

workshops on the care of family photos. One significant accomplishment has been the creation of a Fine Art Photography Collection at the Minnesota Historical Society. This past year I managed the move of our sound and visual collections to a new building and designed new procedures for accessing the moving image collections. I am a member of SAA, AMIA, The History of Photography Group, and the Daguerreian Society.

As chair of the Visual Materials section, I would carry out the three-year plan which currently contains some challenging and important goals. In addition, I would propose to add a moving image pre-conference workshop, in cooperation with the Association of Moving Image Archivists. I want to identify some issues in the care and collecting of graphics and work with the membership to create sessions to serve those needs. Finally, I will support the work of the *Views* editor as I believe the newsletter is a leader in SAA communication tools and one of our best contributions to the Society.

PLANNING FOR NEW ORLEANS

Katherine Hamilton-Smith, Curt Teich
Postcard Archives

I've been asked by Visual Materials Section Chair Richard Pearce-Moses to head up this year's VM Program Committee and to work with section members to develop proposals for the SAA meeting in New Orleans. Even though a subtle "call for input" from section members was included in the April issue of *Views*, I have not been contacted by anyone as of mid-June.

Of the many fine proposals developed or supported by the VM Section, several were not selected for the Montreal meeting. The following list of these session topics may help turn on idea "light bulbs" and get you all thinking about what you would like to see offered at future meetings: *Picture Making Technologies: Prints & Photomechanicals*; *Introduction to Cartographic Records*; *Albums, Scrapbooks, Diaries, and Unpublished Volumes: Problems of Interpretation and Preservation*; *The Eye Has It: Appraising Visual Materials*; *From the Other Side of the Mirror: Picture Research*; *Helping Hands: Successful Use of Volunteers, Interns, Fellows, and Students*; *Polishing the Tool: Possible Refinements for Descriptive Standards*, a proposal on electronic imaging; and *Evidence of the Recent Past: The Archivist as Documentarian*. This last topic will begin to be addressed in session 16, "Recent History: Archival Oxymoron or Documentary Dilemma?", in Montreal in which I am participating.

Do any of these stir your imagination or get your professional juices flowing?

Please, please give me a call at (708) 526-8638 [please note that this phone number is a correction from the December issue of *Views-Ed.*], FAX me at (708) 526-0024, or drop me a line about session proposals and about ideas for sessions you would simply like to attend, not necessarily give. My address is Curt Teich Postcard Archives, Lake County Museum, 2727 Forest Preserve Road, Lakewood Forest Preserve, Wauconda, IL 60084.

My intent is to get this process going now, before the Montreal meeting, so that we are refining sessions and finalizing presenters by this fall, not scrambling around doing last-minute development. So, let me hear from you. Maybe pick up the phone as soon as you read this and give me your ideas. I look forward to hearing from you and seeing you soon in Canada!

FROM THE CHAIR: RAMBLES IN THE BRAMBLES, OR A STICKY THICKET

Richard Pearce-Moses, Arizona State University

Throughout my professional and personal life I've been attracted to charismatic individuals with a sense of leadership and vision. A year as section chair has provided me with some useful, if somewhat distressing, insights into leadership. Most important, you can't be an effective leader without vision. I commented when I took this position that Douglas Haller left some mighty big shoes to be filled. Douglas had vision—some goals for the section. Under his term, the section passed by-laws, established its own archives, and produced several excellent meetings at the annual meeting.

The archival profession is at a cross-roads and needs vision for the future. The current issue of *Byte* magazine (June 1992) poses the problem of survival in the age of infoglut, and offers articles describing the "utter vastness of this information . . . seemingly impossible to manage." *Byte's* editor, Dennis Allen, promises "ways to get a handle on the information, and there are strategies for the future you can adopt now." Otherwise, businesses will be left wondering if that key information "went into the archives, someone's desk drawer, or the shredder."

What I want to know is, what does *Byte* think archivists and librarians have been doing for the past two hundred years? Why haven't archivists and librarians made their expertise more accessible? In fact, the majority of problems that *Byte* brings out are far from new, and it's somewhat saddening to see them beginning to fight through some of the same problems of intellectual control that are second nature to our profession. The most interesting fallacy is the notion that buried in a quagmire of

irrelevant facts hides one bit of information that will make a significant difference. Archivists, on the other hand, know that no retrieval system needs to be perfect; very rarely will information sufficiently important to make a significant impact on decisions not be redundant. The archive hides no smoking gun.

