line availability of the third edition of its publication *Preservation of Library & Archival Materials: A Manual*, edited by Sheryl Ogden. The updated and expanded version of the manual became available March 1, 1999 on NEDCC's Web site at <[www.nedcc.org](http://www.nedcc.org/)>. A desire to make current information readily available at no cost prompted NEDCC to update the manual, adding important topics, and to make it available on the Web. In addition, if a user prefers the convenience of a book, a bound version will be available through NEDCC later this year.

The manual is approximately 350 pages in length and consists of a series of 51 technical leaflets. The third edition contains eight new leaflets, including *Digital Technology Made Simpler*; *The Relevance of Preservation in a Digital World*; *Preservation Assessment and Planning*; *An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers*;

Collections Security: Planning and Prevention for Libraries and Archives; and more.

In addition, every leaflet from the first two editions has been updated to reflect new information and changing opinions. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. Professional illustrations make the "how-to" leaflets easy to understand and use.

The Institute of Museum and Library Services (IMLS), a Federal agency that fosters innovation, leadership and a lifetime of learning, supported the project to convert NEDCC's preservation manual to electronic format for Internet access. In addition, NEDCC receives major funding for its field service program from the National Endowment for the Humanities.

The Northeast Document Conservation Center is a nonprofit regional conservation center specializing in the conservation of paper-based materials including books, documents, photographs, architectural drawings, maps, posters, wallpaper, and works of art on paper. It performs paper conservation, book binding, preservation microfilming, and duplication of photographic negatives. Its purpose is to provide the highest quality conservation services and to serve as a source of consultation and training for institutions that hold paper-based collections.

For information about ordering the printed version, contact Gay Tracy at Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810; phone (978) 470-1010 ext. 217; fax (978) 475-6021; or email <tracy@nedcc.org>.

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## FROM THE LISTSERVs

### Views of Iceland, Anyone?

Dear Listmembers:

A colleague of mine is seeking photographs taken in Iceland before 1870. He has been going through majority of the collections that are available up here in the Frozen North but wonders if there is something to be found in foreign collections, both public and private. It is well known, for example, that foreign travelers came to Iceland with their camera equipments - some of their photos are known but others, and probably the majority of them, have vanished.

If you know of photos that are taken in Iceland before or around this period I would appreciate if you could contact me at <sbh@reykjavik.is>.

Sigurjón Baldur Hafsteinsson, forstodumadur/director, Ljssmyndasafn Reykjavíkur /Reykjavik Museum of Photography, Borgartun 1, 105 Reykjavik, Iceland; e-mail: <sbh@reykjavik.is>; WWW <http://www.reykjavik.is/ljosmyndasafn>.

### Nitrate Identification

Douglas Nishimura, IPI, Rochester, NY

[There was some discussion about nitrate film leading up to the comments below.—Ed.]

I think that the test method described by Federico [in an earlier post] needs some explanation.

Mr. Federico wrote,

Easy. Put one in the palm of your bare (clean) hand for about 5 to 10 seconds. Look, if it bends upwards is nitrate. My advice is to try the first method only, leaves no doubt, risk and damage to the object is zero and is very much easier.

This test [described by Mr. Federico] is based on the expansion of gelatin with moisture absorption and a very thin base. For the very thin film pack negatives on nitrate base, as the gelatin absorbs moisture from your hand, the film will curl upwards. This will also happen with very thin polyester films too (although polyester didn't appear until the late 1950s.) Be aware that not all films had an anti-curl layer (or pelloid) and therefore it can be very important which side of the film is down. Nitrate base doesn't absorb as much water as the cellulose acetates and this is why it was considered to be a relatively (dimensionally) stable base. The thicker bases will also curl, but to a much smaller extent. In the extreme we see this when we process a roll of 35 mm film. When the film is wet, it curls with the emulsion side out. When it's dry, the curl reverses and the emulsion side is in.

The film pack negatives were slightly longer than the conventional cut sheet film (4 X 6 is about right) and by necessity, were very very thin. Manufacture of this film on nitrate was discontinued in the US in 1949 so chances are the film that you have in this size is probably nitrate.

There are a variety of methods for determining acetate and nitrate bases, although none of them are absolutely reliable. Many are relatively dangerous as well as destructive. As a result, the recommended procedure for identifying film bases is as follows:

**1) Check for edge markings and notch codes.** Often nitrate said "nitrate" and safety said "safety" although duplication of negatives (by contact printing) has resulted in safety films carrying the "nitrate" label and vice versa.

**2) Check dates.** Kodak has been the only company to supply data on dates of last nitrate manufacturer for various formats of film, but other companies probably made change-overs at approximately the same time.

x-ray films	1935
135 (35 mm) roll film	1938
Portrait and commercial sheet film	1939
Aerial film	1942
Film packs	1949
Roll film (616, 620, etc.)	1950
Prof. 35 mm motion picture film	1951

**3) Usually steps 1 and 2 are enough.** However, if there is still doubt, check deterioration characteristics. Nitrate often becomes amber in color, although you'll have to scrape a little of the emulsion away in order to verify that it's the base and not the gelatin changing color. Scrape only if the film looks amber, of course. Also nitrate often develops sticky emulsions.

