

visual materials as expressed in my academic and professional background provides me with a sensitivity to the range of needs of the members of the section.

Gretchen Lake

I am a certified archivist with a BA and MA in History, an AMLS in Library Science, and certificates in Archives and Records Management and Advanced Studies in Library and Information Science.

I began working professionally with historical photographs in 1977. For the last six years, I have been with the Alaska & Polar Regions Department, Elmer E. Rasmuson Library, University of Alaska Fairbanks. For the last three years, I have been in charge of the Historical Photograph Collection. Our collection contains more than 300,000 images of Alaska, Northwest Canada, and the Arctic; the majority date from ca. 1890 to the present. Photography

has been a serious avocation of mine for about 40 years.

I am interested in chairing the Visual Materials Section because it provides a forum for persons whose responsibilities are gathering, preserving, and making accessible the images of our past for the public of today and tomorrow.

FROM THE CHAIR

Douglas M. Haller, Univ. of PA Museum

Since I last wrote, there have been several developments worthy of your attention. This year's annual section meeting (Thursday, September 26, 8:00 to 10:00 a.m.) combines elements of previous meetings by allowing for both business and a speaker while moving the facilities tour to the general tours offered to all attendees. We will hear reports from our committee chairs and liaisons and we will select a new Chair-elect. Cheryl Liebold, Archivist of the Pennsylvania Academy of the Fine Arts, will make a slide presentation entitled "Recently Acquired Thomas Eakins Photographs and the Current Exhibition." As has become tradition, we will sponsor a section dinner allowing for informal exchange between members. Details about location and time (tentatively the evening of the section meeting) will be available early on the bulletin board in the registration area. In addition, SAA has agreed to sponsor a Visual Materials/Museum Archives tour, hosted by myself (see related story, p. 1).

As this is my final *Views* column as your section chair, I would like to review briefly the accomplishments of the past two years. The section has achieved stability and vitality through the formalizing of its structure with bylaws, revived committees, liaison appointments, an editorial policy for *Views*, and maps for the future by formulating its first and second Three-Year Plans. Before we began to re-envision our section, I compiled its concise history during the decade of the 1980s (*Views* 4, 2; April 1990) in order to give us the advantage of hindsight in planning for the future. Currently we have committees actively working on an Advanced Workshop, a Bibliography, Elections, a Mid-Year Meeting, Program Proposals, and the Three-Year Plan. Liaisons have been established with other units of SAA and related organizations, the Academy of Certified Archivists, the Architectural Records Roundtable, the Association of Moving Image Archivists, and MARC-VM Users Roundtable, enabling us to engage in effective dialogue on matters of mutual concern. A brief membership survey assisted us in getting to know each other's interests and needs, and the establishment of our archives under SAA auspices will ensure that we do not forget who we were and what we did. Our triannual newsletter

was expanded to twenty-four pages, and I affirm unashamedly that it is the best sectional newsletter within SAA and has a bright future as a communications medium within the visual-collections community. [Thanks, Douglas--ed.]

Perhaps most importantly, we redefined our section as "archivists who administer (collect, arrange, preserve, describe, make accessible, exhibit, and interpret) still photographs, moving images, and graphic materials." This clarification and focusing of our mission enabled us to stand firm when our section was threatened with demotion to roundtable status. The letter-writing campaign we initiated not only saved the important work we do from insignificance in the eyes of the general organization, but has had lasting effects on the organization itself. Sections are not required to have minimum thresholds of 200 or any other number. Section status remains an acknowledgement of professional worth. For the first time, SAA members are guaranteed the right to affirm or change their section preferences each year on the membership renewal form, and they are no longer required to choose one institutional and one functional section. They may choose two of whichever type. I am proud to inform you that our section membership has grown from approximately 150 in 1990 to 190 in 1991!

Matters in the Visual Materials Section seem brighter than ever, but I would like to close by reminding you that matters for the visual-collections community are not. The recent Mapplethorpe controversy and the threatened elimination of all cultural funding by the State of Michigan are frightening portents of things yet to come. State censorship and the withdrawal from commitment to public education demand that, as concerned professionals, we look outward at the wider world that surrounds us, rather than just inward to our immediate concerns. We must work together with the entire cultural community to ensure that freedom of expression and government support for public education are always part of the American dream, even in bad economic times.