One possibility that crosses my mind as I read *Byte* is that archivists will somehow become an obsolete profession, superseded by a new breed of information professional that has been born out of the computer industry. The job will be the same, but it

BEWARE OF CON MAN MARC MADOW

John Wood, in his column in the May 1992 *Daguerreian Society Newsletter*, writes

In the last Newsletter, the bad news was about forgeries; this time it's about a con man going by the name of Marc Madow. He is writing forged Bank of America checks for as much as \$21,000 and taking daguerreotypes on consignment and stealing them. He has stolen the following: 1) Root's portrait of Malvina Florence pictures in the *Daguerreotype: A Sesquicentennial Celebration*, plate 84; 2) a 3/4 plate of a boy with a checkered shirt and hoop; 3) a 1/2 plate of a man named Norse in Naval(?) uniform; 4) a 1/2 plate Brady of [a] man wearing glasses. Madow and his phony "Alpine Enterprises" has made purchases from California to New York. If you have any information, please call Detective Bourne, Los Angeles Police Department, (213) 485-4131 and also Jerry Peterson at (310) 698-2768. My God, what's happening to our field? Money sure does bring out the creeps.

will have a new look. (The foundations are already in place for the neo-archivist with the systems manager who archives tapes and appraises jobs to allocate system resources.) An historical example. I quit managing a camera store in the early 'eighties, just as VCRs were entering the consumer market. Trade journals warned, "Don't let stereo stores take over your Super-8 sales! They know electronics, but you know pictures." My own experience (most unscientific) suggests that the stereo stores won. Furthermore, I wonder if the forthcoming revolution of still video will complete the process. The *what*-making images—is the same, but the *who* changed. How well can our profession adapt? Recent discussion on the e-mail-based Archives

discussion group has focused on necessary training for archivists, with one side denying the need for any principles and the other stressing a foundation in tradition. Burgeoning archivists need training, but if they want to survive into the twenty-first century I suspect they need to spend more time with a Hypertext manual than *A Modern Archives Reader*.

Our future vision must project archival principles into the rapidly evolving world of documentation. I don't think we need to abandon willy-nilly the paradigms and principles developed over the last few centuries, but they do need some reinterpretation.

Just as archives are facing the problems of electronic records generally, visual materials archivists are confronted with the specifics. The vast majority of members of the Visual Materials Section work with photographic materials. Film archives have already had to incorporate videotape, and silver-based photographs may very well become a relic in this decade. This time, the *what* is the same, but the *how* is different. Can we make the jump to electronic images, or will we become camera dealers looking enviously at stereo vendors? In addition to images in traditional formats—photographs, paintings, architectural drawings, designs—we must assume at least a doubling of that information by its automation, and the number of different ways to digitize that information (TIFF, GEN, GIF, PCX, IMG, EPS, HEX) suggests that a mere doubling would be a blessing. Where we once used our eyes to scan the document, we will have to have a machine intermediary—and a machine with the ability to read the encoding correctly.

In the past twenty years or so, we have seen researchers begin to treat visual materials as primary documents equal with text. In the age of MTV, we may need to understand the image as superior to text. Do we have the vision to lead visual archives into the electronic age? How do we measure the authenticity of a digital document to guard against forgeries? How will we appraise encoded records in the absence of equipment; in this Catch-22, how can we justify spending money to read images without having read the images to know what they are? Will we provide access to our electronic holdings across networks, or will a patron's ability to capture the information outside the repository destroy our investment in the image? Preservation again raises its ugly head, with electromagnetic media known to be notoriously less stable than silver imagery.

As I read *Byte* I realized that no matter how good their retrieval programs, no matter how many databases they access, they may miss the essential ingredient: good research, good history, good ideas are not found in archives, but between one's

ears. It's the creative association of the information contained in archives that leads one to epiphany—often conceived in terms completely unrelated to the materials at hand. If there's a smoking gun, it's often pieced together from several sources by insight and understanding, not the software.

While chair, I have achieved a number of personal goals; among other things I taught a couple of courses at the university level, and I obtained continuing appointment. It's time for me to retreat and pull on my thinking cap to start seeking some of those creative visions and new goals for myself.

Each of us in the section needs to consider where we are going and what we want from the section. As an archivist, I look to the section for continued education through dynamic programs. What do you want? What is your vision for the section? Programs, networking, or something else? Without your input, the section's vision will be significantly diminished. To incoming chair Katherine Hamilton-Smith, I offer my best wishes and support; may she have vision, leadership, and creativity. May she have the benefit of a dynamic section willing to share innovative visions for the future. She's put out a call for your help in developing programs. If you want to see this section go somewhere, give her a hand!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Tawny Ryan Nelb, an architectural records consultant and the roundtable's first president, published an article entitled "Will Your Drawings Be There When You Need Them?" in the December 1991 issue of *Plan and Print* (Volume N64, No. 12). The article outlines the fundamentals of a sound records management/archival program for architectural and engineering firms. Ms. Nelb argues that companies should preserve their design drawings and project documentation for business and legal purposes. Some states already require architects to maintain records on permanent media for up to fifteen years. According to Ms. Nelb, all states will eventually enact similar legislation. The article identifies types of records that should be preserved, reviews the longevity of various materials and media, and provides information on storage and environmental concerns. Discussion of CAD records and electronic media is included. Copies of the article may be obtained by writing Ms. Nelb at 5610 Woodberry Ct., P.O. Box 1229, Midland, MI 48641. Ms. Nelb is working on a similar article for surveying firms. Unlike architects, surveyors face lifetime liability for their work.