#### 4) Physical and chemical tests.

**Float test.** There were a couple of solvent or solvent mixtures used for this test. Probably the most common one was trichloroethylene. The test must be done in a well ventilated area with appropriate gloves. (It is listed as a NIOSH occupational carcinogen.)

A 6 mm square is taken from the film and put into a test tube or small bottle with the trichloroethylene. The solution is shaken to ensure that the the punch is completely immersed. If it sinks, it's nitrate. If it floats, it's acetate. Polyester sits around the middle. Experience from a variety of sources indicates that the punch size and shape are important to the success of the test. (This test is from ISO 543/ANSI IT9.6 Annex C. The Annexes are considered to be informative and not officially part of the standard.)

**Burn test.** The field (burn) test from ISO 543/ANSI IT9.6 uses a piece of film approximately 16 mm wide and 35 mm long. The film is folded lengthwise in half, creasing it sufficiently that it stands upright. "With a match flame, ignite one of the top corners of the film." (I think that a lighter will do just as well.) "If the specimen ignites easily, burns downward rapidly and vigorously with a bright yellow flame, and is completely consumed in less than 15 s, the film probably contains dangerous quantities of cellulose nitrate and probably will not pass the tests of this [ISO 543] International Standard for safety film. If the specimen ignites with difficulty and burns only partially, or if it burns completely in a time not under 15 s, it is likely but not assured that the film will pass the tests described in this International Standard." This test is from the Annex and is not part of the official standard.

An earlier version of the test required the film to be folded into an "L" shape again so that it stands upright. An important part of the test is the fact that nitrate will burn downwards while the other films will not.

**Diphenylamine test:** This test uses 0.5 grams of diphenylamine dissolved in 100 ml of 90% sulfuric acid. Slowly pour 90 mL of concentrated sulfuric acid into 10 ml of water with constant stirring. Slowly add 0.5 g of dphenylamine insuccessive small portions.

This is a redox indicator that turns blue in the presence of oxidizing agents of a certain minimum strength just as acid-base indicators turn color when exposed to at least a minimum strength acid or alkaline. The problem with this test is that until recently virtually everyone used a small amount of cellulose nitrate as a subbing layer so that the gelatin emulsion

would stick to the cellulose acetate base. This means that both cellulose nitrate and cellulose acetate bases will produce a positive test result. The difference is in the time that it takes. Nitrate will turn color almost immediately while acetate will take a few minutes. The film also must be clean since objects conservators found that even dust on some artifacts would cause a positive test result.

One of the better publications on this topic is *Guidelines for Care & Identification of Film-Base Photographic Materials* by Monique C. Fischer and Andrew Robb. These were two photo conservation students at the University of Delaware program.

#### New Issue, *Études Photographiques*

Andre Gunthert, Société Française de Photographie

I am happy to announce the release of the 5th issue of the French review *Etudes Photographiques*. It contains the reproduction of the oldest known photographic portrait, taken in 1837 by Daguerre himself; see <<http://www.etudes.photographie.com/divers/portrait.html>>.

Among the book reviews (all of them available on our website), I especially would like to mention the two written by Larry Schaaf, both of them available in English on the site, about Michele and Michel Auer's CD-Rom <<http://www.etudes.photographie.com/noteslect/ndi0502eng.html>> and Bates and Isabel Barret-Lowry's "The Silver Canvas" <<http://www.etudes.photographie.com/noteslect/ndi0504eng.html>>. [I second that. Larry's is right on target, as usual.—Ed.]

#### PhotoArts Seeking New Web Page Reviewer

Jim Wintner, <<http://colophon.com>> *Colophon Page*; <<http://photoarts.com>> *PhotoArts*

Due to the much lamented retirement of Felix Mantilla as contributor to *PhotoArts*, we are seeking a successor to continue the tradition of his very popular reviews of Internet sites specializing in fine art photography and related resources. We have found that these are some of the most visited pages on *PhotoArts* and wish very much to find someone with an equally unique voice.

Please visit the current review pages <<http://photoarts.com/reviews/>> to take in the current offerings in this area. If you feel you are able to step into Felix's shoes (not literally, we're having them gold-plated as a momento), please contact me.

Whoever takes over this role will have complete freedom of expression.

#### The Robert B. Honeyman, Jr. Collection Digital Archiving Project.

The Bancroft Library of the University of California, Berkeley, is pleased to announce the completion of The Robert B. Honeyman, Jr. Collection Digital Archiving Project. This project, the first digitization project funded by the Library Services and Technology Act through the California State Library, has made the

Robert B. Honeyman, Jr. Collection of Early Californian and Western American Pictorial Material available on the internet. This important research collection, which has never before been published in its entirety, has now been made accessible through high resolution digital representations of each item in the collection accompanied by detailed descriptions and subject and format indexing.

The Honeyman collection is comprised of over 2300 items dated from ca. 1790 to ca. 1900, including original oil paintings, watercolors, drawings, prints, ephemera and other materials related to the old West, with emphasis on the early California and Gold Rush periods. Views depict the changing landscape of the West under the impact of westward migration, the development of towns and cities, early settlements, California missions, railroads, Gold Rush scenes, pioneer and frontier life, native populations, social history and other topics.

