



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

Volume 3, Number 3

August 1989

William Culp Darrah Remembered Laurie A. Baty

William Culp Darrah, one of the pillars of the photographic community, died May 21 following a long struggle with multiple forms of cancer and a heart condition. He turned 80 on January 12 of this year.

While most of you reading this might only know of Darrah as a photo historian, he had a rich and varied career. Trained in biology, Darrah originally taught at Harvard. During World War II, he worked for Raytheon. Following the war, he and his family came to Gettysburg where Darrah planned to make a living writing. A friend asked him to teach a Literary Foundations course one semester at Gettysburg College. Darrah eventually held a dual appointment with the English and Biology departments at the school, and continued to "cross-teach" throughout his career. Darrah was at the college until his retirement in 1974. Both he and his wife are well-known authorities in the field of botany. Darrah authored more than 15 monographs and 200 articles on various subjects ranging from botany to 19th century women photographers.

While conducting research on Powell's Colorado River expedition (*Powell of the Colorado*, 1951; 2nd ed. 1969), he encountered the medium of stereoviews, a photographic format on which he focused his research for over twenty-five years.

With that particular aspect of photographic history completed, Darrah turned his attention to cartes de visite and was working on a number of photo-related projects at the time of his death, including a paper presented at the *Women in Photography Conference* this past June.

Darrah's books, *Stereoviews. A History of Stereographs in America and Their Collection* (1964), *The World of Stereographs* (1977), and *Cartes de Visites in Nineteenth Century Photography* (1981) are recognized as major reference works in the field. Darrah asked for nothing in return for his scholarship; researchers will be indebted to his work for years to come.

Although his stereo collection was sold at auction a number of years ago, his carte collection is now located at the Pennsylvania State University in State College. A number of individuals have questioned where Darrah's research notes and other papers will be housed. The family is aware that the materials are important, but no decision has yet been made where the materials will reside.

I first met Bill when I was a sophomore at Gettysburg College. Students were raving about "Mr. Darrah of the Biology Department's" January-term course on the

printed book. I signed up and was introduced to the fascinating world of printing history, lavishly illustrated with examples from Darrah's personal collection. For our final assignment, we were given the name of a nineteenth-century printer or photographer, told where that individual had worked (generally in the Gettysburg area or our home-town), and were told to find out as much as we could about the person in a five-day period. I received a photographer, J. A. Yeagy, from Gettysburg. The rest is history. I was hooked.

In later years, Bill often served as a wise and interested sounding board for my new photo projects. He was always willing to listen, always willing to help out. For those of us fortunate enough to have known him and to have counted him as a friend, we knew Bill to be a true scholar, careful in his work, and willing to talk about and share information freely.

A memorial service was held at the Gettysburg College Chapel on May 24 and was well attended by colleagues. In her homily, the Reverend Carol S. Hendrix, stated that Darrah

had the god-given gift of teaching and he used this gift well. For years, students flocked to his courses, which were frequently over-subscribed. Yet he turned no-one away. Especially not the poorer students, those who were "late bloomers," the struggling students whom Bill encouraged, helped, and guided, never giving up on them as long as they were interested and tried. Fittingly, it was not uncommon to find these very students going on to graduate medical or professional schools.

Truly, Bill Darrah was a renaissance man whose interests ranged widely and whose literary output in the areas of his interest was significant. His books were an extension of his teaching, written to share his ideas with others. Even after retirement, he continued his sharing, serving frequently as guest lecturer for various groups and, more informally, meeting with friends and colleagues to discuss ideas.

The family has suggested that interested individuals make donations to the "William and Helen Darrah Scholarship," established by Bill and Helen at Gettysburg College (Gettysburg, PA 17325) when they retired from formal teaching.

He will be missed.

Visual Materials and Other Related Activities at SAA in St. Louis

Section Meeting

A Note from our Chair, Andy Anderson

The Visual Materials Section's annual meeting will be held Thursday, October 26, 9:00-11:00, at the Missouri Historical Society, Jefferson Memorial Building, Forest Park, 361-1424.

In addition to the business meeting, we will have an opportunity to see some of the highlights of the society's photograph collections as presented by the society's photo curator, Dwayne Swedekker. Among the highlights of the collection are the Thomas Easterly daguerreotypes of American Indians and the rare Langenheim callotypes.

There will be no bus transportation from the Clarion Hotel to the historical society, so we should make every effort to car- or taxi-pool. This will be easier if each of us registers with the SAA referral/locator service as soon as we check in. The service will be located in the conference registration area.