Thanks to all of you for two productive years, and especially to Richard Pearce-Moses, Chair-elect, and Laurie A. Baty, *Views* editor. See you in Philadelphia!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The next meeting of the Architectural Records Roundtable is scheduled for 3:30 to 5:30 p.m. on September 28, 1991, at the Adams Mark Hotel in Philadelphia. The meeting will be held during the annual meeting of the Society of American

CONSORTIUM FOR ART AND ARCHITECTURAL HISTORIANS (CAAH)

A new consortium of scholarly associations and independent scholars of art and architectural history is being formed. The purpose will be twofold: (1) to meet from time to time to share, exchange, and discuss scholarly material and (2) to prepare the field to expand its use of computers for electronic communication, verbal and visual. The consortium will cover world art-architecture, painting, sculpture, the "minor" arts, and all other visual media--of all periods and places, applying any method appropriate to the analysis of works of art and their historical implications.

The periodic meetings will take place in locations chosen by consensus. Every effort will be made to find sites that are both intellectually interesting and physically comfortable.

The use of computer telecommunication will make inexpensive "publication" possible. Most universities are already members of major networks (such as Bitnet); participation costs little or nothing beyond the original investment in a modem.

If you are interested in participating in such a consortium, please contact Marilyn Aronberg Lavin, CAAH, 56 Maxwell Lane, Princeton, NJ 08540; 0755629@PUCC.PRINCE.

Archivists, but registration at the SAA annual meeting is not required for attendance.

The agenda includes officer reports, committee reports, elections, information on the Three-Year Plan, general updates on roundtable activities, and a history of COPAR given by Catha Grace Rambusch. Please contact Tawny Ryan Nelb if you have an interest in running for office in the roundtable. Tawny may be reached at P.O. Box 1229, Midland, MI 48641, (517) 631-1011.

The roundtable has received occasional requests this past year for information on architects who have built archives and libraries. Although we cannot recommend individual firms, we can provide lists of architectural firms that are actively engaged in designing repository structures. If you know of architects or engineering firms that have had experience along these lines, send Tawny their names, addresses, telephone number(s), and an indication of the types of buildings that they have designed. We believe that the dissemination of this type of information will serve our members and other archivists considering new building programs.

The National Endowment for the Arts (NEA) has asked us to alert roundtable members that project grants are available for Design Education, for Heritage Conservation, and for Rural and Small Communities. Organizations, institutions, and public agencies may apply for up to \$50,000 in grant support. Individual design professionals may apply for Project Grants up to \$15,000, USA Fellowships up to \$20,000, and Individual Grants for Design Innovation up to \$10,000. The deadline for applications from individuals is September 13, 1991. For further information on deadlines and a copy of the NEA guidelines, please contact the Design Arts Program at (202) 682-5437 or write the Program in Room 625, National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 10508.

Roundtable members are again asked to send their contributions to a bibliography of architectural and other designs to Waverly Lowell, Director, NARA-San Bruno, 1000 Commodore Drive, San Bruno, CA 94066-2350.

MARC VM ROUNDTABLE

Barbara O'Natanson (née Orbach), Prints and Photographs Division, Library of Congress

Gather Ye Questions While Ye May ...

In the April issue of *Views*, readers were invited to send in their cataloging questions, so that others might offer guidance. So far, no questions have been received. Can it be that we have resolved all those niggling

doubts about how best to describe a visual item or collection, the occasional sense you are heading into a maze as you flip back and forth in the USMARC format, trying to figure out which field to use? Have you found all the subject/genre/physical characteristics headings you ever wanted (and have known which to apply in the first place)? If not, jot your questions down and bring them (preferably with accompanying illustration) to the SAA conference in Philadelphia to query participants in the VM Users Roundtable. The meeting is scheduled for September 27, 10:30-12:30; we are hoping to keep "housekeeping" to a minimum, in order to have time to discuss cataloging/USMARC format issues. Lucinda Keister (National Library of Medicine) has raised one issue that bears discussion: Should there be standard, English-language labels for the various elements of data in a catalog record, and, if so, what should they be? There will also be a two-hour office-hours period for tackling thorny issues and/or just shooting the breeze about cataloging and visual materials. A couple of us from the Library of Congress Prints and Photographs Division will be there (full of questions and a few answers)—please join us! (Check the final conference schedule for time and place.)

Art Information Task Force

We are not alone in struggling with questions about what information is needed to adequately communicate information about visual materials. Operating under the joint sponsorship of the Getty Art History Information Program and the College Art Association, a twelve-member Art Information Task Force, comprising art historians, museum curators, registrars, and librarians, is in the first year of a three-year project to coordinate development of standards for describing art objects and their visual surrogates. Working from existing data dictionaries, the group has begun analyzing and prioritizing the data elements necessary for sharing information that uniquely identifies and adequately describes art objects. A crucial part of the Task Force's mission is to collaborate and integrate its work with related standards initiatives underway in the U.S. and internationally. If you would like further information and updates on the work of the Art Information Task Force, contact: Patricia J. Barnett, AITF Administrator, Thomas J. Watson Library, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

And Speaking of Standards ...