Marty Hanson, preservation administrator for Syracuse University libraries, has

obtained grant funding for the New York State Architectural Records Needs Assessment Project. As a part of the project, a two-day seminar on the care and management of architectural records will be held in the Syracuse area sometime in October, 1992. The seminar will be restricted to representatives from the largest libraries in New York state. Lois Olcott Price will serve as the conservator for the project. Other participants will include William Storm, Angela Giral, Tawny Ryan Nelb, Alfred Willis, Tony Wrenn, Joel Bostick, Nancy Carlson Schrock, Carl Stearns, and Isabel Hyman.

Cranbrook Archives is completing a year-long, Getty Grant Program-funded project to catalog the architectural drawings of Cranbrook Educational Community in Bloomfield Hills, Michigan. Project cataloger Mary Beth Kreiner and her assistant, Melanie Bazil, have employed the MARC VM format to catalog over 6,000 original renderings, presentation drawings, working drawings, and detail and shop drawings thus far. An additional 4,000 duplicate drawings have been isolated and indexed. Among the architects and landscape architects who have worked at Cranbrook include Eliel and Eero Saarinen, Albert Kahn, Bertram Goodhue Associates, Olmstead Brothers, O. C. Simonds, as well as Cranbrook's founder, George Gough Booth.

Many thanks to Nick Oisberg, for making arrangements to hold the next meeting of the Architectural Records Roundtable at the Canadian Centre for Architecture in Montreal on Tuesday, September 15, 1992, between 1:15 and 3:15 p.m. After our business meeting, Nick will conduct a brief tour of the facility. This is an excellent opportunity to view the CCA, which is recognized as one of the world's leading research centers and museums devoted to the study, preservation, and display of architectural drawings, books, records, photographs, and artifacts.

Tawny Ryan Nelb will present her popular workshop on architectural records at the Midwest Archives Conference meeting in Cleveland on November 4, 1992.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154.

MARC VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

MONTREAL NOTES

The September SAA meeting in Montreal will include the annual meeting of the

MARC-VM Roundtable. We mentioned in the last issue of *Views*, and mention it again. It's Tuesday, September 15, 1:15 to 3:15 p.m. So schedule this into your calendar. See you there.

If you have interesting and/or knotty issues to discuss in our arena, let me know beforehand. Look forward to our usual informative Roundtable discussion, and numerous other intriguing panels, presentations, and other events at this year's conference. For us VM folks, highlights of the conference, including pre-conference workshops, are noted elsewhere in this issue of *Views*, so don't miss out.

USE IT OR . . . (UPDATE)

The Roundtable has succeeded in keeping some of us in touch. There have been a few letters and phone calls about MARC VM issues. Regrettably, the hook-up in my office to Internet is slow getting off the ground, so I've missed some interesting "dialogue" regarding relevant issues such as subject indexing or graphic materials. Those of you who so have easy access, keep using the Internet. It's apparently the wave of the present!

FOOD FOR THOUGHT

An active member of the VM Section and the Roundtable, Beth Delaney of the New York Public Library's Schomburg Center phoned us recently to ask if there was any list of terms describing condition of materials, still images, and moving images. We didn't know of one, but gave Beth numerous names and phone numbers. Then... but I'll let Beth explain it in her own words:

"Searching for 'the list': Physical Condition Terminology for Graphic and Moving Image Materials

Beth Delaney, Schomburg Center for Research in Black Culture, The New York Public Library

"Well I thought it was going to be a relatively simple task. A colleague, who is modifying an Advanced Revelation database to accommodate visual materials for my division, asked me for a list of terms I would like in the table for the "condition" field. This field will be used to indicate the physical condition an item is in (for photographs, image faded, stained, mold, etc.; for motion picture film, sprocket marks, blistering, shrinkage, etc.) It is not a USMARC field, but one designed to allow in-house tracking of preservation needs in a local database used for collection management purposes.

"So I decided the best idea would be to call the NYPL Photographs and Prints Division, as well as some of the major repositories and ask them about "the list" everyone uses. I called the International Museum of Photography at George

Eastman House, the Library of Congress, the Museum of Modern Art, Eastman Kodak, and the National Center for Film and Video Preservation [*she also called the NHPRC*]. Although everyone was very helpful and sent me their list or a copy of their condition report sheets, it was quite obvious that there is not one list that is accepted and used by everyone.

"The reaction from most people was, 'Yeah, that would be a good idea.' So I'm throwing it out to the Visual Materials Section. Is there a need for such a project? Is a similar project already underway? Could we discuss this at the VM Users Roundtable meeting in Montreal [*Why at the VM Users Roundtable? This is important to everybody!*—Ed.] Again, I'm not talking about terminology for a specific USMARC defined field, rather, a list anyone could use in any automated system."