To reach the historical society from the hotel, go one block north to Market Street. Turn left on Market and continue on until it ends at Compton. There you will see signs directing you to I-40 and to the Forest Park Expressway. Take the expressway west to the DeBaliviere exit. Take DeBaliviere left and continue on until it ends at Forest Park Drive. The historical society is the building directly in front of you. Parking is in the front and along the side.

See you there. [I hope we can find it--no prizes to latecomers--Ed.]

Sessions

In observance of the 150th anniversary of the introduction of photography to the world, the 1989 Program Committee has scheduled a series of sessions pertaining to the history of photography. There are also a number of other VMS-related topics under consideration. Check your final program for session number:

- Session 12: Working Relationships: Implementing AMC in Local Systems
- Session 13: Retrospective Conversion of Archival Records to Machine-Readable Form
- Session 14: 150 Years of Visual Evidence: Daguerre, Talbot, and Dickson
- Session 31: Videodisc Technology and Visual Image Collections
- Session 33: Archival Collection Development for Visual Materials
- Session 37SF: The Modern Daguerreotype

Session 45: Visual Materials: Authority Files, Value Tables, and Subject-Heading Lists for Visual Materials
 Session 46: Beyond Illustration: Photographs as Primary Sources for Research, Exhibition, and Publication
 Session 55SF: Optical Disk Storage Systems: The Texas Experience
 Session 57: News Film Archives
 Session 58: The Legacy of Black Photographers: Documenting the Visual World
 Session 60: Preserving the Record: Alternative Formats
 Session 65: From Repository to Union Hall: Non-Print Materials in Labor Education
 Session 67W: Cataloging Archival Material with the Art and Architecture Thesaurus in the USMARC Format
 Session 71: Photographic Conservation Update
 Session 91: Photographic Documentation of American Agriculture and Rural Life
 Session 96W: Introduction to Identifying and Dating Photographs (Non-photo people only)

Meet Me in St. Louis, Louis

Dr. Robert Shlaer, the world's only full-time daguerreotypist, will present a special focus session (37SF, above) that demonstrates the daguerreotype process.

In order to defray the cost of his travel to St. Louis, Dr. Shlaer also will be on hand to make daguerreotype portraits for interested annual meeting participants. Portraits are \$200 apiece, satisfaction guaranteed. Since the number of people who can be accommodated is limited, sittings will be scheduled on a first-come, first-served basis. If you are interested in partaking of this unique opportunity, call section member Gary Saretzky at (609) 734-5744.

DRAFT SAA VISUAL MATERIALS SECTION BY-LAWS

As requested at the section meeting last year in Atlanta, draft By-Laws have been created. Because of the severe space limitations in *Views*, we have sent the draft copy to all section members under separate cover. If you are a section member and did not receive your copy, please contact Laurie Baty. The By-Laws will be discussed at the section meeting in St. Louis. In the event that you are unable to attend the St. Louis meeting, please send your written comments to Laurie (phone number and address are found at the end of the newsletter) no later than October 15.

NHPRC FUNDS PHOTO AND FILM PROJECTS

The National Historical Publications and Records Commission met on June 22 and 23. Among its awards were the following for

historical photographic collections and film and video archives.

Photos:

The Oakland Museum Association, Oakland, CA: a grant of \$23,300 to put approximately 100,000 photographic images on videodisc using direct-to-disc recording equipment and to hold a workshop for museum, library, and archives colleagues around the state to demonstrate the system and to share experience gained during its development and implementation.

Southwest Museum, Los Angeles, CA: a grant of \$20,592 to complete the transfer of photographic images to laser videodisc. The project is one component of the museum's photograph collection cataloging project that will provide online access and recordkeeping for the museum's photograph collection.

Indiana Historical Society, Indianapolis, IN: a grant of \$17,175 to duplicate nitrocellulose panorama camera photonegatives from the society's extensive photographic collection.

Nebraska State Historical Society, Lincoln, NE: a grant of \$23,166 (\$17,184 matching) to rehouse approximately 6,500 images from the MacDonald Photographic Studio Collection, print significant images not previously printed, produce continuous-tone microfiche of images, and create finding aids to the collection.

New York City Department of Records and Information Services, New York, NY: a grant of \$35,000 to produce microfilm and guides for the 720,000 black and white 35mm nitrate photonegatives in the New York City Department of Taxes Photograph Collection. The collection, dating from 1939 to 1941, documents every building in New York's five boroughs standing at the time.

