



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

Volume 14, Number 2

April 2000

WHAT HAPPENED TO MY DECEMBER ISSUE?

Well, we were wondering, too! Completed newsletter copy was sent to SAA in Chicago at the beginning of November, but your editor hadn't received her copy by mid-December. Following numerous telephone calls and e-mail discussions with the office, it appears that over 20 percent of the entire membership (and therefore the VM section) was dropped or at least not found by new membership software that was installed last Fall. Over half of the VM Section leadership did not receive their newsletter, so you're not alone if you didn't receive yours.

There are two things we'd like you to do:

- Drop SAA a pleasant note to let them know that you didn't receive the newsletter (if, of course, you didn't). This will allow the staff to double check their mailing list to ensure that all who should be are on it.
- Go to the VM Section Web site at <<http://www.gsu.edu/~libpjr/vm.htm>> and download the PDF file of the December newsletter so you can catch up on everything that you missed.

SAA has apologized to the Section leadership for this unfortunate event.

DO YOU WANT TO BE A MILLIONAIRE?

Of course you do. But, would you like to be the Visual Materials Section chair instead? The odds of making it are much better.

Seriously, every year we conduct a search for qualified nominees, and it's that time again. As past chair, I'll testify that the rewards far exceed the work required. The position will put you in touch with many of your talented colleagues and keep you informed of developments in the rapidly changing field of visual materials. This is far more educational than taking a ton of classes, and your professional network will expand exponentially. Plus, it's great resume fodder.

As a reminder to our readers, the Visual Materials Web page, with back issues of *Views*, may be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

In return, all that's required of you is to: produce a few newsletter columns; delegate work to committees, and ride herd on them; chair one annual meeting; and, find two nominees willing to fill the position after your term passes.

Let's be honest. How many of you are thinking: "If Hawkins could do this, it must be a piece of cake."

If you're interested in this incredible opportunity for professional development, contact Tim Hawkins, Past Chair by e-mail at <Timothy.Hawkins@colorado.edu> or by phone at (303) 832-8052.

FROM THE CHAIR

John Slate, Documentary Arts

With the public and personal snowball of "The Holidays" behind us, let's review where we left off since our last issue of *Views*, as well as look forward to what's in store in the next few months as we prepare for our annual meeting. As some of you know, I want to see the VM Section become more involved in producing/suggesting publications or other tools that our membership and anyone else in the field can use in their work with visual materials. Part of that was achieved last year with Richard Pearce-Moses's updated and indispensable bibliography.

Additionally, others and I are working—slowly—on a bibliography of visual ephemera, which could become something worth submitting to the SAA Publications Board. Finally, I am gratified to know that Mary Lynn Ritzenthaler has made a proposal to the SAA Publications Board to revise her valuable *Administration of Photographic Collections*.

We also have picked up the ball again on organizing an advanced workshop on visual materials. Tim Hawkins, immediate Past Chair, put together "Designing and Implementing Photographic Copy and Digital Imaging Services," which will be offered at the Denver meeting. Tim will report on that program elsewhere in this issue [See announcement, p. 10—Ed.]. Tim's also working on our Web site, which I know will become a useful place for finding out about tools and resources available to VM archivists.

In response to the common interests and concerns of VM catalogers and other VM archivists, James Eason has established a VM cataloging listserv, one more avenue for communication and the sharing of information. [Subscription information will be found in the December 1999 issue of *Views*—Ed.]

Finally, we can look forward to a number of useful and engaging sessions on a variety of VM topics that

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.gsu.edu/~libpjr/vm.htm>

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were accepted and are being prepared for Denver. Past Chair Sarah Rouse is on the program committee, and no doubt helped identify and evaluate many worthy proposals.

I haven't heard from many of you in the membership (yes, I am busy, too!), but if you have any questions, suggestions, or concerns, please let me know. If you would like to serve on any committees, please let James Burant or me know. The quality of the activities in this section isn't an accident; it's on account of people who want to see things happen. Get involved.

FROM THE CHAIR-ELECT

James K. Burant, Documentary Art and Photography, National Archives of Canada

John Slate and I have been working on various projects relating to the VM Section over the past few months, with our next big job being to review and update the three-year plan. We have had some discussions about a publication on ephemera, and have also been discussing building contacts with our colleagues in AMIA (especially in discussing how they get all their sponsorship funds for their annual conference!) I did speak with several VM Section members at the AMIA meeting held in Montreal, and there was some concern about what SAA, and more particularly VM section, could offer them. This is something which the Section has to work on, and which I hope will be part of our plans.

In the meantime, I am pleased to report that I will be in Denver in August-September, since I will be chairing a VM Section-sponsored session on Archivists Working Outside the Box. This will give me an opportunity (which I haven't had since 1997) to meet many of you face to face, and to discuss problems in our sector of archival endeavour.

