



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

Volume 11, Number 3

August 1997

VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE

Ballot on the top of page 17
Candidates' statements on page 2

CHICAGO! CHICAGO! A TODDLIN' TOWN From the Chair Judi Hoffman, Library of Congress

Another year has flown by, and soon we will be gathered in Chicago for another Annual Meeting full of exciting program sessions, Section business meetings, and other opportunities to socialize with—and learn from—our archival colleagues. I hope all of you can make it because, as you can see from the listing of visual material-related happenings, this promises to be another wonderful conference. And, as a special added bonus this year, we return to a starting time of 8:00 a.m. for the Section meeting on Saturday—having to deal with important section business at 7:00 a.m. was becoming simply unreasonable! Instead, your Section officers will meet on Thursday, prior to the general VM Section meeting, and condense our committee and liaison reports so that two hours on Saturday will be more than enough time to cover section business and start planning for next year.

That business will include election of the 1997-98 Chair-Elect, brainstorming on program proposals for

VM-Related Activities in Chicago

Monday, August 25-Tuesday August 26

Administration of Photographic Collections. \$

Tuesday, August 26

Digital-Imaging Technology. \$

Wednesday, August 27

12:30-5:30 p.m. Experience Architecture. Frank Lloyd Wright Tour. \$

1:00-5:00 p.m. Chicago Historical Society and Newberry Library Repository Tours. \$

Thursday, August 28

10:30 a.m.-12:30 p.m.

1 *Preserving and Presenting Context in a Digital World*

1:00-2:00 p.m. VM Section office hours in the Exhibition Hall

1:30-3:30 p.m.

14 *Comic Relief: The Cartoon Collection as Archival Documentation*

continues next column

continued from previous column

16 *Users of Archives: What Do We Want to Know?*

4:00 - 6:00 p.m.

Architectural Records

MicroMARC Users

RLIN Users

Visual Materials Cataloging and Access

5:30-6:30 p.m.

VM Section officers meet (committee chairs & liaisons)

Friday, August 29

8:00-10:00 a.m.

23 *Photograph Morgues: Archival Graveyard or Goldmine?*

10:30 a.m.-12:30 p.m.

27 *Copyright and Licensing in the Digital Age*

28 *Virtual Libraries and Real Preservation: Coming to Terms with the Biggest Challenge*

1:00-5:00 p.m. Chicago: City of Neighborhoods Tour (Churches & Synagogues) \$

4:00-6:00 p.m.

Art and Architecture Roundtable

Saturday, August 30

8:00-10:00 a.m.

VM Section Meeting.

10:30 a.m.-1:00 p.m.

A Century of Architecture Tour \$

Tour of Historic Pullman \$

1:30-2:30 p.m.

47SF *Back to the Future: Tradition and Innovation in Building Access to Pictorial Collections*

1:30-3:30

65 *Pressure Sensitive Tape: Identification, Deterioration, and Implications for Collections Care*

4:00-5:00 p.m.

54SF *A New Interface for Providing Access to On-Line Image Collections*

6:45 p.m.

Section Dinner. Meet in front lobby of Fairmont Hotel. (sign up on board near registration).

Sunday, August 31

9:00-11:00

61 *Negotiating with On-line Image Services*

63 *Visual Ephemera in Archives*

67 *Exhibition and Preservation: An Uneasy Partnership*

the 1998 conference, strategizing on a VM Section Web page, and discussion on the Section's by-laws and their possible need for revision. Toward those ends, please take a few moments to read and think about our existing by-laws (reprinted on p. 4 of this issue), read the Chair-Elect candidates' statements and **vote**, and pull together a program proposal for next year's conference. I am pleased to say that all the proposals we sponsored or co-sponsored this year were accepted—but we only had three proposals to put forward! I know we can do better than that next year for Catherine!

In addition to Section business, I am very pleased to announce that our Saturday meeting will also include a special slide presentation by Sarah Rouse on her Fulbright work in Ireland! I was lucky enough to see her first version of this presentation at the Library of Congress, and I know you won't want to miss it.

So, I hope to see you all in Chicago . . . but regardless of whether or not you can attend the conference, **please** remember to **VOTE** for a new Chair-Elect (you will find the ballot on p. 17)!

CALL FOR PARTICIPATION

From the Chair-Elect

Catherine Johnson

As the Annual Meeting in Chicago draws near, it is time to consider how you would like to be involved in the Section in the coming year. While not everyone will be able to attend the Annual Meeting, if you are attending, the Section business meeting provides an opportunity to meet members and officers and find out about Section activities and suggest future activities. If you are planning to attend the Annual Meeting please remember to mark the Section meeting on your schedule. If you miss the business meeting, please stop by the exhibition hall during VM Section office hours on Thursday, August 28, 1-2 p.m., for a chat and an update.

If you can't attend the Annual Meeting but are interested in participating, please get in touch prior to the meeting.

During the past few months the current Chair, Judi Hoffman, and I completed the Section's Three-Year Plan. Last year Judi had outlined some impressive goals for the Section and these were added to and revised to reflect activity completed and future plans. The Section's plans, however, cannot come to fruition without the participation of the members. We are looking for committee and project participation for the following areas:

1) The development of a World Wide Web page for the VM Section which will be linked to the SAA Web site.

2) A review of the current SAA publications dealing with visual materials to assess the need for updates, revisions and/or additional publications.