Film:

The Jewish Museum, New York, NY: a grant of up to \$3,000 to hire a consultant to bring the computerized records of the National Jewish Archive of Broadcasting into conformity with national descriptive standards.

Oregon Historical Society, Portland, OR: a grant of \$6,072 to hire a consultant to develop a plan for appraising, cataloging, and repairing five television newsfilm collections estimated to contain approximately 4,500,000 feet of footage.

MARC VM ROUNDTABLE NEWS

The MARC VM Users Roundtable will meet at the SAA meeting in St. Louis on Thursday, October 26 from 11:15 to 12:45.

Lucinda Keister, who writes this column, is on vacation this month. She will return with our October issue. If you wish to share your reactions to MARC VM cataloging, please contact Lucy at the Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962.

MEETING REPORTS

History of Photography Group Meets in San Francisco

reported by William Allen, Arkansas State University

The History of Photography Group (HPG) is about as informal as an organization can be and still be regarded as organized (see December 1988 *Views*). Given the informality of the group, it was with some trepidation that a meeting was called to coincide with the annual convention of the College Art Association in San Francisco this past February. About twenty-five people attended the informal gathering.

Among items on the "official" agenda was a discussion of the desirability of affiliation of the HPG with an established group. A clear consensus emerged that the HPG will best serve the wide variety of photo historical concerns represented in the group if it remains independent of a single discipline or interest group. At the same time it was also agreed that members of the HPG should seek to organize meetings in connection with meetings of other professional organizations for the purpose of better identifying photo historians in the other organizations and creating opportunities for historians of photography to share research interests and findings.

A decision was made to hold another meeting at the 1990 CAA meeting in New York City and to explore the possibility of a half or full day meeting at a site outside the convention hotel. There was also discussion of the financial state of the HPG. The group's success (265 people were listed in the January directory) has pushed it beyond remaining a stepchild of someone else's budget. Rather than assessing a membership fee, the HPG is asking registrants to make donations in support of continuation of the directory and its mailing.

Since the initial request for contributions, about \$150 have been secured—roughly half enough for a single distribution. However, contributions continue to be received and the HPG is optimistic that the usefulness of the directory will prompt additional contributions in its support. Photo historians interested in receiving a copy of the directory and a registration form for inclusion in future editions of the directory should write the HPG, c/o William Allen, P.O. Box 822, State University, AR 72467.

AIC Photographic Materials Group Meets in Kansas City

reported by David Horvath, University of Louisville

The winter meeting of the American Institute for Conservation -- Photographic Materials Group (AIC/PMG) was held in Kansas City, MO, from March 3 to 4, 1989. The following are some of the paper titles and those presenting them:

Debbie Norris, *The Conservation Treatment of a Photograph Adhered to Glass*, Carolyn Long, *Mending Silver Gelatin Prints*, James Reilly, *Silver Image Stability Research*, Steve Puglia, *Negative Duplication: Evaluating the Reproduction and Preservation Needs of Collections*, Robin Siegel, *Conservation Considerations of Yellow Sticky Tabs*, Gary Albright and Michael Lee, *A Short Review of Crayon Enlargements*, and Jim Wallace, *An Examination of the Use of Commercial Scanners to Restore Faded Color Transparencies*.

Fourteen of the papers presented have been included in *Topics in Photographic Preservation, Volume III*, published by the AIC/PMG every two years. Copies may be purchased from the AIC, Suite 340, 1400 16th St., NW, Washington, DC 20036. Also in this publication are three papers presented by PMG members at the AIC's general meeting in New Orleans, June 1988.

The PMG is a specialty group of the AIC and is composed of AIC members who have a special interest in photographic conservation. Members include conservators, photo/imaging scientists, curators, and collection managers. Every second year, the group gathers for its winter meeting, which is typically composed of 10-20 papers, presentations, and demonstrations dealing with a variety of subjects from research to treatment. Other years, the group presents smaller programs at the AIC general meeting.

The next winter meeting will be held in Ottawa in 1991. You must be a member of AIC to attend. For more information about the PMG, contact me, David Horvath, University of Louisville, Photographic Archives, (502) 588-6752.