Please feel free to contact me about any issue which you feel is important to you within SAA.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, University of South Carolina

The Conservation Center for Art and Historic Artifacts and the National Park Service Museum Management Program are offering "Architectural Records: Preserving and Managing the Documentation of Our Built Environment." This three-day workshop will be held at the Athenaeum of Philadelphia May 3-5. A range of topics will be discussed including the types of materials and processes, managing records, preservation measures, fundraising, and legal issues. Twenty speakers, many of them highly respected in the archival and conservation fields, will participate in the conference. Early registration is \$150 by March 14 and late registration is \$200 by April 10. For more information contact the Conservation Center Preservation Office at 215-545-0613, e-mail

**All leadership addresses
will be found on page 2 of
this issue of Views.**

<CCAHA@ccaha.org>, or web site <<http://www.ccaha.org/>>.

Keep in mind the Roundtable will be meeting in Denver during SAA's annual meeting. The current schedule indicates Saturday, September 2, from 8:45 am to 10:15 am. There may also be an additional time to meet for a special presentation either at the hotel or at a local architectural records repository. If you have any suggestions or concerns, contact co-chairs Mary Woolever at <mwoolever@artic.edu> and Michael Gelman at <HistPrev@aol.com>.

In other news of note, Tawny Ryan Nelb's history of the Dow compound in Midland (MI) went to press in September. ICAM's international conference will be held in Rio de Janeiro in May 2000, and "Preserving the Recent Past II" will be held in Philadelphia, October 11-13.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Judi Hoffman, Chair <jhoffman@colosys.net>

Greetings from sunny Western Colorado! I am getting so excited about the SAA 2000 Conference in Denver, and can't wait to welcome you all to my beautiful home state. There will be a lot more news about the Denver meeting in the next issue of *Views*, but I did want to give you an early heads-up on the roundtable schedule: VMCAR will meet Saturday, September 2, from 8:45 am to 10:15 am. If anyone has agenda items for the meeting, or areas of discussion they would like to see raised, please contact me (email is generally the easiest way to get in touch with me these days).

I also wanted to mention two sessions that should be of particular interest to both VMCAR and VM members. "Image Access: Three Approaches to Cataloging and Image Collection Management" will provide archivists with options and working examples of the cataloging and description of image collections, with Richard Pearce-Moses as commentator and James Eason, Linda Running Bentley, and Terry Beamsley as speakers. Also, "The Colorado Digitization Project" session will include discussion of metadata used in the description of digitized visual images (by yours truly), and an archivist's take on the project (Kris Haglund of the Denver Museum of Natural History).

And finally, we are still looking for a new Webmaster for the VMCAR Web site, as Kate Bowers is unable to continue her great work. If you are interested, please let me know; it shouldn't be a lot of work!

CATALOGING CASED MATERIALS

James Eason, Bancroft Library

Here at Bancroft we are in the midst of our cased photo conservation, cataloging, and digitization project. I posted a related question to the list and received some helpful examples of daguerreotype (and ambrotype) cataloging from others, but I'm still working on refining our information into its final form.

I'd love to have some feedback on these really nit-picky issues, especially from those with some AACR2 cataloging knowledge, or from anyone with thoughts on the matter. The challenge is to present this large variety of detailed, specialized descriptive information in a consistent, clear way that will not overload or confuse the non-specialist user, but will provide full information to the specialist.

I've come up with two good(?) approaches for our main physical description area (MARC 300 subfields a, b, and c). Both involve using the form term (daguerreotype, ambrotype, opalotype, tintype, etc.) in the \$a subfield, instead of the \$b, where it was formerly relegated. The question arises of where to include closely related terms, especially with all the variations of the ambrotype process that we encounter.

1 ambrotype (on violet ruby glass) : sixth plate, hand colored ; visible image 7 x 6 cm.

vs.

1 ambrotype : sixth plate, on violet ruby glass, hand colored ; visible image 7 x 6 cm.

How closely should the medium of ruby glass be associated with the Specific Material Designation ("ambrotype", in the first subfield)? Do you have any preference for one over the other, above?

We plan to add further physical details in note (MARC 500 equivalent), such as: "Asphaltum backing on plate," or "Backed with black velvet," plus any mat, preserver, and case information.

So a full MARC physical description might look like:

300 1 ambrotype (on violet ruby glass) :\$bsixth plate, hand colored ;\$c visible image 7 x 6 cm.

500 In oval brass mat with embossed floral motif. Contained in black thermoplastic case with grape cluster motif (Krainik 181) and embossed red velvet pad. Case dimensions: 11 x 9 cm.