Also, we are currently seeking a new liaison to the Academy of Certified Archivists (ACA). Gretchen Lake, who has served this role for the past few years is stepping down, and we need someone to fill her shoes. Our thanks to Gretchen for her work. The primary purpose of this liaison relationship is to ensure that the certification examination includes appropriate questions regarding visual materials.

If you are interested in working on either of these two projects, chairing the efforts, or serving as the Section liaison to ACA, please contact me by phone, fax, mail, or e-mail. [*Catherine's address and various numbers were published in the December 1996 issue of Views.—Ed.*]

I look forward to hearing from you and to seeing some of you in Chicago at our annual VM Section dinner. The dinner will be on Saturday night. We will meet in the front lobby of the Fairmont Hotel at 6:45 p.m. sharp. A sign-up sheet will be on the announcement board near the registration desk.

See ya in Chi-Town!

AND THE NOMINEES ARE . . .

The nominating committee has selected Tim Hawkins and Richard Pearce-Moses, two stellar individuals, to run for the office of Chair-Elect. The winner assumes this role following the annual Section meeting and follows Catherine Johnson as Section Chair at the conclusion of the 1998 meeting in Orlando.

The ballot is on page 17. **Please note that, if you're mailing it, it must be postmarked no later than August 20.**

The candidates' statements follow.

Tim Hawkins

I currently hold the position of Photo Archivist & Manager of Imaging Services for Playboy Enterprises. In this position I wear many hats—I manage the Photo Archive, the Photo Lab, digital imaging services, and am the team leader for a digital-image database project. I work with a lot of different people and juggle priorities constantly, all skills that will prove useful for a Chair-Elect.

Prior to Playboy I spent 10 years as a film and photo archivist for The Wisconsin Center for Film and Theater Research at the University of Wisconsin-Madison. My degree is in Communication Arts (Radio-TV-Film emphasis) and Environmental Studies. I am also a very active practicing free-lance photographer.

My experience as a photo archivist spans the past 20 years. During this time I have seen many changes both in the world of photo archives and in the world of photography. The challenges I anticipate as a Chair-Elect relate directly to these changes that all of us face as visual materials archivists or curators.

I like to think that I'm a person with a vision for the future. The implementation of a web page, which is already in process, should certainly be on the top of our priority list. I can't imagine a better vehicle for sharing our ideas, and collections, with each other and with other researchers. I am very familiar with the photographic computer technology that permeates the current environment in visual resources. My hope is that my skills would provide a great benefit to the Visual Materials Section.

I've been very active in a number of professional organizations, most notably SAA and the Midwest Archives Conference. I believe in the importance of volunteerism to these organizations and offer my services in this spirit. If elected I would bring energy and enthusiasm to the position of Chair-Elect.

Richard Pearce-Moses

Too often, archivists work in isolation and each of us has to invent our own solutions to problems that are fairly common. The Visual Materials Section should take advantage of *Views*, programs at the annual meeting, and the Internet to provide practical information regarding best practice to its members. By working cooperatively, we can benefit from broader experience and can save time by not reinventing the wheel.

I hope to assemble effective teams to develop guidelines and recommendations that will help us do our jobs better by giving us a better understanding of archival practice by sharing diverse insights, creative solutions, and innovations. Some of the areas that need to be addressed include:

- Basic archival practice, including physical and intellectual control, arrangement and description, preservation.
- Information specific to visual materials collections, including surveys of reproduction and use fees, license agreement for the use of holdings, implications of digital technologies and the Internet.
- Legal and ethical issues, including copyright, privacy, and cultural property.

I hope that members will be refreshed by revisiting some of the fundamental issues and excited by tackling new areas.

ARCHITECTURAL ARCHIVES ROUNDTABLE **Mark Coir, Cranbrook Archives**

The National Endowment for the Humanities (NEH) has awarded the Clarke Historical Library at Central Michigan University an award of approximately \$67,000 to arrange and describe the records of the Aladdin Company. This Bay City (Michigan) company was a leading manufacturer of pre-cut catalog homes in the first decades of the twentieth century. The Clarke's staff recovered the company's archives from a virtually abandoned

warehouse. Fortunately, the most valuable portion of the collection, some 15,000 drawings of the firm's houses, remain intact and in relatively good shape.

North Carolina State University Libraries' (NCSU) Special Collections Department presented "Simplicity, Order, and Discipline: The Work of George Matsumoto from the NCSU Libraries' Special Collections." The exhibit featured sketches, drawings, models, and manuscripts from the Libraries' Matsumoto Collection. Over 250 architects, historic preservationists, and other scholars attended the opening reception. The Matsumoto Collection documents his North Carolina architectural practice between 1948 and 1961 and is a recent gift to the Libraries from Matsumoto, who now resides in Oakland, California. A graduate of the Cranbrook Academy, Matsumoto was a founding faculty member of the School of Design at North Carolina State University whose award-winning residential designs were widely published. A copy of the exhibition catalog is available by writing David Jackson, Special Collections Department, NCSU Libraries, Box 7111, Raleigh, NC 27695-7111 or e-mail, <david_jackson@ncsu.edu>.

Despite the fact that this year's SAA Annual Meeting is being held in Chicago, a city renowned for its magnificent architectural heritage, none of the sessions offered at the conference will focus on architectural or design themes. Whereas Roundtable members are naturally disappointed at this outcome, a review of the conference program suggests that the local arrangements and program committees haven't entirely overlooked the needs of those who are interested in the designed environment. Four tours highlighting some of the areas' most significant architectural attractions are planned.