"IF YOU CATALOG IT, THEY WILL COME"

If you heard this phrase on National Public Radio recently, thank Roundtable member Janet Murray (NYPL). She credits the movie *Field of Dreams* ("If you build it, they will come") for inspiring her paraphrase—just for catalogers. Janet sent us here at LC a copy of a poster that she and her colleagues created; we posted it on a bulletin board. Next thing you know, it's on the radio! NPR repeated the phrase at the end of an item in its Morning Edition show of June 6; the item was about cataloging special materials at LC. While researching the radio piece, the reporter had seen the poster at LC and was impressed.

STILL ON TRACK

It is noteworthy that there has been no slippage in the timetable for second editions of LC's *Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms: Genre and Physical Characteristics (GMPGC)*. Still aiming for year's end. The plan is to market these two volumes as a pair, since they do work well together. They will continue to be sold individually, as well.

STILL AVAILABLE

Names and addresses of those who attended last year's MARC-VM Roundtable are still available from me. Call (202) 707-3635 or write Sarah Rouse, Prints & Photographs Division, Library of Congress, Washington, DC 20540.

THANK YOU, MA'AM

As ever, many thanks to *Views* and its dynamic editor Laurie Baty for allotting column space in the jam-packed issues of the Visual Materials Section's thirdly? [as opposed to quarterly] newsletter. [*You're welcome*—Ed.]

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

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

Film and television archivists from the United States and Canada have joined together to form a new North American professional organization—the Association of Moving Image Archivists (AMIA)—dedicated to ensuring the survival of our moving-image heritage. AMIA is now offering charter memberships in 1992 and invites all interested professionals to become part of the community of archivists, producers, manufacturers, scholars, and concerned supporters involved in moving-image preservation.

The association was established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition, and use of moving-image materials. The objectives of AMIA are to exchange information, promote archival activities and professional standards, facilitate research, and encourage public awareness of film and video preservation. Membership is open to any interested individual, institution, organization, or corporation. Membership dues are \$50 for individuals, \$150 for non-profit institutions, and \$300 for for-profit institutions.

The *AMIA Newsletter* is also available at an annual subscription rate of \$15.00. For further information on the 1992 AMIA Conference and membership, please contact the AMIA Secretariat c/o National Center for Film and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

ROUND 2: UPDATE ON PUBLIC COPYING OF PUBLIC DOMAIN AUDIOVISUAL MATERIALS IN NARA

An announcement in the May 28, 1992, *Federal Register* proposes to revise current regulations in the Motion Picture, Sound and Video Research Room relating to self-service copying of unrestricted motion picture, video, and audio holdings. Current practice has been in place since the policy reversal announced in the November 19, 1991, *Federal Register*. It revoked a long-time practice of researcher dubbing of public-domain material with the use of personal audiovisual equipment. (See *Views* 6[April 1992]). A public discussion of the recently proposed self-service copying regulations was held June 19 in the National Archives Theater. Written comments were to have been received by the Archives' Policy and Program Analysis Division (NAA) by the end of July. As we said before, stay tuned.

UPDATE ON SILVER IMAGE STABILITY RESEARCH AT THE IMAGE PERMANENCE INSTITUTE (IPI)

James Reilly, Director, IPI

IPI has proposed the creation of a new ANSI Standard (to be known as ANSI IT 9.15) which will be used to measure the effectiveness of chemical treatments to stabilize silver images against oxidation. The proposed new standard includes two test methods (a hydrogen peroxide fuming test and a dichromate bleach test) which indicate whether or not a "toned" print, film, or microfilm will be vulnerable to image fading, silver mirroring, or redox blemishes while in storage. Oxidizing contaminants from the atmosphere or from storage enclosures are the most common cause of image degradation. Archives which want to produce the longest-lived silver films and prints now have a practical way to make sure their processing is really "archival." ANSI Committee IT9 approved the proposed standard at its June 1992 meeting and forwarded it to ANSI headquarters for public comment. Publication of the new standard can be expected during 1993.

SilverLock™, IPI's polysulfide treatment to improve the oxidation resistance of silver images, has been evaluated for use on pictorial films, cinema films, graphic arts films, and photographic papers. Originally developed for use on microfilm, SilverLock has proven to be effective with all types of conventionally processed silver media. IPI formally recommends polysulfide treatment whenever maximum stability is desired. While optimum treatment times and temperatures do vary for different products, to date IPI has found that polysulfide treatment is successful in conferring oxidation resistance on many different product types and brands. IPI SilverLock solution is "Strongly recommended" in the RLG Preservation Microfilming Handbook. SilverLock solution and information about it may be obtained from IPI itself (address: IPI, Rochester Institute of Technology, P.O. Box 9887 Rochester, NY 14623-0887), or from MicroD International, 15000 County Road Five, Burnsville MN, 55337.