COLLECTION SNAPSHOT

Jeff Marshall, Acting Curator, Special Collections, University of Vermont

The Special Collections Department has approximately two dozen distinct photograph collections, plus photographs within more than a hundred manuscript collections. Some collections—such as our set of *Animal Locomotion* collotype prints by Eadweard Muybridge—contain what are usually thought of as "artistic" photographs. However, the great majority of our holdings are valuable for their visual documentation of history. The best-known historical, and most-often used collection is that of Burlington, Vermont, commercial photographer Louis L. McAllister. Containing approximately 10,000 photos of Burlington streets and buildings, group portraits, and panoramas. Also in heavy demand is the Lorraine Dexter collection of 15,000 stereographs. Most of the views are landscapes and cityscapes, and the 3,000 Vermont views provide the major source of visual documentation for most Vermont towns prior to 1900.

Photographs documenting Vermont industry are found in the album of West Dummerston's Presbrey-Leland Co. granite quarries as well as in a collection of photos showing underground marble quarries in Pittsford and

West Rutland. The 800+ prints in John Clark's collection gives a behind-the-scenes look at early and mid-twentieth-century circus life in the Northeastern United States. The Herbert Wheaton Congdon and Theron Dean collections contain nearly 1,000 glass lantern slides, most of them hand-tinted, of Vermont's Long Trail, a hiking path from Massachusetts to Quebec maintained by the Green Mountain Club. The Congdon collection also includes the most extensive documentation of pre-1850 architecture in Vermont, in the form of 3,000 photographs of houses and other structures, taken between 1938 and 1985. Special Collections holds more than 1,000 original prints made by Wilson "Snowflake" Bentley, six albums of carte-de-visite and cabinet-card portraits of European actors collected by Polish-born actress Helena Modjeska, an album of Civil War scenes taken by Brattleboro photographer George Harper Houghton, and thousands of portraits and family photos in various manuscript collections.

A guide to the collections should be available this fall. For more information write to me at the Bailey/Howe Library, University of Vermont, Burlington, VT 05405.

Professional Organizations and Magazines of Interest to Still Picture Archivists

Helena Zinkham, Library of Congress

The SAA Visual Materials section is one of the few groups that covers the range of issues and media of interest to archivists who work with photographs, architectural drawings, and other types of still pictures. Many other organizations, however, sometimes sponsor publications, sessions at meetings, or workshops on such topics as interpretation of pictorial documentation, histories of specific media, exhibit techniques, photographic preservation, and graphics cataloging. The following list indicates the many avenues visual material archivists explore to stay informed or share concerns about the care and use of picture collections through national organizations in North America. Information was taken from recent newsletters, the 1989 edition of the *Encyclopedia of Associations*, or the 1988-89 edition of *Ulrich's International Periodicals Directory*.

If you have further information about additional organizations and magazines that you find useful, e.g., international groups, please write to me, Helena Zinkham, at 4350 N. Washington Blvd., Arlington, VA 22201.

Organizations

American Association for State and Local History

172 Second Ave., North, Suite 102,
Nashville, TN 37201
Founded 1940; 6,500 members
History News (bimonthly); *History News Dispatch* (monthly)

American Association of Museums

Suite 200, 1225 I St., N.W.,
Washington, D.C. 20005
Founded 1906; 10,000 members

Museum News (bimonthly); *Aviso* (monthly newsletter)

American Historical Association

400 A St., S.E., Washington, D.C.
20003
Founded 1884; 13,000 members
American Historical Review (5 times/year); *Newsletter* (9 times/year)

American Historical Print Collectors Society

P.O. Box 1352, Fairfield CT 06430
Founded 1975; 500 members
Imprint (semiannual); *Newsletter* (3-4 times per year)

American Institute for Conservation of Historic and Artistic Works

3545 Williamsburg Lane, N.W.,
Washington, D.C. 20008
Founded 1972; 2,600 members
Journal of the AIC (semiannual); *AIC Newsletter* (bimonthly)

Photographic Materials Specialty Group

Founded 1979; 190 members

American Library Association

50 E. Huron St., Chicago, IL 60611
Founded 1876; 45,000 members
American Libraries (11 times/year)
Resources and Technical Services Division
Founded 1957; 6,400 members
Library Resources & Technical Services (quarterly); *RTSD Newsletter* (quarterly)

American Society of Picture Professionals

c/o Roberta Groves, H. Armstrong
Roberts, 1181 Broadway, 2d floor, New
York, NY 10001
Founded 1967; 600 members
Picture Professional (quarterly)

American Studies Association

2100 Taliaferro Hall, University of
Maryland, College Park, MD 20742
Founded 1951; 2,600 members
American Quarterly; *ASA Newsletter* (quarterly)