The first, a tour of the "Frank Lloyd Wright district" in Oak Park is scheduled for Wednesday, August 27, between 12:30 and 5:00 p.m. Attendees will visit Wright's Oak Park home and studio, tour Forest Avenue with its many splendid homes, pass by the birth and boyhood homes of Edgar Rice Burroughs and visit the Ernest Hemingway House and Museum. A final stop will be made at Unity Temple, one of Wright's masterpieces. The tour costs \$42 and includes transportation and guide.

On Friday afternoon, August 29, Ellen Skerrett and Dominic Pacyga, co-authors of "Chicago: City of Neighborhoods," will conduct a motor couch tour of several historic Chicago churches and one synagogue. The tour will focus on the communities that built and continue to sustain these places of worship. Through the generosity of the Archdiocese of Chicago, the tour is being offered to SAA members at a very modest fee of \$5.

On Saturday, August 30, from 10:30 a.m. to 1:00 p.m., a guide from the Chicago Architecture Foundation will lead "A Century of Architecture Tour"

that will focus on the history and development of the downtown district. This tour will be conducted from a cruise along the Chicago River, one of the best vantage points to see Chicago's cityscape. The price of the tour is \$25.

Also on Saturday, between 10:30 a.m. and 2:30 p.m., SAA has arranged a tour of Historic Pullman, the famous company town built in the nineteenth century on the south side of the city. The tour of the neighborhood will begin with a visit to a local museum. After a short walking tour through the town, the program will conclude with a visit to the Hotel Florence, an imposing Victorian structure built in 1881. Lunch in the hotel's dining room will follow. The price includes transportation, a guided tour, and lunch for \$37.

The Roundtable is scheduled to hold its annual meeting on Thursday, August 28, from 4:00 to 6:00 p.m. The meeting is open to all attendees; everyone is encouraged to attend.

This column marks my final one as the reporting liaison for the Architectural Records Roundtable. I have enjoyed the work that I have done on behalf of the roundtable for the past five years and fully expect to remain actively involved in the affairs of the roundtable for years to come. However, I believe it is time for me to step aside. Replacing me as the liaison is Beth Bilderback, Assistant Manuscripts Librarian, South Caroliniana Library, University of South Carolina, Columbia, SC 29208. Beth can be reached by fax at 803-777-5747, by phone at 803-777-5183, and by e-mail at <L700024@VM.SC.EDU>. I hope that all of us within the roundtable will ease Beth's transition into her new duties by keeping her regularly updated with news from the field.

Finally, I should forewarn all of my friends within SAA that I will not be able to make it to this year's conference. A&E is doing a shoot on Cranbrook House as a part of its "America's Castles" series and, of course, the producer had to schedule the filming for August 27, 28, 29, and 30. I'm part of the on-air talent squad, so I will have to stay home and not share in the revels that are sure to abound in the Windy City.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Silver Flynn

The Visual Materials Cataloging and Access Roundtable (VMCAR) is an informal group open to all SAA members interested in providing intellectual access to visual materials. During the annual meeting, the roundtable provides an excellent resource for visual materials archivists, discussing

current developments and challenges, traditional concerns, and specialized issues.

This year's Roundtable will meet on Thursday, August 28, from 4:00 pm to 6:00 pm. Participants will have the opportunity to introduce themselves, meet other members, and exchange information about project work, cataloging, and access. In addition to the customary Roundtable introductions and announcements, this year we are following a suggestion to have a planned working discussion focused on a special issue related to cataloging visual materials. Since we want to encourage contributions from all participants, an open-ended topic was selected. The working discussion will deal with the decision to perform single item, group, or collection level cataloging and its justification. Comments based on institutional policy and history, or personal opinion will be welcome.

After this Roundtable meeting, Kate Bowers, Assistant Curator for Bibliographic Control and Special Media at Harvard University Archives will serve as chair for the 1997-1998 term.

Please do not hesitate to contact me at any time prior to the meeting with topics for the agenda or any other questions. I can be reached at <silverim@delphi.com> or by telephone at (602) 585-8289. During the annual meeting, VMCAR will hold office hours in the SAA Exhibit Hall on Thursday, August 28 between 2:00 and 3:00 p.m., just prior to the meeting. I encourage all members to feel free to visit during office hours, and I look forward to meeting new attendees.

BYLAWS & VIEWS EDITORIAL POLICY

BYLAWS

Article 1. Name.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and promote these archivists and their collections to the rest of the Society of American Archivists. Through annual meetings and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join as his or her option for SAA sectional membership.

Article 4. Officers.

- A. The Section shall be guided by a Chair and a Chair-elect.
- B. Terms of office.
 1. The Chair and Chair-elect shall serve a term of one year each
 2. The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.
 3. The Chair and Chair-elect shall assume office at the close of the annual Section meeting in which they are elected and shall serve until their successors have taken office.
- C. Nomination and Election
 1. Nomination.
 - a. The Elections Committee shall call for nominations for Chair-elect in the second newsletter of each year.
 - b. Additional nominations may be made from the floor at the annual Section meeting,
 - c. Only individuals who have consented to nomination may be listed on the slate of candidates
 2. Election.
 - a. The Elections Committee shall prepare a ballot for publication in the newsletter immediately preceding the annual Section meeting and for distribution at the meeting and for distribution at the meeting. This ballot shall include provision for candidates to be nominated from the floor.
 - b. The Elections Committee shall collect, validate, and count all ballots and report the results of any election at the annual Section meeting and in the newsletter following the election.
 - c. Ballots may be submitted by mail or at the annual Section meeting.
 3. Vacancies in Office.
 - a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
 - b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the

duties of Chair-elect in the interim although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.