IPI conducted a two-year long, very thorough study of the possible drawbacks to the use of polysulfide treatment during 1989-1991, and concluded that it was safe and effective for use on contemporary microfilm materials. (A 175 page report on this subject is available from IPI or AIIM for \$50). This large accelerated aging and analysis effort was directed at new microfilms, and only included one sample of older, naturally aged microfilm in good condition. Many archives and libraries have discovered redox blemishes on their existing microfilm collections, however, and are interested in using polysulfide as a way to stabilize their collections and prevent any

further growth of redox. This is quite attractive from a cost standpoint, because it is much less expensive than duplication, and avoids a generational quality loss associated with duplication.

While polysulfide treatment is definitely safe for new microfilm and for microfilm collections in good condition up to 10 years old, research needs to be done to explore the effects of polysulfide on older microfilm which may be poorly processed, blemished, or has age-weakened gelatin. IPI has just received a \$256,595 grant from the Division of Preservation and Access of the National Endowment for the Humanities to study this issue. The three-year project will explore such issues as the effect of polysulfide on the legibility and printability of redox-blemished areas in older films. A number of state archives have agreed to cooperate with the study by supplying naturally deteriorated films. Until the study is complete and recommendations can be made, polysulfide treatment is only recommended for current films or those in good condition up to 10 years old. Funding for IPI's various silver image stability efforts has been provided by NEH's Division of Preservation and Access, the National Historical Publications and Records Commission, The Andrew W. Mellon Foundation, and the New York State Library Preservation Grant Program.

ELECTRONIC DISCUSSION GROUPS OLD AND NEW

Richard Pearce-Moses, Arizona State Univ.

Archivists with access to the Bitnet and Internet electronic mail networks have access to a number of listservers. The listservers provide an informal forum for exchanging ideas and opinions, soliciting advice and experience, and disseminating useful information. They are an excellent place to "think out loud" and benefit from others' insights. Archivists not connected to either network can access them through Compuserve, a commercial network.

Contact your sysop [*that's systems operator for you non-computer people—Ed.*] for information on how to subscribe, or send a note requesting help to Richard Pearce-Moses (IACRPM@ASUACAD via Bitnet). The ARCHIVES@INDYCMS listserver is a forum of professional archivists working in a variety of settings. Many topics pertain to visual materials. Discussions are often lively, occasionally humorous, and always thought provoking.

A new listserver for individuals interested in photographic history is under development and should be operational before the annual meeting. The listserver will leave archival and preservation topics to other lists, but may include biography, influences, aesthetics, and the analysis of

the medium. If you're interested in participating, contact David Mattison, Reference Archivist, British Columbia Archives and Reference Service, (dmattiso@cue.bc.ca via Internet) or Richard Pearce-Moses.

VIDEO REFERENCE IN THE MIDWEST

Paul J. Eisloeffel and John E. Carter, Nebraska State Historical Society

There may be nothing new under the sun, but we have stumbled on to an idea that works for us, and so we thought we would pass it along. By using a video camera with the capability to reverse polarity, we have been able to make extremely inexpensive positive reference copies of photonegatives.

The technique grew out of our quest for a way to provide access to our sizeable moving-image holdings, keeping the originals out of jeopardy as much as possible. Our solution was to set up a crude but effective in-house film transfer system with no more than about \$4,000 worth of equipment. Because some of our moving images are negative (mostly daily news footage of local TV stations), we needed to find a way to make a positive video of a negative film. A VHS camcorder with a positive/negative polarity switch was the answer.

For still photographs, we have been simply laying them on a light table, masking out the background light, and recording them onto the tape. Miraculously, the camera compensates for density and contrast, producing a perfectly fine image on the screen.

We have been using it to make a collection of 35mm news photonegatives usable. With the camera's conventional macro lens, we have been able to nearly fill the screen with the 35mm photonegative. By recording about 10 seconds of each image we get over 500 pictures per video tape. The tape costs about \$3.00 per cassette, which means our per-frame costs runs about one-half cent per image.

The only snag is in identifying the images on screen, the character generator built into the camcorder places characters smack in the middle of the screen, obscuring the image. With another model, the story might be different. Our solution has been to generate a time code, which appears in the lower left hand area of the frame. We then key this time code to a print out of the descriptive information about the photograph. We have also used the internal microphone, and added descriptions verbally.

After the master has been created, duplicates can be easily made, which makes the collection very portable. By

recording a time code in the frame with the photograph, indexing is equally easy.

This process is also useful for the appraisal of unprinted negatives, allowing our very tight printing budget to be expended only on those negatives that are worth it.

If you would like to see a sample of what we have done, drop us a note (P.O. Box 82554, Lincoln, NE 68501) and we'll send you a loaner to look at.