500 Printed label in image well: [transcription of info.—case maker, patent date, etc.]

[or, for an example including backing information for a clear glass ambrotype:]

300 1 ambrotype :\$bsixth plate, hand colored ; \$c visible image 7 x 6 cm.

500 Plate backed with black velvet. In oval brass mat with embossed floral motif. Contained in

black thermoplastic case with grape cluster motif (Krainik 181) and embossed red velvet pad. Case dimensions: 11 x 9 cm.

500 Printed label in image well: [transcription of info.—case maker, patent date, etc.]

If anyone has thoughts on the division of physical details proposed above, I'd be grateful to hear them.

IN PRINT

The Reviews

- Baldwin, Gordon, and Keller, Judith. *Nadar Warhol: Paris New York*. Los Angeles: J. Paul Getty, 1999. 240 p. ISBN 089236565X (paper); ISBN 0892365609 \$60 (cloth)

Reviewed by Tim Hawkins, Freshwater Photos

Fame—possibly the second most powerful four-letter word in the English language. We adore those who attain fame and idolize them in the media. We are conditioned to desire fame. One twentieth-century artist is synonymous with this word. I don't need to tell you who he is, and I don't need to tell you what he said about being famous.

I have not been Andy Warhol's biggest fan. Certainly this relates to my hesitancy, while a film student, to stare at the Empire State Building for seemingly endless hours. Thus, it was a pleasant surprise to discover the complexity of Warhol's work, through the exhibit catalog for "Nadar Warhol: Paris New York," presented by the J. Paul Getty Museum. Likewise, I have never been particularly interested in Nadar, for reasons similar to my ignorance of Warhol's work. So it was doubly surprising to be freshly introduced to Nadar through the Getty publication.

"Photography and Fame," the subtitle for the exhibit and catalog, is a theme that ties Nadar and Warhol neatly together. Indeed, we could ascribe both of their successes to photography of the famous: Warhol with an open door to the New York elite, and with his factory, manufacturing fame for those not already basking in it; and Nadar with his political caricatures, and photographic portraits of French society.

But the complexity of both artists' lives and work, which this publication illustrates, surprised me. The introductory text, describing the lives of both men, emphasizes the breadth of their accomplishments: Nadar the caricaturist, the writer, the photographer, the balloonist and mid-nineteenth century proponent of heavier-than-air flight; Warhol the artist, the filmmaker, the photographer, the publicist. The catalog illustrates a depth of character and achievement that I hadn't previously fathomed.

Intellectual themes are apparent in the work of both Nadar and Warhol, but there is also a refreshing playfulness to their work. There are photos of Nadar suspended in his balloon, most likely a hamper in his studio, wearing his Paris finery, trying to suppress a smile. There are photos from Warhol's early

photobooth series, one literally being mugged for the camera. And there are the stories.

This is not simply a picture book. It is a storybook that uses both words and photographs effectively. The text that accompanies each photo provides an essential context. It is entertaining and informative. Text fills in the history to tell a complete story. It adds the layer of complexity necessary for a fuller appreciation of the work. The catalog is a sensory treat too. I enjoyed looking at the electric typesetting of the neon red and purple cover text, set on a black background, with the dust jacket removed. Nadar's prints are finely reproduced. Warhol's Polaroids look like Polaroids. The layout is clean and simple. This is eye candy. *Nadar Warhol: Paris New York* is definitely worth a look. I've picked it up over and over and again, and I'm certain this is the first time I've really seen the photographs of Nadar and Warhol.

- Kissel, Eléonore, and Vigneau, Erin. *Architectural Photoreproductions: A Manual for Identification and Care*. New Castle, DE: Oak Knoll Books, 1999, 138 p., ISBN 1-884718-62-0, \$65 (paper). Reviewed by Sarah H. Turner, Archivist, American Institute of Architects

This manual is an invaluable tool for the archivist or librarian charged with preserving and maintaining architectural drawings. The format of the book includes a glossary, a flowchart for identifying the photo-reproduction process, and a simple but detailed description of each of the processes. The descriptions of the processes provide information on the identification of the medium, its history and use, the manufacturing process, the degradation and storage of the medium, and color photographs to aid in the identification of the photo-reproduction process. Also included is a series of appendices detailing the methods for storing and exhibiting drawings, and a description of the modern processes for reproducing architectural drawings. On the whole this is a well thought out book; my only wish is that the flow chart describing the processes was in poster format so that it could be more easily referenced. I have used this book several times to assist architectural firms with the correct housing and storage of their architectural drawings. Every library or archives with architectural holdings should have a copy of this book, I hope the price does not prove to be prohibitive.