Archives of American Art

Smithsonian Institution, 8th and F
Streets, N.W., Washington, D.C. 20560
Founded 1954; 2,000 members
Archives of American Art Journal (quarterly); *Newsletter* (3 times/year)

Art Libraries Society of North America

3900 E. Timrod St., Tucson, AZ 85711
Founded 1972; 1,250 members
Art Documentation (quarterly); *ARLIS/NA Update* (quarterly newsletter)

Association of Architectural Librarians

1735 New York Ave., N.W.,
Washington, D.C. 20006
Founded 1974; 300 members
Newsletter (quarterly)

Association of Canadian Archivists

P.O. Box 2596, Station D, Ottawa, Ont.
K1P 5W6
Founded 1975; 541 members
Archivaria (semiannual); *ACA Bulletin* (monthly)

Association of College and Research Libraries

50 E. Huron St., Chicago, IL 60611
 Founded 1889; 9,865 members
College & Research Libraries
 (bimonthly); *C&RL News* (11 times/year)

Art Section

Founded ca. 1985
Arts Newsletter (semiannual)

College Art Association of America

275 Seventh Ave., New York, NY 10001
 Founded 1911; 10,000 members
Art Bulletin (quarterly); *Art Journal*
 (quarterly); *Newsletter* (quarterly)

Ephemera Society of America

P.O. Box 37, Schoharie, NY 12157
 Founded 1980; 800 members
Ephemera News (quarterly)

Friends of Photography

Suite 210, 101 The Embarcadero, San Francisco, CA 94105
 Founded 1967; 15,500 members
Untitled (quarterly); *Newsletter* (monthly)

International Museum of Photography at George Eastman House

900 East Ave., Rochester, NY 14607
 Founded 1949.
Image (3-4 times per year)

Museum Computer Network

School of Information Studies, Syracuse University, Syracuse, NY 13244
 Founded 1967; 53 sponsoring museums and other organizations
SPECTRA (quarterly)

National Stereoscopic Association

P.O. Box 14801, Columbus, OH 43214
 Founded 1974; 1,900 members
Stereo World (bimonthly)

North American Print Conference

Mailing list c/o Laurie Baty, 302 Dunkirk Rd., Baltimore, MD 21212
 Annual conferences since 1970 with published proceedings

Organization of American Historians

112 N. Bryan St., Bloomington, IN 47408-3886
 Founded 1907; 12,000 members
Journal of American History (quarterly);
Newsletter (3 times/year)

Popular Culture Association

Bowling Green University, Bowling Green, OH 43403
 Founded 1969; 2,500 members
Journal of American Culture (quarterly);
Journal of Popular Culture (quarterly);
Newsletter

Research Libraries Group

1200 Villa St., Mountain View, CA 94041-1100
 Founded 1974; 71 members (libraries)
RLG News (3 times/year)

Archives, Manuscripts, Special Collections Program Committee;
Art and Architecture Program Committee

Society for Photographic Education

P.O. Box BBB, Albuquerque, NM 87196
 Founded 1963; 1,600 members
Exposure (quarterly); *Newsletter* (5 times/year)

Society for Visual Anthropology

Formerly: Society for the Anthropology of Visual Communication
 c/o Thomas D. Blakely, Dept. of Anthropology, 700 Kimball Tower, Brigham Young University, Provo, UT 84602
 Founded 1968; 400 members
Newsletter (quarterly)

Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605
 Founded 1936; 4,300 members
American Archivist (quarterly); *SAA Newsletter* (bimonthly)

Visual Materials Section

Views (3 times/year)

Society of Architectural Historians

1232 Pine St., Philadelphia, PA 19107
 Founded 1940; 3,600 members
Journal of the Society of Architectural Historians (quarterly); *Newsletter* (bimonthly)

Special Libraries Association

1700 18th St., N.W., Washington, D.C. 20009
 Founded 1909; 12,000 members
Special Libraries (quarterly); *SpecialList* (monthly newsletter)
Museums, Arts and Humanities Division
MAHD Bulletin (quarterly)

Independent Magazines**Abbey Newsletter: Bookbinding and Conservation**

320 E. Center St., Provo, UT 84601
 Began in 1975; 8 times/year.

Afterimage

Visual Studies Workshop, 31 Prince St., Rochester, NY 14607
 Began in 1972; 10 times/year.