The MARBI Committee (don't ask what it stands for) will be meeting in June at the annual conference of the American Library Association, to vote on proposed changes to

the USMARC Format. Some of the proposed changes were mentioned in the last issue. Some recent developments of interest to those cataloging visual materials include: Discussion Paper No. 45 "Concerns as to How to Handle Collections of Newsfilm," from the UCLA Film and Television Archives, which outlines three options for describing reels of film and the news segments they contain; and Discussion Paper No. 44, "Handling of Relationship Notes," which identifies the multitude of fields that will be available for representing relationships (e.g., reproductions, whole/part) once the USMARC format is "integrated" into one format for all types of material; serials catalogers use "linking entry" fields to indicate these relationships while catalogers of other materials have traditionally used notes. The fact that such issues are being addressed indicates that the cataloging community as a whole is ready to consider seriously issues visual materials catalogers face day to day.

If you would like to keep up with all proposed and completed changes to the MARC formats, you can subscribe to the *USMARC Format: Proposed Changes* subscription service by contacting the Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, D.C. 20541 (202) 707-6100.

If you would like to see a copy of one of the papers described above, contact: Barbara Orbach Natanson, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (202) 707-9051.

News and Notes

Catalogers, reference librarians, and automation experts convened in May to consider the best ways to simplify the use of *Library of Congress Subject Headings*, specifically the application of subdivisions. The group reached agreement on many points and will be issuing a report, probably through the Library of Congress Cataloging Distribution Service; keep your eyes peeled.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Greg Lukow, National Center for Film and Video Preservation, Los Angeles, CA

It's official. Participants in the Association of Moving Image Archivists (AMIA) voted to formalize AMIA as an individual-based professional association with its own bylaws and elected officials. The decision is the result of the fieldwide vote on the issue that was conducted in February under the auspices of the Committee on the Future of AMIA. A ballot on whether or not to formalize AMIA was mailed, along with revised draft bylaws for

the organization, to all individuals in the field who had participated in at least two AMIA (the old F/TAAC) conferences since 1984.

The Future of AMIA Committee is preparing a slate of candidates for the first election of officers for the new association. An election will be conducted by mail prior to the annual AMIA meeting in New York this November [see *Meetings*, this page, for more information—Ed.].

ADVANCED WORKSHOP COMMITTEE

Loren C. Pignoli, Photographic Preservation Services

The Advanced Workshop Committee has been busy gathering ideas for the 1992 advanced workshop we hope to present in Montreal. Currently we are considering three topics: management of archival reproduction services, the digital imaging revolution, and color images in the archives.

The workshop project is a difficult one since we would like the selected topic to relate to all three areas of members' interests: still photographs, moving, and graphic images. The topic we select must have enough "draw" to attract a large audience and be as unique as possible. I believe that the three topics given above will fit the bill if well-structured. We are restricted, however, by the amount of funding SAA is willing to provide for speakers. This may limit the quality of our presentation unless we are very creative. I will be working closely with SAA's Jane Kenamore so that we can have the best chance of getting our workshop approved.

We are still looking for a few good workshop topics, speakers, and ideas. If you wish that someone would finally talk about something in which you are interested, enlist your favorite speaker, or use your pet hands-on technique; now is the time to speak up! Any and all comments are welcome. Please contact me at (415) 665-1827 or write Advanced Workshop Committee, c/o Photographic Preservation Services, 1044 Judah Street #1, San Francisco, CA 94122-2052. Thanks for your input!

CALL FOR PAPERS

The History of Photography Group is soliciting proposals for lectures on any aspect of photographic history to be presented in Santa Fe, New Mexico, on Friday, November 1, 1991, as part of the Regional Photographic History Group's meeting. This meeting will be held the day before the Daguerreian Society's annual meeting (November 2-3, 1991). At the latter

meeting, Beaumont Newhall will receive the Society's Service Award.

One- to two-page abstracts for papers for the Friday meeting should be submitted to Paul Hickman, College of Fine Arts, Department of Art, Arkansas State University, P.O. Drawer 1920, State University, AR 72467-1920, (501) 972-3050.

MEETINGS:

September 18-21. North American Print Conference, Boston, MA. Wednesday night reception, papers Thursday through Saturday noon. Dinner Friday night. For more information contact Sinclair Hitchings, Keeper of Prints, Boston Public Library, Copley Square, Boston, MA 02117, (617) 536-5400.