- Cumming, William P., and DeVorse, Louis, Jr. *The Southeast in Early Maps*, 3rd ed. Chapel Hill, NC: University of North Carolina Press, 1998, 498 p., ISBN 0-8078-2371-6, \$90 (cloth).
and
Martin, James C. and Martin, Robert Sidney. *Maps of Texas and the Southwest, 1513–1900* Austin, TX: Texas State Historical Association, 1999, 184 p., ISBN 0-87611-169-X, \$39.95 (cloth).
Reviewed by Mott Linn, Clark University

Those who find maps to be interesting—and, because most of my framed decorations are maps, I

qualify—would certainly enjoy these two works. Obviously, many others have agreed with this assessment, because both of these books have had multiple printings: *Southeast* was originally published in 1958 and *Texas* was in 1984.

Texas, which is 9 inches high and 12 inches wide, illustrates 50 maps, of which 16 are also in color. In it a copy of the map is usually on the page that faces the map's description. Even though those maps that are in color are in a different section of the book, a black-and-white copy of the map faces the description. This arrangement is much easier to figure out than the one used in *Southeast*, which has the descriptions, the color maps, and black and white maps in different parts of the book. This, no doubt, saves a great deal of money because a different quality of paper is used for the pages with the plates and the color plates are restricted to two signatures. The system they use to match the descriptions with the plates, however, can be confusing, at first. When going from the map to find the commentary about it, one must ignore the plate number and only use the map number. *Southeast*, which is 12 inches high and 9 inches wide, discusses many more maps because it has an annotated map list of 450 maps of the Southeast before 1776. Of these, 124 are illustrated in the book of which 24 are in color.

Although the titles indicate that the books cover different regions, a few maps are shown in both books. One example is Delisle's 1703 map of North and Central America, which in many respects was a groundbreaking depiction of the continent. Both books discuss this fact as well as give references to other works that write about this map. The descriptions in *Texas* for this and other maps are longer because they tend to do a greater amount of placing the maps into their historical context. Of course, *Southeast* needs to provide fewer contexts because it discusses so many more maps, thus creating fewer holes that need to be filled.

As one studies these maps, it is interesting to see all of the changes that occurred through the time periods they cover. For instance, one can track how settlement of these areas took place. Furthermore, one can see how cartographers became more skilled in their trade over time. Perhaps most interesting is how people's perceptions, or "mental maps," of these regions changed. These perceptions would have been changed by how the current maps were drawn and how future maps were drawn. For example, people might have thought that it was easy to get across the continent because a map, such as the map that was originally printed in 1550 which is plate # 2 in *Texas* and color plate # 1 in *Southeast*, showed that it was thin. However, future maps would be changed once explorers determined that the continent was much wider than they originally thought. In fact, plate # 4 in *Texas*, which was originally published in 1570, showed Canada as being too wide. This may demonstrate that the mental image of the continent went from one extreme to the other before it came to settle more in line with reality.

Both of these books are beautifully bound and clearly printed. People interested in either American history or cartography would value these books.

For additional information about maps, there are two Web sites with thousands of links to online maps and information about maps. One is from the map library at Clark University <<http://maplib.clarku.edu/links.html>>. The other is from Utrecht University, in the Netherlands <<http://oddens.geog.uu.nl/index.html>>.

● Hirsch, Robert. *Seizing the Light: A History of Photography*. New York: McGraw Hill, 1999. 512 p. ISBN 0-697-14361-9 \$33 (paper)
Reviewed by Gary Saretzky, Monmouth County Historical Society

One can only have respect for those few authors who attempt a one-volume history of the art of photography, even if they only encompass a major part of it. None but Newhall, Gernsheim, Rosenblum, Pollack, Frizot, and a handful of others have written or edited textbooks on the history of the medium in English in the past few decades, and with good reason. The scope of the subject grows by leaps and bounds each year, as younger and older, undeservedly forgotten, artists are added to the canon. Moreover, the volume of literature that must be taken into account in a historical survey that has been and is being written about photography is staggering. Robert Hirsch, the courageous author of the tome under review here, has provided a highly selected list of about 500 volumes in his bibliography and cites countless articles in his footnotes.

With several admirable one-volume histories already available, is there any point to writing another one? Fortunately, I am pleased to report that Hirsch has done a fine job and that this 528-page book should certainly be added to a scholar's bookshelf of essential references, particularly for its coverage of photography in the United States. Although his stated goal is to cover "Western" photography only, the book actually pays little attention to European developments after the likes of Brandt, Brassai, and Cartier-Bresson. Nevertheless, Hirsch's effort is worthwhile for a number of reasons.

First, unlike some of his predecessors, Hirsch's prose is very digestible. He writes in a clear, lively style with a minimum of jargon. When summarizing the work of hundreds of different photographers, he not only hits the key points but also manages to do so with few multisyllabic words.