D. Duties of the Officers

1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the Chair-elect and Committee Chairs, shall direct the Section's activities. The Chair appoints Committee Chairs and Liaisons, submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Committee chaired by the Chair-elect; submits the Section's Goals and Objectives Statement to SAA, submits budget requests to SAA Council. and turns over the records of his/her administration to the Chair-elect and non-current records to the SAA Archivist.
2. Chair-elect. In the absence of the Chair, the Chair-elect assumes the duties of Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council. The Chair-elect shall advise and assist the Chair in conducting the Section's business.

Article 5. Business.**A. Meeting times.**

The Section shall meet once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda of this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings.

Additional Section meetings may be scheduled during the annual meeting of the Society of American Archivists. Such meetings shall be announced in the newsletter preceding the annual meeting or before the end of the annual Section meeting.

C. Voting.

All decisions of the Section shall be determined by a plurality of members voting.

Article 6. Committees.**A. Elections Committee.**

1. The Elections Committee shall consist of three members appointed by the Chair. Members of the Committee shall serve for a term of one year and shall not be eligible for immediate reappointment. Members of the Committee may not nominate themselves or each other for

office. They may be nominated from the floor at the annual Section meeting.

2. The Committee shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Committee shall request of nominees consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.

B. Newsletter Committee.

1. The newsletter Editor is the Chair of the Committee as appointed by the Section Chair. The Editor shall appoint an Assistant Editor from among the Committee members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistant Editor and forwarded to the Section Chair for approval.
2. The newsletter shall be published in compliance with the SAA Guidelines for Sections and Roundtables.

C. Other Committees.

The Chair may appoint or dissolve other committees as needed. Each committee shall have a written charge and a specified period of service. Committees shall report on their activities at annual Section meetings.

Article 7. Parliamentary Authority.

Robert's Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the bylaws of the Section, or in the constitution, bylaws, or special rules of the Society of American Archivists.

Article 8. Amendments to the Bylaws.

A. Notice and form.

1. Amendments to these bylaws may be proposed by any Section member.
2. Such amendments must be submitted in writing to the Section Chair, with a copy to the newsletter Editor.
3. The proposed amendments shall be published in the next two newsletters, with the opportunity for membership reaction provided with the second printing. If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter.

B. Adoption of amendments.

1. After the appropriate notice has been given, amendments shall be voted on at the annual Section meeting.

VIEWS EDITORIAL POLICY

Views is the triannual newsletter of The Visual Materials Section of the Society of American Archivists. It disseminates news of the section and seeks to reflect the thinking and interests of visual materials archivists concerning trends and issues in visual materials archival theory and practice. Visual materials include still photographs, moving images, art materials, and graphic materials. Topics for newsletter items may include any aspect of administering these materials: collection, preservation and conservation, arrangement, description, access, exhibition, and interpretation. The newsletter is intended to document developments and events relating to visual materials practice in North America and elsewhere.

Section members and those who share the professional interests of the section are invited to submit items for consideration. Accounts of innovative methods as well as short essays addressing specific issues, practices, programs, and concerns of visual materials collections and professionals, including those contrasting with North American counterparts are preferred.

Letters to the editor are welcome when they include pertinent and constructive comments or criticisms of materials recently published in *Views*, or observations on other topics of interest to the profession. They should not exceed 300 words. They will be printed in the Letters to the Editor column with minimal editing. Book reviews will also be printed as received, with minimal editing primarily to conform to the newsletter's style manual.

Manuscript requirements

Materials should be submitted in grammatically correct, standard American, Canadian, or British English. Materials may be typed, letter-quality printed, or in ASCII or WordPerfect files, MS-DOS, 5-1/4" or 3-1/2" disks. Typed copies should have all pages numbered and we would prefer that they be printed in Courier, Letter Gothic, Pica, Elite, or Prestige Elite. Full-length articles should not exceed 1,500 words. Exceptions should be cleared with the Editor prior to submission.

The editorial policy is to use the University of Chicago *Manual of Style*, 13th edition, as the standard of style and footnote format, and *Webster's New Collegiate Dictionary*, based on *Webster's New International Dictionary*, 2d edition for spelling and punctuation. Authors' variations from these standards should be minimal and purposeful.

Terms having special meanings for visual materials and archival professionals should conform to the definitions in "Appendix A, Glossary," in *Archives & Manuscripts: Administration of Photographic Collections* (Chicago: SAA, 1984) or "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist*, 37(July 1974): 415-33.

Review and Production Procedures

Manuscripts received by the editor may be submitted (without the author's name) to qualified readers for objective appraisal. Upon receiving the readers' reports, the editor informs the author whether the article is accepted, rejected, or returned with suggestions for revision. If an article is accepted, an edited copy of the article will be sent to the author. Authors who object to any of the editing should notify the editor promptly.

CONFERENCE ON FAIR USE (CONFU) UPDATE

Conference on Fair Use in the Digital Environment Unable to Reach Agreement On Proposed Guidelines—On May 19, [1997,] the participants in the Conference on Fair Use (CONFU) met to consider the comments that had been received to the December 1996 Interim Report, which contained the draft proposals for fair use guidelines in the areas of digital images, distance learning, and educational multimedia. There was very limited support for the digital images and the distance learning guidelines. There was some strongly expressed support for the educational multimedia guidelines from a number of the organizations. However, the major organizations that represent users, universities, and libraries said "no" to the multimedia guidelines. It was clear from the meeting that the guidelines failed to achieve wide-spread support from both the copyright and the user communities. This was a point that Bruce Lehman, the Assistant Secretary of Commerce and the Commissioner of Patents and Trademarks, made in a speech on May 9 in which he stated his regret that the guidelines had not gained "wide-spread support."