October 11-13. *PhotoHistory VIII*, the triennial international photo historical symposium, banquet, and photographic trade show, sponsored by the Photographic Historical Society of Rochester. The symposium will be held at the International Museum of Photography at George Eastman House. The reception, dinner, and trade fair will take place at the Holiday Inn in downtown Rochester, NY. Registration is \$60, the dinner is \$35. For registration information write The Photographic Historical Society, Box 39563, Rochester, NY 14604, or call Sharon Bloemendaal (716) 288-6359 or Bob Navias (716) 624-3829.

November 1-3, 1991. The Regional Photographic History Group, The History of Photography Group, and the Daguerreian Society are meeting in Santa Fe, NM. The Daguerreian Society meeting registration fee is \$35 for members, \$50 for non-members. For more information contact Daguerreian Society President John Graf, 1604 Beech Tree Drive, Green Bay, WI 54304; regional historians are encouraged to call Bonnie Wilson, Minnesota Historical Society, (612) 296-1275, for further information.

November 5-9, 1991. The Association of Moving Image Archivists (AMIA) conference, in New York City. Sessions, special presentations, screenings, repository tours, and the annual business meeting are on the agenda. Session proposals are now being accepted by the planning committee. To submit a session proposal or for further information, please contact the AMIA secretariat c/o Turdy Goodwin Barnes, National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

April 6-10, 1992. *The Imperfect Image; Photographs their Past, Present and Future*, hosted by the Centre for Photographic

Conservation. To be held in Windermere, Cumbria, England. To receive additional information, please contact the Conference Coordinator, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England (081) 690-3678, FAX (081) 314-1940.

September 1992. *European Society of the History of Photography.* In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

MEETING REPORT

ASSOCIATION OF CANADIAN ARCHIVISTS

Melissa Rombout, National Archives of Canada (NAC)

This year's Association of Canadian Archivists' program was very intense, centering on acquisition theory as posited by Hans Booms (Germany), Peter Sigmond (Netherlands), Helen Samuels and Richard Cox (USA), all distinguished speakers at the conference. Joan M. Schwartz (NAC; VM Section) gave a stimulating presentation on the concept and practice of cooperation in archives, advocating partnership over territoriality in the preservation of our national heritage. While nearly all presentations pertained to archival records generally, regardless of media, three papers specifically addressed the acquisition of photographs.

In a session devoted to the appraisal challenges of photographic records, Andrew Rodger (NAC) spoke about the concerns in acquiring still images on video. Rodger's remarks were primarily concerned with press agencies and individual newspapers that have converted to this technology and he raised fundamental questions thrust on the archivist who must assess the potential historical value of the record. What constitutes the original document? What, in fact, is being produced by still video; a record, a partial record, a manipulated record, a falsified or potentially falsifiable record?

Brock Silversides (Provincial Archives of Alberta) posited his views on the intrinsic value of audio/visual records in a session examining the definitions and implications of intrinsic value. In addition to listing fundamental criteria (age, rarity, process, format, historical significance, aesthetic quality), Silversides made a convincing case for the permanent retention of *original* audiovisual material, even with active preservation copying programs, citing evidentiary value and accuracy of information in original moving image and sound documents.

Melissa K. Rombout (NAC) addressed theoretical and practical approaches to the appraisal of contemporary photographic records. Historically, archives have collected the "official" story through the acquisition of public records and specific fragments of the "unofficial" story in private collections. The perspective of "mainstream" records creators, that is government departments, big business, and publishers of newsmedia, is well enshrined within archival institutions and will continue to be. The records created by individuals and organizations that reflect so-called "alternative" or "minority" positions are less prominently within our view: too often, archivists have neglected to actively make contact with such records creators, and the resource pressures which bear on these generally underfunded sources make their records scant and sometimes vulnerable. The example used was a pilot strategy undertaken in 1990 by the Photography Acquisition and Research Section of the National Archives of Canada which tracked five subjects: effects of industrial pollution, the emergence of ecological consciousness, Canadians and the economy, First Nations peoples, and the representation of AIDS.