Second, Hirsch provides original insights into the lives and work of subjects who may already be familiar to some readers. For example, consider this excerpt from his characterization of Alfred Stieglitz as a secular rabbi:

The fight for the independence of photography in the New World held special appeal for a Jewish immigrant like Stieglitz who wanted to leave behind many customs of the old country. Although Stieglitz did not practice Judaism, one can speculate how Jewish culture might have influenced him. Since Judaism is based on the

word and not the image, Stieglitz's making of photographs could be interpreted as an act of rebellion against the authority of the Old Testament, a rejection of Judasim's fear of the eye, saying NO to the taboo on graven images. By indirect mechanical means, the camera allowed Stieglitz to break this prohibition and embrace Christian pictorialism (without endorsing its history of church-sponsored art) on a new, wide-open playing field. This enabled Stieglitz to fulfill a role as a "chosen one," guiding his people out of the slavery of old practices. Stieglitz could be a rabbi (teacher), leading services of a new montheistic, aesthetic order. Instead of studying the Torah and writing expositions, Stieglitz would polemicize and publish the order of modernism from the position of the persecuted outsider. Instead of being tormented by anti-Semites, Stieglitz was harassed by uncultured barbarians.

Third, the limitations of Hirsch's scope, as noted above, allow him to examine some topics in more depth than a worldwide survey. Although Hirsch covers the 19th and early 20th century, one of his primary goals is to examine relatively recent American work that emerged immediately before or during Hirsch's own career over the past twenty-five years as an exhibit curator, teacher of photography, and image maker. Currently the Associate Director of the Visual Studies Workshop in Rochester, New York, and Associate Professor of Art, State University of New York at Brockport, Hirsch has an authoritative knowledge of recent trends in photography in the United States. The last three chapters, in fact, focus almost exclusively on Americans. The antepenultimate chapter, *The Atomic Age*, includes *The Surrealistic Metaphor* (Clarence John Laughlin, Frederick Sommer, and Val Telberg); *The Photograph as Spirit* (Minor White); *Photo Education as Self-Expression* (Harry Callahan, Aaron Siskind); *The Family of Man*; *Photography and Alienation* (Robert Frank, William Klein, Mario Giacomelli); *Making a Big Jump* (Henry Holmes Smith, Richard Hamilton, Wallace Berman); and *The Subjective Documentary* (Robert Doisneau, Roy DeCarava, Eliot Porter [a surprise in this company]).

The next chapter, *New Frontiers: Expanding Boundaries*, begins with an essay, "Structuralism: Reading a Photograph" and continues with *The Found Image: The Beginnings of Postmodernism* (Robert Rauschenburg); *The Rise of Pop Art* (Andy Warhol); *Challenging the Code* (Art Sinsabaugh, Syl Labrot); *The Social Landscape* (Garry Wingrand, Lee Friedlander, Diane Arbus); *New Journalism* (Bruce Davidson, Danny Lyon); *Multiple Points of View* (Duane Michals, Nathan Lyons, Ray Metzker, Jerry Uelsmann, Robert Heinecken).

The final chapter, *Changing Realities: Alternative Visions* explicates the mind expanding work of Robert Fichter, Doug Prince, Naomi Savage, Sonia Landy Sheridan, Thomas Barrow, William Larson, Ken Josephson, Joseph Jachna, Kenneth Josephson, Ralph Eugene Meatyard, Les Krims, Barbara Crane,

Lucas Samaras, Ralph Gibson, Larry Clark, Eugene Richards, Emmet Gowin, Bill Owens, Edward Ruscha, Lewis Baltz, Judy Dater, Eliot Erwitt, Burk Uzzle, Robert Adams, Milton Rogovin, Stephen Shore, William Eggleston, Joel Meyerowitz, Jan Groover, John Pfahl, Joel Sternfeld, Mark Cohen, Joan Lyons Ruth Thorne-Thomsen, Robert Hirsch, David Levinthal, John Pfahl, and others.

Fourth, Hirsch's selection of images to illustrate his text not only reproduce some of the classics like Cameron's "Herschel," but introduce many unfamiliar (at least to me) but compelling masterpieces by the artists discussed in his text. For example, Peter Henry Emerson is not represented by "Gathering Waterlilies," as is so often the case, but two others that are actually more representative of his efforts to depict the work of the people who lived in the Norfolk Broads. Stieglitz' "Winter on Fifth Avenue," is not reproduced in the cropped version that he exhibited, but full frame, with dashed lines showing how he changed it from horizontal to vertical format.

Not surprisingly, given Hirsch's location in New York State, he reproduces many images from the impressive holdings of the George Eastman House, but one finds credits to numerous other museums, galleries, and private collections. The fact that at least half of the illustrations do not appear in the other one-volume histories in itself makes this book a worthwhile purchase.