Archives & Museum Informatics

5600 Northumberland St., Pittsburgh, PA 15217
 Began in 1987; quarterly.

Catalog of Landscape Records in the United States. Newsletter

Wave Hill, 675 W. 252nd St., Bronx, NY 10471
 Began in 1987; quarterly.

Conservation Administration News

University of Tulsa, McFarlin Library, 600 S. College Ave., Tulsa, OK 74104
 Began in 1979; quarterly.

History of Photography: An International Quarterly

249 Materials Research Laboratory University Park, PA 16802
 Began in 1976; quarterly.

Library Journal

P.O. Box 1977, Marion, OH 43305-1977
 Began in 1876; 20 times a year.

Print Collector's Newsletter

72 Spring St., New York, NY 10012
 Began in 1970; bimonthly.

Technology & Conservation: of Art, Architecture & Antiquities

1 Emerson Place, Boston, MA 02114
 Began in 1976; quarterly.

Visual Resources: An International Journal of Documentation

Gordon and Breach Science Publishers, P.O. Box 786, New York, NY 10276
 Began in 1980; four issues per volume.

PHOTOGRAPHY AT 150**MEETINGS:**

August 20-24. *Preservation of Black and White Photographs* at the Rochester Institute of Technology (RIT). Two separate seminars/workshops held at the same time. I: Identifying, Handling, and Storing Photographs and II: Copying and Duplicating. Contact the RIT T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-5000.

September 6-9. *American Association for State and Local History* annual meeting. Seattle, WA. Workshop on Identification, Dating, and Preservation of Photographs, Wednesday; Photo Curators Breakfast, Saturday. Contact: AASLH, 172 2nd Ave., North, Nashville, TN 37201, (615) 255-2971.

October 13-15. *Daguerrean Society Symposium*. International Museum of Photography at George Eastman House. Power speakers include Janet Buerger, Ken Finkel, Matthew Isenberg, Brooks Johnson, Delores Kilgo, Cliff Krainik, Peter Palmquist, and Jeanne Verhulst [what a lineup!]. Friday evening reception, speakers on Saturday, photo sale on Sunday. \$35 members, \$50 non-members [Ed note: society membership is only \$20, so for \$55 you could join and attend. Hmmm...]. Checks to society treasurer Frank A. Granger, 203 W. Clarence St., Lake Charles, LA 70601.

October 25-29. *Society of American Archivists* annual meeting. Contact: SAA, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

EXHIBITIONS: What's On**At Home**

through August. *Here and Now: American Photography in the Eighties*. National Museum of American Art, Smithsonian Institution, Washington.

through August 20. *Lee Miller: Photographer*. New Orleans Museum of Art.

through September 17. *Perpetual Motif: The Art of Man Ray*. Menil Collection, Houston.

through September 30. *Solomon Nunes Carvalho*. Jewish Historical Society-Jewish Heritage Center, Baltimore. Please note hours: Mondays and Thursdays 11-2:30, Sunday 1:30-4:00.

through October 1. *Japanese Photography in America, 1920-1940*. Corcoran Gallery of Art, Washington, DC.

August 20 - October 29. *Ansel Adams: Classic Images. The Museum Set*. The Detroit Institute of Arts.

August 29 - October 22. *Vanishing Presence*. The Detroit Institute of Arts.

September 16 - November 26. *On the Art of Fixing a Shadow: 150 Years of Photography*. The Art Institute of Chicago.

September 17 - November 5. *Mannerist Prints from the Mary Ruiz Collection*. Baltimore Museum of Art.

September 19 - December 31. *Odyssey: The Art of Photography at National Geographic*. The Detroit Institute of Arts.

November 4 - January 7, 1990. *Lee Miller: Photographer*. Minneapolis Institute of Arts.

And Abroad

England

September - December 1989. *The Art of Photography 1839-1989*. Royal Academy, London.

through August. *Early Photographs of Reverend Calvert Jones*. Fox Talbot Museum, Lacock.

Belgium

through August 20. *Early Photography in Belgium and the Netherlands 1839-1869*. Museum voor Fotografie, Antwerp.

through September 3. *150 Ans de photographie: certitudes et interrogations*. Musée de la Photographie, Charleroi.

France

through August 27. *Edmund Fierlants (1819-1869): Photographies d'Art et d'Architecture*. Musée Niepce, Chalon-sur-Saône. [see *In Print* for catalog information.]

October - December. [Daguerreotypes from the Alsace region]. Musée Historique, Mulhouse.