MEETINGS:

September 26. Joint *European Society of the History of Photography* and *Scottish Society for the History of Photography* meeting to coincide with an exhibition on the work of James Craig Annan. In Edinburgh, Scotland. For more information, contact Sara Stevenson, Curator of Photography, National Portrait Gallery of Scotland, 1 Queen Street, Edinburgh EH2 1JD SCOTLAND, 031-556-8921.

October 16-18. *Women in Photography III: Creativity, Body Image, Biography.* Center for Creative Photography, Tucson, Arizona. Registration forms were mailed in July. Limited to 225 attendees, \$115 students and CCP members, \$165 everyone else. For information or to register, contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

October 23-25. *Fourth Annual Daguerreian Society* meeting. Meeting concurrently with the society are the *Regional Photographic History Group* and the *History of Photography Group*. Ohio State University, Columbus, Ohio. The three-day symposium will feature lectures, a trade fair, banquet (with Floyd and Marion Rinhart providing the keynote), and benefit auction of historical and contemporary daguerreotypes. Ohio State's Wexner Center will feature an exhibit of 100 daguerreotypes from the Rinhart Collection, held by the university. For more information, write: Prof. Clyde Dilley, Department of Photography, Ohio State University, 156 W. 19th Ave., Columbus, OH 43210.

December 8-12. *Association of Moving Image Archivists* 1992 Conference. San Francisco (CA) Marriott at Fisherman's Wharf. Sessions include "The Role and Mission of Moving Image Archives," "Public Policy and National Planning for Moving Image Preservation," "Future Technologies for Moving Image Preservation," "Licensing Policies and Practices in Moving Image Archives," "Managing Moving Image Archives," "New Sound Restoration Technologies,"

and "Studio Archives Operations." A special workshop on moving-image cataloging has also been scheduled, and various working groups and committees will meet during the five-day conference. For more information contact the AMIA Secretariat c/o National Center for Film and Video Preservation, AFI, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

EXHIBITIONS: What's Up

opened May 24. *Montreat, North Carolina: The Early Years, 1897-1907.* Presbyterian Church in America, Department of History (Montreat), Montreat, NC.

opened June 10. *The Perils of Peacekeeping: Canada and World Affairs after 1945.* Canadian Museum for Caricature, Ottawa, Ontario.

opened June 17. *Four Directions: Twenty Years of Contemporary Photography in Spain.* Museum of Photographic Arts, San Diego, CA.

through September 1. *Changing Reality: Recent Soviet Photography.* ICP/Midtown, New York.

through September 6. *Edward Muybridge and Contemporary American Photography.* Long Beach Museum of Art, Long Beach, CA.

through September 7. *Homage to Jacques Callot.* National Gallery of Art, Washington, DC.

through September 13. *From Sea to Shining Sea: A Portrait of America. Photographs by Hiroji Kubota.* Corcoran Gallery of Art, Washington, DC.

through September 13. *Two Lives: O'Keeffe by Stieglitz, 1917-1924.* The J. Paul Getty Museum, Malibu, CA.

through September. *Aperçu. "Who knows anything of its geology?" Photographs by the Geological Survey of Canada.*

through December. *Works: Photographs of Enterprise.* Henry Clay Mill, Hagley Museum, Wilmington, DE.

opens August 26. *Eikoh Hosoe: Meta.* Museum of Photographic Arts, San Diego, CA.

opens September 5. *Fata Morgana USA: The American Way of Life/Photomontages by Josep Renau.* Corcoran Gallery of Art, Washington, DC.

opens September 27. *Stieglitz in the Darkroom.* National Gallery of Art, Washington, DC.

opens October. *For Better or For Worse: The Cartoon World of Lynn Johnson.* Canadian Museum for Caricature, Ottawa.

opens October 14. *[Survey of the work of Lou Stoumen],* Museum of Photographic Arts, San Diego, CA.

opens December 14. *Fata Morgana USA: The American Way of Life/Photo-*

montages by Josep Renau. Milwaukee Art Museum.

IN PRINT:

THE REVIEWS:

• Palmquist, Peter, ed. *The Daguerreian Annual 1991: Official Yearbook of the Daguerreian Society.* Arcata, CA: By the Society, 1991. 264 p. Limited to 700 copies. \$30. (plus \$3 p&h; CA residents add tax). Order (checks made payable to The Daguerreian Society) from Peter Palmquist, 1183 Union, Arcata, CA 95521. Reviewed by Larry Baume, National Archives and Records Administration

This limited edition volume (700 copies) marks the second annual yearbook published by the Daguerreian Society, a membership organization devoted to the promotion, history and celebration of J.L.M. Daguerre and the daguerreotype, past and present. Peter Palmquist and the Society's editorial board have done a skillful job of assembling a wide variety of articles, current research, whimsical glimpses of daguerreian life, reprints of trade journal articles, historical studio advertisements, and daguerreian biographies. As in the previous yearbook (see *Views*, April, 1992), the 1991 yearbook will be of great interest to archivists, collectors, photo-historians and researchers particularly interested in early photographic history and the daguerreotype.