During this contentious meeting, the Consortium of College and University Media Centers—which had started drafting possible guidelines of multimedia educational use four months prior to the convening of CONFU—stated that they planned to move forward with the dissemination and use of their guidelines with or without CONFU endorsement. They stressed that these guidelines had received strong endorsements and "they had no intention of pulling the guidelines back." However, many in the higher educational and library communities expressed strong reservations about the educational multimedia guidelines, stating that they restrained fair use by their strict limitations. John Vaughn of the Association

of American Universities called for general principles with examples of accepted practices, without rigid limitations that tend to diminish the "fair use" law, which relies on judgements for individual cases.

In light of the general disagreement at the meeting, CONFU voted to expand the Executive Committee and to charge it with deciding: how best to construct a final report, whether to reopen the digital image and distant learning guidelines to further refinement, and whether a year of testing and experimentation with the proposed guidelines would be useful. CONFU will hold its next meeting in May 1998. The May 19, 1997 meeting, which was intended to bring closure to this two-and-a-half year process, ended on a note of considerable frustration and confusion about appropriate next steps. [Adapted from: *NCC Washington Update*, Vol 3, #20, May 20, 1997]

AAT AND ULAN AVAILABLE ON THE WEB!

As part of its mission to enhance worldwide access to cultural heritage information in the networked environment, the Getty Information Institute has made the Art and Architecture Thesaurus (AAT) and the Union List of Artist Names (ULAN) available on its website.

With the AAT web browser you can search all the terms in the AAT, browse through the hierarchies, view detailed information about terms, and, for the first time, search the scope notes.

Surf to the ULAN browser and search for artists by name or by biographical information, including artist's role (sculptor, photographer, architect); place of birth, activity, or death; and life dates.

AAT on the web: <http://www.gii.getty.edu/aat_browser>.

ULAN on the web: <http://www.gii.getty.edu/ulan_browser>.

Both sites include searching tips and information about the scope and content of the vocabularies.

For more information, please contact Murtha Baca <mbaca@getty.edu> for ULAN or Michelle Kaufman <mkaufman@getty.edu> for AAT.

AMERICAN HISTORY COLLECTIONS FROM ACROSS U.S. TO GO ON-LINE THROUGH LIBRARY OF CONGRESS/AMERITECH AWARDS

Ten libraries from across the United States have been given awards totaling \$600,000 through a partnership between the Library of Congress and Ameritech to digitize historically significant American collections and make them available for the first time via the Internet.

As a result, some of America's treasured past from regions throughout the country—such as 19th

century sheet music, photographs documenting the settlement of the Great Plains and first-person narratives of Southern life in the 1800s—soon will come alive to millions via the Internet.

The Library of Congress/Ameritech National Digital Library Competition, a three-year program made possible by a \$2 million gift from the Ameritech Foundation, enables U.S. libraries, archives, museums and historical societies to digitize their collections of American historical materials for inclusion in American Memory, the Library of Congress's on-line collection of primary source materials in U.S. history and culture, available at <<http://www.loc.gov/>>. The Ameritech program is the first effort to make unique collections from libraries across the United States available on-line via the Library of Congress to millions of children, students, educators and lifelong learners.

"We are delighted to be able to offer our support to these exemplary projects," said James H. Billington, the Librarian of Congress. "Integrating these collections into our National Digital Library Program will not only enhance the depth and breadth of available materials, but also make it truly national in scope by providing access to collections in geographically dispersed institutions from our American Memory site, which already includes more than 400,000 items."

"This is wonderful news for anyone interested in our nation's great heritage and rich history," said Lana Porter, President of Ameritech Library Services. "Ameritech is proud that its efforts will help digitally preserve thousands of American items from across the United States and bring them into libraries, homes and schools everywhere for millions to enjoy and cherish. This first-time endeavor truly boosts the national nature of the digital library effort."

The 10 first-year winners are:

☛ Brown University, Providence, R.I., for African American Sheet Music. Award amount: \$72,193. This collection consists of 1,500 pieces of African American sheet music from 1870 to 1920, providing a window into the daily concerns and pastimes of African Americans in the 19th and early 20th centuries.

☛ Denver Public Library, Denver, for History of the American West, 1860-1920. Award amount: \$71,250. This collection includes 7,500 photos documenting the lives of the Plains, Mountain and Southwestern tribes of Native Americans and the mining booms in Colorado, plus access to 48,000 previously digitized images in the Denver Western History Collection.

☛ Duke University, Durham, N.C., for Historic American Sheet Music. Award amount: \$64,688. This collection consists of 3,000 pieces of historic

American sheet music from the period 1850-1920, representing a wide variety of musical types, including bel canto; minstrel songs; protest, political and patriotic songs; plantation songs; spirituals; songs from vaudeville, musicals and Tin Pan Alley; World War I compositions; and Civil War battle songs.

☛ Harvard University, Cambridge, Mass., for American Landscape and Architectural Design, 1850-1920. Award amount: \$33,214. This collection consists of 2,500 lantern slide images assembled to support teaching and student presentations in the field of architecture, landscape architecture and urban planning.