Perhaps the only disappointment with the illustrations is that the quality of reproduction can only be described as adequate and falls short of the standard set by Michel Frizot in his recent, *A New History of Photography* (English edition, 1998). In particular, the nineteenth century photographs in Hirsch are all reproduced in black-and-white instead of color, sadly distorting the beautiful tones of albumen prints and other early processes. The earliest color reproduction occurs on page 362 and is of a photograph made in 1956. No doubt this problem should be laid at the publisher's door, rather than Hirsch's.

Keeping in mind the caveats noted above, *Seizing the Light* is a significant addition to the historiography of photography.

The Books

Adès, Marie-Claire, and Zaragozi, Pierre. *Photographes en Algérie au XIX Siècle*. Paris, 1999. ISBN \$45 (paper).

Southern Oregon Historical Society. *A Century of the Photographic Arts in Southern Oregon: A Directory of Jackson County Photographers, 1856-1956*. For ordering information contact the society at (541) 773-6536.

Fernández, Horacio. *Fotografía Pública: Photography in Print, 1919-1939*. 1999. 271 p. \$55

Joseph, Steven F., Schwilden, Tristan, and Claeds, Marie-Christine. *Directory of Photographers in Belgium, 1839-1905*. Antwerp, 1977. 2 vols. in slipcase. 485 p. \$175.

Sartor, Margaret, and Dyer, Geoff. *What Was True: The Photographs and Notebooks of William Gedney*. New York: W. W. Norton & Co, 1999. 144 p. ISBN: 0393048241 \$35 (cloth) *Six Exposures: Essays in Celebration of the Opening of the Harrison D. Horblit Collection of Early Photography*. Cambridge, MA: Harvard University, 1999. 134 p. ISBN \$45 (paper).

Sichel, Kim. *Germain Krull: Photographer of Modernity*. Cambridge, MA: Harvard Univ. Press, 1999/ 363 p. ISBN \$65 (cloth).

Sobieszek, Robert A. *Ghost in the Shell: Photography and the Human Soul, 1850-2000: Essays on Camera Portraiture*. Los Angeles: Los Angeles Museum of Art, 1999. 322 p. \$60 (cloth).

WHAT'S UP

through April 16. *The Fantastic in Renaissance Prints and Drawings*. National Gallery of Art, Washington, DC.

through April 23. 2000 BC: The Bruce Conner Story Part II. Modern Art Museum of Fort Worth, Fort Worth, TX.

through May 7. Degas to Picasso: Painters, Sculptors, and the Camera. Dallas Museum of Art, Dallas, TX.

through May 31. *The Edible Moment: The Art of Food for Festivals*. The Getty Museum, Los Angeles, CA.

through May 7. *Carleton Watkins: The Art of Perception*. National Gallery of Art, Washington, DC.

through June 4. *Carleton Watkins: From Where the View Looked Best*. The Getty Museum, Los Angeles, CA.

[*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.]

COLORADO DIGITIZATION PROJECT TO SHARE IMAGES, DIGITAL TOOLS

A unique collaborative initiative of Colorado libraries, archives, museums and historical societies is creating an online collection of digital images to provide Internet users with unparalleled access to Colorado's history and culture. The Colorado Digitization Project <<http://coloradodigital.coalliance.org/>> captures the written and visual record of Colorado's history, culture, government and industry, providing access to photographs, manuscripts, and art exhibits from a variety of institutions. The project is funded by a grant from the Colorado State Library.

Any institution with Internet access can link to the Colorado Digitization Project. Linking to the Web site is free and there is no charge for users of the

collections. The Web site also includes a guide for using primary source material in grades K-12 and a "digital toolbox" to help institutions get started with a digitization project.

Once at the Web site, users can search by media format or geographic location, or browse the entire collection. Foremost among the collections is the Denver Public Library's Western History Photodigitization Project. Currently, the digital image collection has grown to over 50,000 images out of 500,000 photographs held by the Western History Collection at DPL. The 19th and 20th century photographs are primarily images of Colorado and the American West.

Other collections available via the web site run the gamut from historical photographs of Boulder and Boulder County hosted by the Boulder Public Library, to photographs and line drawings of the Crow Canyon Archaeological Center, to the Colorado Springs Pioneers Museum's Van Briggle Pottery Collection, one of the first dynamic data interactive exhibits in an online museum.

Manuscripts available at the site include records of the Bureau of Reclamation, Bureau of Indian Affairs, National Park Service, U.S. District Court, Federal Highway Administration, and the U.S. Mint from the Rocky Mountain region of the National Archives. For each collection on the site, users will find a brief description of the project and a link to the project site or to the host institution site if the collection is not yet available online.