Included are sketches from important early expeditions, several representing the earliest known views of a particular subject, as well as works by significant artists, such as Albert Bierstadt, Maynard Dixon, Charles Nahl, and William Keith; and printing firms, such as Currier & Ives, Britton & Rey and Kuchel & Dresel.

The Honeyman project is the first major contributor to the Museums and the Online Archive of California (MOAC) project which seeks to establish best practices for including museum collections within the California Digital Library's Online Archive of California (OAC). The Honeyman project uses the Encoded Archival Description (EAD) standard, an SGML platform independent descriptive standard maintained by the Library of Congress, and will serve, along with the other participants involved in the MOAC project, as a model implementation of the EAD standard for museum and special collections.

As the newest entry into the Online Archive of California - a union database of primary resources available in repositories throughout the state - the Honeyman Digital Archive will become part of the California Heritage Collection. Residing within the OAC, the California Heritage Collection is a digital repository comprised of over 30,000 images related to the history of California and the West from selected collections held by The Bancroft Library and will now be the home of the Robert B. Honeyman, Jr. Collection digital archive.

The main goal of the Honeyman project was to make this unique primary resource collection available on the internet to researchers in various disciplines, K-12 students, and other users. By demonstrating the feasibility of using descriptive standards and controlled terminology to facilitate access, the Honeyman project will also be of significance to the archival, library and museum communities which are looking at standardized frameworks for presenting cultural heritage information within networked environments. The Robert B. Honeyman, Jr. Collection can be browsed within the California Heritage Collection at: <<http://sunsite.berkeley.edu/CalHeritage/>>.

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

**Hollywood, CA.** "Keepers of the Frame," the Mount Pilot Productions feature-length documentary on film preservation and restoration, has been accepted into the "South By Southwest" Film Festival. The Austin, Texas-based event rounds out the film's March festival rollout, joining screenings at the Santa Barbara International and Cleveland [*A film fest in Cleveeland??—Ed.*] International Film Festivals. The film's producer, Randy Gitche, is a member of the Section.

**Portland, Oregon.** Section member Richard H. Engeman has flown the University of Washington coop and landed as the Director of Manuscripts and Archives Collections, Oregon Historical Society, 1200 SW Park Avenue, Portland, Oregon 97205, richarde@ohs.org, <http://www.ohs.org>, 503-306-5247. We wish him the best in his new position!

**New York, NY.** We heard from our colleague Daile Kaplan, who had the following to offer:

Dear colleagues,

I'm working on a book about Albert Arthur Allen, a colorful Bay Area fine art photographer best known for his fanciful tableaux of female nudes. A transplanted easterner and "naturalist," by 1917 his photographs were featured in nudist publications with the credit "Alo Studios." At some point in the early 1920s he was apparently in a serious motorcycle accident that left him a paraplegic. Nevertheless, he produced a series of important portfolios through the late 1920s. At this same time, he was indicted on charges of mailing obscene materials by the Purity League and the Society for the Suppression of Vice -- the very folks who targeted Mapplethorpe. While he was acquitted in the federal courts on three separate occasions, the fourth trial resulted in his conviction and 6 months of jailtime.

I would appreciate hearing from anyone with information about repositories holding Allen's photographs or papers. I'm also posting this notice on the off chance that an heir or a descendent of one of his many models will come forward.

Thank you. You may reach me by phone at (212) 254-4710 or by e-mail <[DKaplan276@AOL.COM](mailto:DKaplan276@AOL.COM)>.

**Vilnius, Latvia.** For those of you who are interested in the history and current status of Lithuanian photography check out the new Web site of the Union of Lithuanian photographers at <<http://www.photography.lt>>.

**Virtual World.** There will be a new discussion list in the field of alternative photographic processes. It is intended to be complementary to any other lists and that discussion should be maintained in the civilized manner displayed by members of this list.

One may subscribe by sending an e-mail to: <[altartcraftphoto-subscribe@listbot.com](mailto:altartcraftphoto-subscribe@listbot.com)>.

**The Society of American Archivists**  
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## IN MEMORIAM

David Jackson, head of the NCSU Libraries' Special Collections Department, died Friday, August 14, 1998. Jackson joined the NCSU Libraries in January 1995; he was also an alumnus of NC State, holding an M.A. in public history. He received a B.A. in history from Kenyon College. David Jackson's many accomplishments during his tragically brief career demonstrate the magnitude of the university's loss. He was the guiding force in founding and implementing the NCSU Libraries' North Carolina architectural archive and in developing the library's new Special Collections Department, and he initiated the use of digital technologies to make the department's holdings accessible over the Internet. Additionally, David Jackson directed major exhibits honoring NC State's World War II classes and former School of Design professor George Matsumoto. Jackson is survived by his wife, Maggi, and his daughter, Acy. The family has asked that donations in his memory be made to Preservation North Carolina, 101 St. Mary's Street, Raleigh, NC 27605.

**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 St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is April 1, 1999. Opinions expressed are those of the authors.