November - January 1990. *Paris et le Daguerreotype*. Musée Carnavalet, Paris.

EXHIBITIONS: What We Missed

An American Vision: John G. Bullock and the Photo-Secession. Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County. [see *In Print* for catalog information.]

Le voyageur français en Italie (1840-1920). Fondation Dosne-Thiers, Paris.

[Toulouse region daguerreotype exhibition]. Galerie Municipale du Château d'Eau, Toulouse.

IN PRINT:

Review: *The Photographers of the Humboldt Bay Region*. Peter E. Palmquist with Lincoln Kilian. Arcata, CA: Peter E. Palmquist, 1183 Union Street, 95521. Issued as a series, with Volumes 1 through 7 (covering 1850-1885) currently available. \$20 to individuals; \$25 to institutions. CA residents add 6%; everyone add \$1.50 postage. Thirty volumes projected to present-day. Standing orders encouraged. Limited edition: 500 copies per volume.

Reported by Laurie A. Baty

Since 1971, Peter Palmquist and Lincoln Kilian, in a thankless, formidable, and herculean task, have been searching for any and all available information on the practice of photography in Humboldt County, California. Their goal, according to their introduction to volume 1, *1850-1865* (1985), is to add to photographic literature via a "systematic documentation of obscure local photographers." While they decided on Humboldt County because of the area's nature, their main purpose "was to closely examine the photography of one locality for the benefit of that locality—a task that is long overdue in almost every region of the country."

Palmquist and Kilian achieve their goal admirably. Starting with volume one, they present an overview of the locale's history and then bring in the photographers. Some individuals reading the histories might question the lack of footnotes in the opening narratives, but Palmquist and Kilian document all of their sources in the more-important appendices.

The books are wonderful, to say the least. Following the narrative, are numerous appendices, generally giving information on the region, names of photographers operating, and more detailed biographies of all the photographers operating at the time. Additions and corrections to earlier volumes also appear in new volumes. The books are well-illustrated with the photographers' work.

As more local photographic histories are generated, historians interested in a more national photographic history will be able to trace the movements of photographers from the east to the west coasts. *Photographers of the Humboldt Bay Region*, by joining the work of Rudisill, Kelbaugh, Harper, and other local historians, will be a useful addition to any reference collection.

The series is projected to run to 30 volumes and each is being brought out as the financial resources are available. Palmquist is to be commended for his perseverance in presenting this much-needed information to the photo community.

Available and/or Forthcoming

An American Vision: John G. Bullock and the Photo-Secession. Thomas Beck. New York: Aperture in association with the University of Maryland-Baltimore County, 1989. ISBN 0-89381-405-9 \$29.95.

The Arabbers of Baltimore. Roland L. Freeman. Centreville: Tidewater Publishers, P.O. Box 456, Centreville, MD 21617, 1-800-638-7641. ISBN 0-80733-397-6 \$19.95 (paper).

Architecture Transformed. A History of the Photography of Buildings from 1839 to the present. Cervin Robinson and Joel Herschman. Cambridge: MIT Press, 1987. 224 pp. ISBN 0-262-18121-5. \$55.

The Burden of Representation: Essays on Photographies and Histories. Amherst: University of Massachusetts Press. 242 pp. ISBN 0-8702-625-3. \$30.

Directory of Photographic Collections in the Atlanta/Athens Area. Gayle Christian, Judith Shelton, and Lyn Thaxton. Atlanta: Georgia State University, 1988. Contact: Ms. Christian, Reference Dept., Pullen Library, University Plaza, Atlanta, GA 30303, (404) 651-2242. Free while they last.

The Eye of the Beholder. Photographs by Marion E. Warren. Foreword by Edward C. Paperfuse and essay by Arthur C. Townsend. Annapolis: Maryland State Archives, 1989. Order from the Maryland State Archives, 350 Rowe Boulevard, Annapolis, MD 21401 (301), 974-3914. \$10.

Edmund Fierlants (1819-1869). Photographies d'Art et d'Architecture. Steven F. Joseph and Tristan Schwilden. Mont-sur-Marchienne: Musée de la Photographie, Avenue Paul Pastur 11, B-6100, 1988. BF900; F650.

First World War Photographers. Jane Carmichael. London: Routledge for the Imperial War Museum. Jane Carmichael, Keeper of Photographs, Imperial War Museum, London SE 1 6HZ. (01) 735-8922, FAX (01) 582-5374. £20.