The Colorado Digitization Project is funded by a Library and Services Technology Act (LSTA) grant from the Colorado State Library. Participation in the site is open to libraries, library systems, archival organizations, historical societies and museums that want to collaborate in a program to share via the Internet their digital images of the important collections related to Colorado history, culture, government and industry. Information on joining the project is available at the web site.

For more information please contact Liz Bishoff, Project Director, Colorado Digitization Project, phone: (303) 679-0201; fax: (303) 679-0282; e-mail: <bishoffl@concentric.net>; <<http://coloradodigital.coalliance.org/>>.

AND MORE DIGITAL WEB SITES

University of Idaho

Special Collections and Archives at the University of Idaho Library announces a new installment in the Web page "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives.

This is a changing showcase of highlights from our collections. The most recent addition to the series is "Kooskia Depression Letter," featuring a 1936-penciled letter describing the impact of the Great Depression on those living and working in north central

Idaho. The Special Collections Department of the University of Idaho Library includes those materials that, because of subject coverage, rarity, source, condition, or form, are best handled separately from the General Collection. The several "collections" housed in this department include the Day-Northwest Collection of Western Americana, Rare Books, Idaho Documents, Sir Walter Scott Collection, Ezra Pound Collection, Caxton Collection, University of Idaho Theses, Historical Maps, Historical Photograph Collection, and Personal Papers and University Archives.

"Digital Memories" may be accessed at <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the University Library's waspish cube, Homer Pound and Idaho, and Kyle Laughlin's photograph of Indian Post Office on the Lolo Trail, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3700 entries from around the world.

Library of Congress

The Preservation Reformatting Division of the Library of Congress announces the web release of its first digitizing project, the full ten-volume set of the periodical "Garden and Forest: A Journal of Horticulture, Landscape Art, and Forestry." This landmark publication was the first American journal devoted to horticulture, botany, landscape design and preservation, national and urban park development, scientific forestry, and the conservation of forest resources. The digital reproduction can be viewed at <<http://lcweb.loc.gov/preserv/prd/gardfor/gfhome.html>>.

The National Digital Library provided experience and personnel in the planning and execution of this preservation project. The Garden and Forest project is the first Library of Congress initiative to adapt the use of digital technology to serve the traditional preservation goals of reformatting deteriorating originals. Preservation goals and requirements for selection, completeness, fidelity to the original content and structure, and cataloging as applied to this digital project are described in the "Digitizing and Delivery" link from the Garden and Forest site.

New policy information that addresses the integration of digital technology among the options available for crafting preservation strategies has also been added to the LC Preservation web site <<http://lcweb.loc.gov/preserv/prd/presdig/presintro.html>>.

Garden and Forest contains approximately 8,400 pages, including over 1,000 illustrations and 2,000 pages of advertisements. Each issue contains articles that are literary as well as scholarly and scientific, and are of interest to readers ranging from curious amateurs to practicing professionals. It provides practical information on specific plants as well as horticultural practices, guidance on the design of gardens, the growth of trees, and the care and management of public and private grounds. Many of the articles are illustrated. The artwork includes line

drawings, halftones, diagrams, plans, botanical illustrations, portraits, and landscapes. Every issue also contains at least four pages of advertisements that provide a valuable snapshot of contemporary commercial products, services, and establishments.

The Preservation Reformatting Division is working collaboratively with the University of Michigan on the digital conversion and online delivery of Garden and Forest with the goal of building a foundation for interoperability with other Making of America digital materials (see <<http://moa.umdl.umich.edu/>>). This has involved developing a model for phased delivery that allows progressive additions of features and functionality to be provided by different parties, over time. Another collaborative effort with the Arnold Arboretum of Harvard University has focused on the phased addition of access and interpretive aids, such as background essays and a comprehensive subject index; the first historical background essay is available online with this Phase 1 release.

William Gedney Photographs and Writings Website

The Digital Scriptorium and the Duke University Rare Book, Manuscript, and Special Collections Library are pleased to announce the completion of the William Gedney Photographs and Writings Web site <<http://scriptorium.lib.duke.edu/gedney/>>. From the mid-1950s through the early 1980s, William Gedney (1932-1989) photographed throughout the United States, in India, and in Europe. When he died in 1989, he left an extensive archive of his life's work, which now resides at the Rare Book, Manuscript, and Special Collections Library at Duke University. Funded in part by a grant from the Institute for Museum and Library Services (IMLS) and representing over a year of work by project staff and Duke students, the William Gedney Photographs and Writings Website includes extensive selections from Gedney's finished prints, work prints, contact sheets, notes, notebooks, handmade photographic books, book dummies, and correspondence. Over 4900 photographic images are included, as well as over 1200 images of writings and notebooks, and over 270 images representing nine digitized photographic book projects. Eight of Gedney's notebooks have been fully transcribed and are available as both text and images, and a typescript is available as electronic text. All are searchable and browsable in a variety of ways, and the site includes extensive background information on William Gedney's life, work, and the subjects of his photography. The site represents possibly the largest catalog of an individual photographer's life and work available on the Internet today.