The articles and essays in the yearbook were submitted primarily by members of the Society, and cover a wide range of topics. The majority of the articles and illustrations deal with the historical development and use of the daguerreotype, but the *Annual* also devotes space to many other subjects, from identifying mystery daguerreotypes to making contemporary lunar images with modern equipment and chemicals. Many of the articles provide in-depth biographical and historical information on daguerreian operators and studios, or discuss the daguerreotype process, past and present.

Two especially good biographies are Palmquist's article on the life and work of Carlton E. Watkins in California (from Chapter 4 of the published biography by Palmquist), and of Robert H. Vance's work in Maine and Boston. Also notable is a reprint of Frank R. Fraprie's 1949 article on William Shew, a Boston miniature casemaker. Reprints of gallery reviews from several photographic journals in the 1850s were compiled by Ron Polito, with galleries and photographers in Baltimore, Boston, Cincinnati, New York, Philadelphia, Richmond, and Washington, DC represented. Polito has thoughtfully included useful tables of media and formats for each photographer or gallery listed. Of special note for photo-historians and

researchers is John Wood's "Survey of Daguerreian Literature," a fine annotated bibliography of American and foreign research on the daguerreotype. Collectors, archivists, and curators will be interested in M. Susan Barger's authoritative article on the care of daguerreotypes, and in the "how to" article on copying daguerreotypes by Dennis A. Waters.

From the polished copper-like covers and the articles, biographies, reproductions, and portfolios of daguerreotypes, the *Daguerreian Annual* is a book serious students of photography and collectors should not miss. The yearbook is well done from a technical standpoint, the research is of high quality overall, and the illustrations and reproductions of daguerreotypes are usually stunning, often touching, and well worth the price of the volume alone.

• Pierce, Sally, with Catharina Slauterback. *Boston Lithography, 1825-1880: The Boston Athenaeum Collection*. Boston: Boston Athenaeum (10½ Beacon Street, Boston, MA, 02108), 1991. 191 p. ISBN 0-934552-57-6. Price \$48 (\$2 s&h). Reviewed by Helena E. Wright, National Museum of American History.

The Boston Athenaeum, a venerable private repository on Beacon Hill, represents the best and most beneficent aspects of New England's place in our cultural heritage. The Athenaeum has nurtured the arts for nearly two centuries, and now offers a fine record of Boston's contributions to lithography with this book. While not a catalogue of the Athenaeum's entire print collection, this work presents the essence of Boston's special role in the development of lithography in America through examples drawn from the Athenaeum's rich holdings. The book tells Boston's story as a case study for understanding the development of

picture printing in 19th-century America, and it is a model of how to convey the importance of a print collection.

Boston could not boast the first lithograph printed in the United States—that honor belonged to Philadelphia—nor even the first lithographic shop, New York's Barnet & Doolittle. But the Boston firm begun by the Pendleton brothers in 1825 is characterized by Sally Pierce as the "longest-lived and most commercially successful of the early American lithographic shops." Certainly the Pendletons set high standards for draftsmanship and execution of prints that their competitors and eventual successors strove to emulate. More importantly, they firmly established the practice of apprenticeships that helped develop a network of artists over the next generation. Important national figures such as Winslow Homer and Nathaniel Currier got their start in Boston's lithographic trade, and by addressing both regional and national interests, Pierce has provided a wider context in which to interpret Boston's lithographic output.

Pierce's excellent introductory essay breaks the story down into periods. The years 1825-1840 were dominated by the Pendleton shop and its immediate successors. Between 1840 and 1860, the number of firms rose from four to fourteen, and important developments in color printing and the beginnings of photolithography occurred. This period also marked the end of the artisan-lithographer and the small shop. Following the Civil War, the trade concentrated in larger firms engaged in chromolithography for largely commercial markets. By 1880, it had become an industry, international in scope and production.

The heart of the book is the illustrated center section containing 128 plates (61 in

b&w, 67 in color) chosen to represent the range of work executed by Boston firms. The subjects include both commercial and artistic works, mostly produced for specific commissions. Boston lithographers did not publish prints on speculation, as Currier & Ives did, until after the Civil War.

Two useful sections provide basic chronologies and documentation. The "Directory of Boston Lithographic Firms" identifies 118 firms with dates of operation and names of principals, and the 62 "Biographies of Lithographic Artists" add more detail about the lives of those individuals who operated the firms. It also includes those men—and women—who were artists but not proprietors.

Boston Lithography makes an important contribution to the literature of printmaking. Pierce writes beautifully, and her introductory essay brings together information on individual artists and firms into a concise account of early lithography and its development as well as Boston's role in pictorial production. There is an excellent annotated bibliography.