EXHIBITIONS: What's Up

At Home

- opened June 4. *Aperçu. Over the Edge: Our Fascination with Niagara Falls.* National Archives of Canada, Ottawa.
- opened June 13. *Draw: Political Cartoons from Left to Right.* National Archives, Washington, DC.
- through August 4. *The New Vision. Photography Between the Wars.* Museum of Fine Arts, Houston, TX.
- through August 11. *Annie Leibovitz Photographs 1970-1990.* National Portrait Gallery, Washington, DC.
- through August 25. *Paul Strand and Ansel Adams: Native Land and Natural Science.* Museum of Photographic Arts, San Diego, CA.
- through September 15. *Images from the Inside Passage: An Alaskan Portrait by Winter & Pond.* Burke Museum, University of Washington, Seattle, WA.
- through September 15. *People of the Chilkat River: Photographs by John Francis Pratt, 1894.* Burke Museum, University of Washington, Seattle, WA.
- through September 22. *Nature's Chaos: Photographs by Eliot Porter.* Amon Carter Museum, Fort Worth, TX
- through September 22. *An Uncertain Grace: The Photographs of Sebastian Salgado.* Chrysler Museum, Norfolk, VA.

through September 29. *Alfred Jacob Miller, George Catlin and the American Indian.* Chrysler Museum, Norfolk, VA.

through October. *Black Photographers Bear Witness: 100 Years of Society Protest.* California Afro-American Museum, Los Angeles, CA.

August 11 - October 6. *The Art of Paul Strand.* Saint Louis Art Museum.

August 28 - ?. *Camera as Weapon: Worker Photography Between the Wars.* Museum of Photographic Arts, San Diego.

September 15 - January 5, 1992. *Graphicstudio Workshop.* National Gallery of Art, Washington, DC. (catalog)

October 20, 1991 - January 5, 1992. *An Enduring Interest: The Photographs of Alexander Gardner.* Chrysler Museum, Norfolk, VA.

October 27 - January 5, 1992. *Walker Evans.* National Gallery of Art, Washington, DC. (catalog)

November 10 - January 12, 1992. *The Art of Paul Strand.* The Museum of Fine Arts, Houston, TX

IN PRINT:

THE REVIEWS:

I. *Guide to Photographic Collections at the Smithsonian Institution. National Museum of American History, Vol. 1.* Diane Vogt-O'Connor. Washington: Smithsonian Institution Press, 1989. 351 p. ISBN 0-87474-927-1 \$29.95
Reviewed by Richard Pearce-Moses, Arizona State University.

One of the biggest problems of research using primary source materials is finding the necessary sources. Millions of photographs are scattered among thousands of repositories. Given that the world's first photograph is in Texas and that one of the finest collections of Texana is in Connecticut, it's no wonder that researchers can often overlook relevant materials or that collections of great intellectual interest remain unmined while better-known materials are rehashed.

The high-tech solution is loading USMARC AMC descriptions of materials onto bibliographic databases such as OCLC and RLIN. Unfortunately, searching archival materials is severely limited on OCLC (unless one has access to the relatively expensive PRISM system), and the much-praised RLIN system is once again suffering rumors of demise.

Thus this high-tech solution has significant limitations. Scholars who are employed outside archives are not aware of the electronic databases and have no skills or familiarity in searching them. Even those individuals who are aware of these online

union guides may have trouble gaining access to them. Finally, the nature of scholarly research is often better served by browsing through materials rather than querying a database, allowing the human intellect to make intuitive leaps and associations, which a computer cannot do.

Repository guides such as O'Connor's, while low-tech and seemingly old-fashioned, overcome a number of limitations of automated systems. One need not spend a great deal of time and money developing an interactive software package for patrons. Patrons need not have a computer or take time learning to use the query language. And books are without a doubt the epitome of random access devices, allowing easy browsing to make those intuitive intellectual leaps.

Few repositories have the demand for national access as does the Smithsonian. The size, scope, and quality of the materials held by the premier research institution cannot be understated and scholars across the country and around the world look to the Smithsonian. Until now, those scholars have often seen a maze of buildings with wondrous exhibits hinting of even more materials hidden and seemingly inaccessible. With some perseverance, researchers could usually find the division (more often, divisions) holding materials they need, and the majority of the institution's staff were very helpful in facilitating their investigations.

O'Connor's guide provides a much-needed tool to make the Smithsonian's holdings accessible to a wider audience and to facilitate the research of individuals planning to visit the institution. The guide is projected to have five volumes covering all photographic collections in the repository. The first guide is devoted to the National Museum of American History, which comprises twenty-three divisions. The introduction gives a brief overview of the museum, and a preface to each division includes more specific information on the division's scope, focus, and policies.

The 473 collection descriptions are organized by division. Each collection is described in terms of date, provenance, physical characteristics, subjects, arrangement, availability of captions, finding guides, and restrictions. Photographers are included in the descriptions.

The guide concludes with three indices: creators, forms and processes, and subjects. An integrated index for all volumes is planned as well.