☛ New York Public Library, New York City, for Small Town America: Stereoscopic Views from the Dennis Collection, 1850-1910. Award amount: \$74,956. This collection includes 11,552 stereoscopic views representing the tri-state area of New York, New Jersey and Connecticut.

☛ North Dakota State University, Fargo, for The Northern Great Plains, 1880-1920. Award amount: \$15,628. These collections include more than 900 images documenting the settlement and agricultural development of the Northern Great Plains.

☛ Ohio Historical Society, Columbus, for The African American Experience in Ohio, 1850-1920. Award amount: \$72,844. This digital collection of 22,000 pages of text and images focuses on themes such as slavery and emancipation, religion, public opinion and political actions.

☛ University of Chicago, Chicago, for American Environmental Photographs, 1897-1931. Award amount: \$67,418. This collection of 5,800 photographic images documents natural environments, ecologies and plant communities in their original state throughout the United States.

☛ University of North Carolina, Chapel Hill, for First-Person Narratives of the American South, 1860-1920. Award amount: \$74,782. This compilation of 100 printed texts documents the culture of the 19th century American South from the viewpoint of Southerners and includes diaries, autobiographies, memoirs, travel accounts and ex-slave narratives.

☛ University of Texas, Austin, for The South Texas Border, 1900-1920. Award amount: \$46,945. This collection consists of 8,241 photographs of northeastern Mexico and the South Texas border area, including images of the diverse ethnic groups living in the area, military preparation for the Mexican Revolution and World War I, and the natural and built environment.

The approximately \$600,000 in total awards to the 10 winners will be used toward the cost of digitizing specific collections of Americana at the institutions and making them available at the Library of Congress's site on the World Wide Web.

Nearly 80 award applications from 31 states were received for the first-year's competition, which were reviewed by three independent panels of distinguished scholars, educators, archivists, librarians, administrators and technical specialists.

In formulating the competition guidelines and the evaluation process, the Library turned to the National Endowment for the Humanities for expert guidance.

Led by George Farr, Director of the Division of Preservation and Access of the National Endowment for the Humanities, and Deanna Marcum, President of the Council on Library Resources and the Commission on Preservation and Access, three successive panels evaluated applications for historical significance, technical viability and the relevance of collections to current and planned American Memory collections.

"Together the projects provide a wide array of compelling new images of people, places and events from the Texas border and the agricultural heartland to the towns and cities of the Eastern Seaboard," Mr. Farr said.

"A marvelous variety of collections was proposed for digitization; we were delighted by the diversity in topics and approaches," Ms. Marcum said.

Additional information on the Library of Congress/Ameritech National Digital Library Competition, including summaries of the projects of the first award recipients, is available at the Library's Web site: <<http://www.loc.gov/>>, the Library of Congress/Ameritech National Digital Library Competition Web site: <<http://lcweb2.loc.gov/ammem/award/>>, and the Ameritech Web site: <<http://www.ameritech.com/>>.

The goal of the National Digital Library Program is to make freely available over the Internet millions of items by the year 2000, in collaboration with other institutions. Ameritech's contribution will help the Library meet that goal by providing funds to libraries and other institutions to aid them in the critical, yet expensive, task of making their unique American collections widely available to anyone with access to the World Wide Web.

The Library of Congress is the world's largest library, with more than 111 million items, including the papers of 23 U.S. presidents. Its collections are in nearly every language and format—from Chinese woodblock prints to compact disks. Founded in 1800 to serve the reference needs of Congress, the Library has grown into an unparalleled treasure house of knowledge and creativity.

Ameritech (NYSE: AIT) serves millions of customers in 50 states and 40 countries. Ameritech provides a full range of communications services, including local and long distance telephone, cellular, paging, security monitoring, cable TV, electronic commerce, on-line services and more. One of the

world's 100 largest companies, Ameritech has 66,000 employees, 1 million share owners and \$24 billion in assets.

IN PRINT

The Reviews

- Fred DeWolfe. *Heritage Lost: Two Grand Portland Houses Through the Lens of Minor White*. Portland: Oregon Historical Society in collaboration with the Portland Art Museum, 1995. xiii, 119 pp. Illustrations, index. 0-87595-258-5 \$45.00 (cloth)

Reviewed by Richard H. Engeman, Photographs and Graphics Librarian, Special Collections and Preservation Division, Allen Library, University of Washington, <rengeman@u.washington.edu>.

The "two grand Portland houses" that figure in this photographic study were both elaborate wooden palaces built in the 1880s by merchant princes in a fairly sophisticated, rapidly growing West Coast city. At the time, the Knapp and Jacobs-Dolph residences were highly visible markers of their owners' business success, social standing, and urbane good taste. These photographs document that status, but do so some sixty years later, when the houses were on the eve of their destruction.

Minor White is a major figure in American art history, a photographer noted for overtones of mysticism, displayed in his pursuit of "equivalences" between photography and human emotions and perceptions. White, the founder of the influential photography journal *Aperture*, was also a noted teacher. His summer workshops on the Oregon coast during the 1950s and 1960s were a training ground for a generation of American art photographers.

White had worked in Oregon much earlier, at the beginning of his photographic career. Born in Minneapolis he graduated from college in the depression year of 1933. His intended literary career did not develop, and he hopped a bus for the West Coast in the summer of 1938, taking with him a cheap camera to continue his experimenting with photography. In 1938-39, White produced two series of photographs through the Works Progress Administration, documenting the Portland waterfront and the city's early commercial architecture. These crisp and revealing photographs have a forlorn aura about them that suggests that they document places that will soon be forever changed, demolished, or destroyed.