Technical information helpful to those considering or planning similar digital imaging projects is also included in the site.

For more information contact Stephen Miller, Project Manager, William Gedney Photographs and Writings, Rare Book, Manuscript, and Special Collections Library, Duke University.

[There was a Gedney show at San Francisco MOMA with a catalog this winter—see **In Print**—Ed.]

MEETINGS & LECTURES

Museum and Library Archives Institute

June 23-24. The third annual Museum and Library Archives Institute, sponsored by Monson Free Library and Reading Room Association, Massachusetts Board of Library Commissioners, New England Archivists, and New England Museum Association, will be held at the Monson & Wilbraham Academy, Wilbraham, Massachusetts. For information contact Theresa Rini Percy, Director, Monson Free Library, 2 High Street, Monson, Mass. 01057. Tel. (413) 267-3866; fax: (413) 267-5496; email: <tpercy@cwmares.org>.

NFPF FILM PRESERVATION GRANTS

The National Film Preservation Foundation (NFPF) has received \$250,000 in Federal funds for film preservation grants to American archives. The grants will target "orphan films" not preserved by commercial interests.

In creating the NFPF, the U.S. Congress authorized up to \$250,000 per year for preservation grants starting in fiscal year 2000. This would become available if the congressionally chartered nonprofit organization could raise private funds for operations and begin national programs. The Academy of Motion Picture Arts and Sciences and The Film Foundation stepped forward with seed money in 1997 and were joined by others in the entertainment community, including the Directors Guild of America, Screen Actors Guild Foundation, Writers Guild of America, International Cinematographers Guild, Technicolor, Deluxe, 18 other laboratories and post-production houses, Fuji, Kodak, Twentieth Century Fox, Creative Artists Agency, Turner Classic Movies, New Line, MGM, and the Wasserman, Stark, and Entertainment Industry Foundations. In less than two years, the NFPF has advanced preservation projects in 17 states and the District of Columbia and secured support for preservation and access copies for more than 200 films and footage collections.

Interested organizations should check out the application guidelines posted on the NFPF web site, <<http://www.filmpreservation.org/grants.html>>. For more information on the NFPF's new Federally supported program, please see the press release at <http://www.filmpreservation.org/news_federalgrants.html>.

The NFPF is an independent, grant-making public charity, affiliated with the National Film Preservation Board of the Library of Congress. For more information, contact: Annette Melville, NFPF, (415) 392-7291.

The Society of American Archivists
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ARTFUL DODGING

Providence, RI. Donna Longo DiMichele has accepted a position with the Office of Library and Information Rhode Island Department of Administration. She may be reached at RI Dept. of Administration, Office of Library and Information Services, One Capitol Hill, Providence, RI 02908; Telephone (401) 222-1267; Fax (401) 222-2083. The Web address is: <<http://www.lori.state.ri.us>>.

Ottawa, Ontario. *The Stone Age: Canadian Lithography from Its Beginnings* is the title of an exhibition of more than 80 prints drawn from the holdings of the National Gallery of Canada, the Royal Ontario Museum (Toronto), and the National Archives of Canada, which will open at the National Gallery of Canada in mid-June 2000, and will be on display until the end of September. Co-curated by Rosemarie Tovell, Curator of Canadian Prints and Drawings (NGC), the Section's own Jim Burant, Chief of Art, Photo, and Philatelic Archives (NA), and Mary Allodi, Curator emeritus in the Canadiana Department of the ROM, the show explores the technical development of lithography, and looks at the varied ways Canadian artists have used the medium to create charming and exciting fine art prints, illustrated books, and posters. After its run at the National Gallery of Canada, the exhibition will tour across Canada.

VM ADVANCED WORKSHOP AT SAA!

SAA will offer a new two-day pre-conference workshop at its annual meeting in Denver. "Designing and Implementing Photographic Copy and Digital Imaging Services" will explore both standard photographic copy services and digital imaging technology. Hands-on exercises with copy cameras and computer imaging equipment will be augmented with visits to a photo lab and a digital imaging site. Participants

should expect to leave the workshop with an understanding of: the strengths and weaknesses of both processes; relevant terminology and a basic understanding of technical procedures; methods for evaluating in-house versus outsourced services; and, criteria for establishing budgets. Tim Hawkins will teach the workshop.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2000. Opinions expressed are those of the authors.

**All leadership addresses
will be found on page 2 of
this issue of Views.**