O'Connor and her staff have done an enormous amount of work and that work is of the highest order. As a result, the scholarly community has a first-rate tool to facilitate its research. Because of the broad scope of the Smithsonian's holdings, virtually every repository should place a copy of this work on their reference shelf and point it out to patrons.

II. *Witness to an Era: The Life and Photographs of Alexander Gardner*. D. Mark Katz. New York: Viking Penguin, 1991. 305pp. \$60.00. ISBN 0-670-82820-3. Reviewed by Larry Baume, National Archives and Records Administration, Washington, DC.

Alexander Gardner has finally arrived. In *Witness to an Era*, Gardner's full career as a photographer in Washington, and his extraordinary body of work, along with his better-known Civil War photography, is fully revealed in an important new biography by D. Mark Katz. Gardner (1821-1882) clearly emerges as a significant nineteenth-century photographer in his own right, without his close association to Mathew Brady and Brady's Washington studio upstaging his many other accomplishments. Katz discusses how past misconceptions and interpretations regarding Gardner's role as manager of the Brady studio in Washington led to his undeserved obscurity, and his image, to some historians, as a photographer unable to break away from Brady's all-encompassing shadow.

Katz's goal is "to bring together in this volume all that is known about Alexander Gardner and present the best of his work, assembled for the first time." Lofty as it may sound, he is successful. In a well-researched, well-written, and abundantly illustrated volume, *Witness to an Era* makes Gardner's known work, both published and unpublished, available in one source for the first time. Of special interest to photographic historians and scholars are three appendices that catalog Gardner's known work: an inventory of prints from *Gardner's Photographic Sketch Book of the War* (1865 and 1866); *Gardner's Incidents of War* portfolio catalog (1863), and other Civil War photographs; and an inventory of prints and stereoviews in the Kansas State Historical Society from Gardner's *Across the Continent on the Union Pacific Railway, Eastern Division* (1867). Approximately two-thirds of the book is devoted to explaining Gardner's work with and eventual separation from Brady, his Civil War photography, and the work Gardner is perhaps best known for: his portraits of Abraham Lincoln, and his "execution series" of the hanging of four of the Lincoln conspirators, and of Captain Henry Wirz, commander of Andersonville Prison. All of Gardner's thirty-seven Lincoln portraits from seven separate sittings that established Gardner's reputation as "Mr. Lincoln's Cameraman" are published. The remaining one-third of the book deals with Gardner's Union Pacific/Kansas Pacific survey trip in 1867, and his portraits of Indian delegations visiting Washington after the Civil War. Certainly, with the most recent popular interest in Civil War photography, and the ever-popular interest in Lincoln, Katz's book is a significant contribution.

For reference archivists, curators, and others interested in photographic history, the book presents many previously unpublished photographs, and corrects mistaken attributions for many others. Katz explains Gardner's role in Brady's Washington gallery, and that after Gardner's death, publishers and other photographers frequently credited Gardner's own work to Brady. There is a discussion concerning Gardner photographs copyrighted in the 1890s and early 1900s by Moses Preston Rice, a Washington portrait photographer and Gardner contemporary, who claimed, among other things, to have taken one of Gardner's most famous Lincoln portraits. Katz also discusses the fate of the Gardner/Brady wet plate negatives (perhaps as many as 90,000) in the hands of sometimes unwitting collectors who sold much of the collection to scrap glass dealers, and their eventual transfer to the Library of Congress.

Katz credits Gardner with a pioneering role in the beginnings of contemporary photojournalism and documentary photography, citing Gardner's work with the Secret Service during the Civil War, and his role as the only official photographer allowed to attend the executions of the Lincoln conspirators as evidence. Katz's research relies on the standard secondary sources for photographic history, and he has made good use of both public and private archives and photograph collections. He also incorporates some of the most recent sources available for Gardner's early life in Scotland, the Glasgow School of Art dissertation by Don K. McCoo being the most notable example. An Epilogue contains short biographical sketches of several associates and employees in the Gardner studio, a thoughtful inclusion.

Two flaws, one major and the other relatively minor, stand out in this otherwise excellent biography and photographic history. While the scholarly trend among most Brady historians has been to spell Mathew Brady's first name with one "t," Katz chooses to use two throughout the book. Katz explains his choice of spelling as the most common listing for Brady in numerous city directories, a rather unconvincing argument when one considers the variety of problems with city directories as a whole. While this spelling is probably counter to current thought, or at least the most common use, it is hardly a reason to discredit Katz's work. The other flaw, a technical one in publishing the book, is more serious to those who truly appreciate nineteenth-century albumen prints. The photographs are reproduced using tones that make all of Gardner's work appear to be "old, faded, and yellow." This is surely not the case with all of Gardner's prints, but the method chosen to reproduce the photographs (for book design considerations, no doubt) perpetuates this

stereotype, and does not accurately or fairly represent the actual appearance of Gardner's original prints. Indeed, the exhibit that accompanied the publication of the book clearly showed the variety of reddish-brown, purple, and purple-black tones, and the remarkable detail and depth that is more representative of the nineteenth-century albumen printing process.