These WPA photographs, different as they are from White's later and more famous images derived from natural forms, are at least a well-known aspect of his work. The 82 photographs that appear in *Heritage Lost*, however, are themselves a long-lost

segment of Minor White's opus. Robert Tyler Davis, director of the Portland Art Museum (PAM), hired White to document the houses, work that was done quickly in 1942 just before the artist joined the Army. Despite a showing at PAM with prints made by Grant Ridley, the images lapsed into obscurity. The Knapp house was demolished for a parking lot in 1951. The Jacobs-Dolph house, only a few steps from the new and moderne Portland Art Museum, was awaiting the wreckers when White toured it.

White's WPA photographs of Portland's cast-iron business blocks depict a part of the city that is old, dignified, handsome, but irrelevant to modern life. The same character inhabits his views of the Knapp and Dolph-Jacobs residences. The houses are photographed as if the viewer is walking through the buildings, paying special attention to particular details, and many shots include a visual clue to the previous scene. In his introductory essay, Portland Art Museum curator Terry Toedtmeier, does an excellent job of placing these photographs into an art history context, as he places White's Oregon experiences into the story of the artist's development. Fred DeWolfe's text and captions are brief but informative: he tells us what place the builders had in the community, why these were mansions of wood, and why it was important to the city's art establishment to document these faded but luminous reminders of a recent past.

[This review will be appearing in the *Pacific Northwest Quarterly*--Ed.]

- Davidson, Steven and Gregory Lukow, eds. *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual*. Los Angeles: American Film Institute 1997. 248 p. ISBN 0964909707 \$ 41.00 (paper).

Reviewed by Whitney Miller, Archivist, Georgia Institute of Technology

The Administration of Television Newsfilm and Video Collections: A Curatorial Manual is a well organized publication, that fills a previous void in the professional literature by presenting an comprehensive introduction to the special needs of television newsfilm and video that will appeal to a wide audience.

This excellent manual consists of a set of essays designed to provide a guiding perspective for the administration and care of television film and videotape collections. The book is printed on a semi-gloss coated (recycled) paper stock which provides a quality resolution for the numerous photographs. A photo directory is included in the back, as is an extensive bibliography. *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual* is written for archivists and librarians with little or no experience with visual archives; all readers, however, can benefit from the

concise and interesting presentation. It serves as a comprehensive primer, introducing all the relevant topics to those considering curating a visual collection(s).

The realization that television has provided us with some of our most valuable evidence for documenting modern history and culture is a relatively new trend. The importance of newsfilm collections started to become evident during the 1980s when television stations began to dispose of their film libraries *en masse*, in favor of the new video technologies. In 1987, the National Historical Publications and Records Commission (NHPRC) funded a national conference to address the needs in preserving television newsfilm. This manual is an outgrowth of that conference and those initial efforts to preserve our television heritage. Steven Davidson of the Louis Wolfson II Media History Center and Gregory Lukow of the National Center for Film and Video Preservation (American Film Institute) have edited a fine book that will serve a variety of purposes for those who are thinking of obtaining visual collections, and for those who are evaluating their current collections. In addition, funding agencies will find this resource to be an invaluable tool in helping to evaluate the viability of grant applications for moving-image projects.

The editors have organized this manual into 14 chapters that move logically through the process of identifying, acquiring, caring for, and using television newsfilm/video materials. A brief description of the chapters follows.

The first chapter discusses the importance and value in using moving images, and especially television news images, to document history. This is a particularly useful chapter to present to an administrator who is not aware of the important historical resource that film is.

Obviously, television technology has evolved tremendously in the last 50 years on its path from live broadcasts to digital imaging. Chapter two provides a short history of equipment, recording mediums, and newsgathering methodologies that have been used.

For institutions taking their first steps toward obtaining newsfilm, chapters three and four are required reading. Chapter three addresses the issues involved in appraising a newsfilm/video collection, including consideration of physical condition and format (including needed equipment), acquiring original documentation (cameraman notes, scripts, indexes) for identification, cataloging, and contextual purposes, and the contribution the visual material will make to an institution's existing mission. Chapter four discusses the negotiation of donor agreements and copyright issues. If, after considering the recommendations in these two chapters, the institution wishes to proceed with an acquisition, it

is probable that they will need to apply for grant funding.

Chapter five presents a case study from the State Historical Society of North Dakota detailing the process whereby they obtained grant funding for their project. A reprint of their final report discusses various problems and successes throughout the project.

Chapters six and seven introduce the topics of film and video preservation respectively, including physical handling and storage, equipment, and special problems, such as the growing concern about vinegar syndrome.

Chapters eight and nine discuss how to apply the basic principles of archival arrangement, description, and cataloging to the unique nature of television news collections. The images exist in a multitude of formats and types: hundreds of small 16mm film and sound rolls of outtakes, trims, and raw footage; larger, edited rolls; 1/2 in., 3/4 in. U-matic, 1 in., and 2 in. videotape, just to name a few. These chapters present methodologies for establishing physical and intellectual control over the material. The next four chapters address research and reference issues, including relations with commercial filmmakers, the academic community, and licensing agreements.

The final chapter addresses an often overlooked topic—outreach. A successful community outreach program, such as screenings, tours, and commercial distributions can generate much deserved attention to the preservation efforts of the institution, and can aid in overall fund-raising.