THE BOOKS:

Kelbaugh, Ross J. *Directory of Civil War Photographers, Volume Three: Western States and Territories*. Baltimore, MD: Historic Graphics (7023 Deerfield Road, Baltimore, MD 21208), 1992. 0-91-4931-04-0. Paper \$15.95 (\$2.50 s&h).

Lambrechts, Eric and Luc Salu. *Photography and Literature. An International Bibliography of Monographs*. Mansell Publishing: Rutherford, NJ (P.O. Box C831, 07070 [201] 939-6064; FAX [201] 440-5204). 320p. 0-7201-2113-2 \$100 (\$3.00 s&h).

Lange, Gerald and Lee Marks. *The Horse: Photographic Images 1839 to the Present*. New York: Harry N. Abrams, 1991.

OFFICIAL BALLOT - 1992

Visual Materials Section, Society of American Archivists

1. **DO NOT PHOTOCOPY.**
2. Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Montreal.
3. **Must be postmarked no later than September 2, 1992;** ballot may be brought to the Section meeting.
4. Mail this ballot to Douglas M. Haller, Archivist, The University Museum, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104.
5. **You must be a section member to vote.**

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

_____ Gregory Lukow

_____ Bonnie Wilson

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

Photographic Arts Center. *Photographic Art Market: Auction Prices 1991*. New York: Photographic Arts Center, 1992. To order, call (212) 873-7065.

Rosens, Laurent P. J., and Luc Salu. *History of Photography: A Bibliography of Books*. Mansell Publishing: Rutherford, NJ (P.O. Box C831, 07070 [201] 939-6064; FAX [201] 440-5204). 320p. 0-7201-2008-X \$100 (\$3.00 s&h).

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

San Diego, CA. The Museum of Photographic Arts (MoPA) recently announced the receipt of a major gift from the estate of Lou Stoumen. Stoumen, who died in September 1991, was a photographer and Academy Award winning filmmaker. The gift includes at least 178 black-and-white photoprints by Stoumen, 58 of which are vintage; 50 photographs from his private collections that include images by Dorothea Lange, Margaret Bourke-White, and Edward Weston; his personal journals, letters, and other items. The gift also includes \$50,000 underwriting to produce a travelling exhibition and catalogue and a \$250,000 endowment for a Lou Stoumen Prize to be given to photographers whose work resonates with Stoumen's concerns. For more information, contact the museum at (619) 238-5262.

SOUTH

Fairfax, VA. The Fairfax County Public Library recently donated a selection of images from a gift of Virginia photographs to the picture collection of the Virginia State Library and Archives. The photographs are from the estate of Henry H. Douglas. Mr.

Douglas and Estelle, his wife, were co-founders of the Pioneer Society of America. The purpose of the society is to identify, record, analyze, and promote preservation of the past throughout the United States. Society members document and photograph all that remains of cabins, barns, bridges, inns, grist mills, stores, churches, and cemeteries. Other sections of the gift have been transferred to the Alexandria Public Library, the Arlington County Public Library, Prince William County Public Library, and Loudon County Public Library [now *that's* breaking up a collection!—Ed.]. For further information please contact the state library's picture collection at (804) 786-8958. [*Virginia State Library and Archives News*, March/April 1992, Issue 91.]

MID-ATLANTIC

Washington, DC. The Motion Picture Division of the Library of Congress celebrated its fiftieth anniversary in April. Since 1942, the Library of Congress has selected and kept copyrighted films and added films from other sources. The marking of the first registration of a motion picture copyright was the first of a worldwide celebration of the centennial of cinema. Nineteen-ninety-three is the first registration of copyright for a motion picture. [*From LC Information Bulletin*, April 20, 1992, p. 169.]

Mary Panzer is the new Curator of Photography at the National Portrait Gallery, replacing William F. Stapp, who left in March for greener pastures in Rochester. Mary has been at both the Spencer Museum in Kansas and The David and Alfred Smart Museum of Art in Chicago before coming to Washington. We wish her well.

OVER THE POND

London. Taylor and Francis now allows North American subscribers of *History of*

Photography to pay their subscription in the United States. The personal subscription rate of \$76 [it used to be \$90] and institutional rate of \$130 may be sent to Taylor and Francis, Ltd., 1900 Frost Road, Suite 101, Bristol, PA 19007-1598 (1-800-821-8312; FAX [215] 785-5515). T&F also takes Visa, MasterCard, and American Express. Back issues for 1990-91 are available from Taylor & Francis, Rankine Road, Basingstoke, Hants, RG24 0PR, UK (1990 \$95, 1991 \$115). Complete volumes and single parts for 1989 and earlier years are held by T&F's "official stockists": W. M. Dawson & Sons, Ltd., Park Farm Road, Folkestone, Kent, UK ([0303] 850101; FAX: [0303] 850440). Mike Weaver is still editor.

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, 1992. Opinions expressed are those of the authors.

The Society of American Archivists

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