THE BOOKS:

Camera Portraits: Photographs from the National Portrait Gallery, London 1839-1899. London: Oxford University Press, 1990. \$35 (paper).

Bennett, Mary. *An Iowa Album: A Photographic History, 1860-1920*. Iowa City: University of Iowa, 1990. 304 pp. ISBN 0-87745-253-9. \$27.50 (cloth).

Center for Creative Photography. *The Archive. Number 27*. Serves as catalog to the exhibition, *Paul Strand and Ansel Adams: Native Land and Natural Scene*. With essays by Mike Weaver and Anne Hammond, reproductions, and a collection of letters between the two artists. (Order from CCP, 843 East University Boulevard, Tuscon, AZ 85719.) \$15.

Davis, Nancy. *Handle with Care: Preserving Your Heirlooms*. Rochester, NY: Rochester Museum and Science Center, 1991. (Order from Charles F. Hayes, III, RMSC Research Director (716) 271-4320.) \$2.95.

Maillett, Lucienne. *Subject Control of Film and Video: A Comparison of Three Methods*. Chicago: American Library Association, 1991. (No. 11 in the series "ALA Studies in Librarianship.") 146 p. ISBN 0-8389-0553-6; 90-45127. (ALA, 50 E. Huron St., Chicago 60611) \$25.

Olson, Nancy. *Cataloging Motion Pictures and Videorecordings*. Lake Crystal, MN: Soldier Creek Press (Postal Drawer U, 56055). 150 p. ISBN 0-936996-38-2. \$25 (paper).

Parks, Gordon. *Voices in the Mirror: An Autobiography*. 351 pp. New York: Nan A. Talese/Doubleday. \$22.95.

Vinson, James. *International Dictionary of Art and Artists: Artists*. Chicago: St. James Press, 1990. 1,934 pp. ISBN 1-55862-055-9. \$250.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

GREAT BRITAIN

Briton Peter Brimblecomb, a specialist in atmospheric chemistry told reporters in December that two major causes of the sulfide that erodes museum photographs and paintings are wet woolens (complicated by the fact that people often go to galleries

on rainy days) and bio-effluents (e.g., flatulence). His solution? "If people have to go to galleries and museums, they should not wear clothes and control themselves." [A VM colleague queried, "A pair of white gloves at least?"]

WEST

Los Angeles, CA. The University of California, Los Angeles, Film and Television Archive has selected Lisa D. Kernan as their 1991 Fellow in Archival Administration. The fellowship program, sponsored by the National Historical Publications and Records Commission and the Andrew W. Mellon Foundation, will afford Ms. Kernan the opportunity to increase her experience in archives administration. In addition, she will work with archives Director Robert Rosen on Film Foundation activities.

MIDWEST

Chicago. Larry Viskochil, Curator of Photography at the Chicago Historical Society has informed us of the acquisition of the photographic archives (ca. 1930-1969) of Hedrich-Blessing, Ltd. The Chicago-based firm, founded in late 1929, specialized in architectural photography, and set the standard for that industry worldwide. Comprised of approximately 33,000 assignments with ca. 75,000 black-and-white negatives and/or transparencies, the collection includes photographs of the works of many of the most noted American architects practicing during those four decades. Of particular interest to section

members is the offering of a 1992 calendar, *Chicago in the 30's: Images from the Hedrich-Blessing Archives* (\$13.95), featuring twelve Hedrich-Blessing photographs. Maybe Larry will bring a sample copy with him to Philadelphia this fall?

SOUTH

Richmond, VA. The Virginia Historical Society is trying to raise money to build a new conservation lab and darkroom for its collection of 130,000 photographs and negatives. To help its "Save the Photographs" campaign, the Society hired an advertising agency, Earle Palmer Brown, to produce a poster. It was entered in a contest sponsored by the Advertising Club of Richmond, and came out ahead of all 408 contestants. It shows a framed daguerreotype of a Civil War soldier with his gun. Underneath is printed (in a typestyle more appropriate to the War of Independence, but still effective) "129 years later, he's being exposed to chemical warfare. Chemicals like oxidative gases and acetic acids are lethal to many of our 130,000 archival photographs and negatives. Please, help us conserve them by giving generously. Because while old soldiers may never die, they do fade away. Save the photographs." To get the poster, you have to contribute at least \$50 to the "Save the Photographs" fund. [from the *Abbey Newsletter*, May 1991. They've raised \$30,000 to date. If you're interested in donating \$\$\$\$ contact the VHS, at P.O. Box 7311, Richmond, VA 23211, (804) 358-4901.]