The Hidden Image. Photographs of the Male Nude in the Nineteenth and Twentieth Centuries. Peter Weiermair, translated by Claus Nielander. Cambridge: MIT Press. 0-262-23137-9. \$45.

Julia Morgan Architect. Sara Holmes Boutelle. Color photography by Richard Barnes. New York: Abbeville Press, 1988. 271 pp. ISBN 0-89659-792-X.

On the Art of Securing the Shadow: One Hundred Fifty Years of Photography. Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck. Washington: National Gallery of Art and the Art Institute of Chicago, 1989. 510 pp. ISBN 0-89468-127-3 (paper) \$35; 0-8212-1757-7 (Bulfinch Press of Little, Brown, & Co.) (cloth) \$64.95.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

East

Cambridge, MA. *Visual Resources: An International Journal of Documentation* will celebrate the 150th anniversary of photography with a special issue devoted to "Art History and Photography." With at least

one large academic art historical collection of photographs in the United States in danger of being removed to remote storage, the relationship between the two seems particularly relevant. Deadline for submissions is August 1, 1989. Send submissions or inquiries to Helene Roberts, editor, Fine Arts Library, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

Washington, DC. CANCELLED: *Robert Mapplethorpe: The Perfect Moment*, at the Corcoran Gallery of Art. Due to political concerns that too much Federal funding goes to pornographic and homoerotic art, the Corcoran withdrew from hosting the exhibition. The Washington Project for the Art has picked it up for a three-week run, July 21-August 13. Good for them. Already seen in Philadelphia and Chicago, the exhibition is still scheduled to travel to Boston, Hartford, and Berkeley.

On the Art of Securing a Shadow, a major photography survey focusing on the artistic achievements of the medium throughout its history opened May 7 at the National Gallery of Art. The exhibition was produced by the National Gallery of Art and The Art Institute of Chicago. More than 400 original black-and-white and color photographs from public and private collections worldwide have been selected for the exhibition. The exhibition is made possible by a generous grant from Eastman Kodak Company's Professional Photography Division. A fully illustrated catalogue of the exhibition containing scholarly essays by David Travis, Sarah Greenough, Joel Snyder, and Colin Westerbeck has been published. [See *in Print* for bibliographic information.]

Mid-West

Lawrence, KS. Mary Panzer has accepted the position of Curator of Photography at

the Spencer Art Museum. She has also recently completed work on her Ph.D.

Lincoln, NE. John Carter, Curator of Photographs at the Nebraska State Historical Society, has sent us a few dozen *Photographic Collections on Microfiche / Kansas State Historical Society / Nebraska State Historical Society* and some diazo fiche of his fished photographic collections catalog and index (updated as of January 1989). According to John, it costs him approximately 13¢ a fiche or \$14.65 for a silver master and 100 diazo copies to produce this fiche. He is interested in receiving reactions to the fiche catalog and collections. [We will be happy to send along samples to any of you who ask--Ed.] According to John, "If any of the people want to borrow the collections [i.e., fiche of the collections] to look at, tell them to write to me and drop your name." Okay, folks, write to me, Laurie Baty, for the sample fiche catalog, write or call John Carter to see some sample collections. We're hoping John will join us in St. Louis.

South-Central

Austin, TX. The odyssey of the world's first photograph—from its origin in 1826 in France to its home since 1964 in the Photography Collection of the Harry Ransom Humanities Research Center at The University of Texas at Austin—is the subject of a new documentary color film currently being shot in Europe and the United States. Titled "Point of View," the one-hour documentary will be completed this year and will be shown in Europe on television and at various festivals. Its sponsors, a group of public and private institutions from Switzerland (including the Swiss Federal Department of Culture, Swiss National Television and Kodak Switzerland) hope it will be shown eventually in the United States. The documentary not

only will trace the first photograph's path from France to Texas, but as a corollary, also will discuss the complex development of photography itself.

Scotland

Glasgow. Due to the postponement of the exhibition, *Annan, Glasgow*, dealing with the work of Thomas Annan and his son J. Craig Annan, the symposium, *Photography 1900* announced in the December issue of *Views*, has been postponed. It is hoped that the exhibition will take place in 1990 when Glasgow is to be Cultural Capital of Europe and that the symposium will also be held during the exhibition's run. No dates for either of these events have yet been fixed. For further information, contact William Buchanan, Head of Fine Art Studies, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RO Scotland, (041) 332-9797.

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 at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386, M-F 7:15-3:35. FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1989. Opinions expressed are those of the authors.

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