Tuscaloosa, AL. In 1986 writer Dale Maharidge and photographer Michael Williamson followed the footsteps of Walker Evans and James Agee and traced the families documented in *Let Us Now Praise Famous Men*. Their book, *And Their Children And Their Children After Them* (New York: Pantheon, 1989) showed little progress in rural Alabama, fifty years after the original study.

In early December, Maharidge and Williamson returned to Alabama to follow through on a pledge they made when their Pulitzer Prize-winning book was published. They presented the first installment of royalties, \$5,200, to the University of Alabama for an endowed scholarship fund. Priority will go to freshmen from the four counties on which the book centers, with preference given to descendants of tenant farmers who can document their heritage.

Washington, D.C. Best wishes and much happiness is extended to Barbara Orbach, Chair of the MARC VM Users Roundtable on her marriage in May. She has taken on a new last name, that of Natanson, so change your address files accordingly. Barbara writes, ". . . actually I'd like to christen myself O'Natanson, but I'm not sure it will ever catch on. . . ." Check out her column in this issue.

Frances Fralin is retiring from her curatorial position at the Corcoran Gallery of Art to pursue independent curatorial activities. Francis has been responsible for a number of important photo shows at the museum. Rumors abound regarding her replacement,

OFFICIAL ABSENTEE BALLOT - 1991 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Philadelphia

Must be postmarked no later than September 9, 1991

Mail this ballot to Gary Saretzky, ETS Archives, 36-B, Princeton, NJ 08541-0001

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Katherine Hamilton-Smith

_____ Gretchen Lake

_____ write in _____
(only individuals who have consented to nomination may be listed)

but we have not been able to substantiate any of them. Stay tuned.

MID-ATLANTIC

Harrisburg, PA. In order to support the high cost of its newsletter, the Pennsylvania Historical Photography Group (PHPG) recently voted to request a \$10 per member donation. Checks or money orders should be sent to Alice E. Bampton, Treasurer, Pennsylvania Historical Photography Group, 31 Pine Tree Drive, Audubon, PA 19403. In order to receive Volume I, Number 3, the Fall 1991 issue, money must be received by September 1.

Gettysburg, PA. Gettysburg College is planning a photographic exhibition of the works of Steven H. Warner (1946-1971). A Gettysburg College graduate, Warner was an army photojournalist killed in Vietnam, and all the photographs owned by the college are from his time in Vietnam and Cambodia. Warner's class will be holding its 25th reunion in the spring of 1993, at which time the college hopes to open the exhibition. Institutions or individuals interested in assisting in this exhibit are invited to contact David Hedrick, Special Collections Librarian, Gettysburg College, Gettysburg, PA 17325, (717) 337-7011 or BITNET: hedrick@gburg.

New York, NY. A photograph found in an archive at Columbia University's Low Library was paramount in positively identifying the remains of Pierre Toussaint (1766-1853), an

FINDING AIDS FAIR SUBMISSIONS SOUGHT FOR SAA MEETING

Do you have, or do you know of any finding aids that should be submitted? If so, please call Penelope Krosch, University of Minnesota Archives (Minneapolis) at (612) 624-0562 for more information.

ex-slave and now a candidate for sainthood who, if canonized, will be the first African-American saint in the Roman Catholic church. The positive identification was required before Toussaint's remains could be interred beneath the high altar of St. Patrick's Cathedral in New York City for veneration. A reproduction of the photo was fed into a computer so that a three-dimensional video image of the skull could be projected onto it. After several hours of adjusting and readjusting the skull's image to coincide exactly with the angle of the head and tilt of the face in the photo, the team of researchers, including a forensic anthropologist, knew they had a perfect match. [From *Library Journal*, February 2, 1991]

Princeton, NJ. The Princeton Art Museum recently appointed Mr. Toby Jurovics as its new Assistant Curator of Photography. Jurovics was most recently a research assistant at the National Gallery of Art in Washington, DC.

NORTH

Rochester, NY. The Image Permanence Institute recently moved into new quarters. Its new address and phone numbers are: Image Permanence Institute, Frank E. Gannett Memorial Building, Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623-0887. The phone number is (716) 475-5199 and the FAX number is (716) 475-7230.

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.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1991. Opinions expressed are those of the authors.

The Society of American Archivists
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