The business of film and video archiving is a complicated and expensive process. *The Administration of Television Newfilm and Videotape Collections* provides an excellent overview of this process. The forwards, introduction, and first chapter provide a compelling argument for the importance of maintaining television film and video collections, and we are subsequently stepped through the archiving process.

One realization that the beginning moving-image archivist will quickly come to is that launching into a film and video archiving project is no easy task. Davidson and Lukow are sure that the reader is made aware of how important it is to preserve television collections, yet after finishing this manual, many institutions, especially small ones, will be dissuaded from undertaking such a daunting job. This is perhaps the wise decision for some, yet what becomes of the newfilm from that small-town television station?

A section addressing the various options for answering that question is the one glaring omission in this manual. What are these options? Regional cooperatives, establishing a preservation center at a state university, cooperative arrangements with the local television station for equipment and technicians, donation to another institution, and resource sharing are all possibilities that should be evaluated.

In the last 20 years, the movement toward preserving our film heritage has begun to gain attention, as is evident with the establishment of the National Film Preservation Board. The development of a plan for preserving our television and video resources, though, has been somewhat reticent. A national plan for preserving these resources is only now in the developmental stages. Indeed, advanced methodologies and preservation practices have not yet been codified by moving-image archivists. In this rapidly evolving field it, it is particularly useful for the basic foundation of principles and practices to be laid out in a manual such as this. Even so, the basics of moving-image archival administration is not a static topic. For example, new methods in computer-aided indexing for video are being developed, and in December 1996, the Image Permanence Institute issued new research findings about film preservation that are not reflected in the manual. The usefulness of this manual can not be understated; it should be updated every few years, however, to remain current.

The Books

DePaul, Kim, ed., and Dith Pran, comp. *Children of Cambodia's Killing Fields: Memoirs by Survivors* (Monograph Series [Yale University, Southeast Asia Studies]) New Haven: Yale Univ Press, 1997. 192 p. ISBN 0300068395. \$25.00 (cloth).

Derby, Deborah. *Caring For Your Photographs*. Washington: American Institute for Conservation (AIC), 1717 K Street, NW, Ste. 301, Washington, DC 20006, 202-452-9545, fax: 202-452-9328, <InfoAIC@aol.com>.

Flinchum, Russell. *Henry Dreyfuss, Industrial Designer: The Man in the Brown Suit* New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution and Rizzoli, 1997. 222 p. \$50.

Glauber, Carole. *Witch of Kodakery. The Photography of Myra Albert Wiggins, 1869-1956*. Pullman: Washington State University, due summer 1997. ISBN 0-87422-149-8 \$42 (cloth); ISBN 0-87422-148-X \$28 (paper). [To be reviewed.]

Govenar, Alan. *Portraits of Community. African American Photography in Texas*. Austin: Texas State Historical Association, 1996. 272 p. ISBN 0-87611-153-3 \$49.95 (cloth; acid-free).

Harrell, Thomas H., ed., *William Henry Jackson*. Nevada City, CA: Carl Mautz Publishing, 1995. 56 p. ISBN 1-887694-02-1 \$19.95 (paper).

Hickman, R.C. *Behold the People. R.C. Hickman's Photographs of Black Dallas, 1949-1961*. Austin: Texas State Historical Association. 128 p. ISBN 0-87611-136-3. \$29.95 (cloth).

Jobey, Liz, ed. *The End of Innocence: Photographs From the Decades That Defined Pop: the 1950s to the 1970s*. N.p.: Scalo Editions, 1997

240 p. ISBN 3931141470 \$39.95 (cloth). [Distributed Art Pub (Dap).]

Kraus, Hans P., Jr. *The Rubel Collection. Sun Pictures. Catalog 8.* New York: Hans Kraus Gallery, 1997. \$45. [Ed note: although we don't normally include gallery catalogs, Kraus consistently adds to the knowledge of early paper in Great Britain. This catalog is not to be missed if that's where your collection or interests rest. It's the entire Rubel Collection and the edition includes a CD-ROM so that you can view it in its entirety in living color. Worth the price of admission.]

Mautz, Carl. *Biographies of Western Photographers. A Reference Guide to Photographers Working in the 19th Century American West.* Nevada City, CA: Carl Mautz Publishing, 1997. 600 p. ISBN 0-9621940-7-7 \$85 (cloth). [to be reviewed]

Naumkin, Vitaly, ed. *China (Caught in Time : Great Photographic Archives).* N.p.: Paul & Co. Due September 1, 1997 162 p. ISBN 1873938306. \$35.00 (cloth).

----- . *Khiva (Caught in Time : Great Photographic Archives).* N.p.: Paul & Co. Due September 1, 1997 127 p. ISBN 1873938276 . \$35.00 (cloth).

Norris, Debbie Hess. *Caring For Your Home Videotape.* Washington: American Institute for Conservation (AIC), 1717 K Street, NW, Ste. 301, Washington, DC 20006, 202-452-9545, fax: 202-452-9328, <InfoAIC@aol.com>.

Randall, Monica. *Phantoms of the Hudson Valley: The Glorious Estates of a Lost Era.* Woodstock, NY: Overlook Press, 1995. 206 p. ISBN 0879516178 \$55 (\$65 after Dec. 31).

Riley, Chris and Douglas Niven, eds. *The Killing Fields.* Santa Fe, NM: Twin Palms Publishers. 124 p. ISBN 094409239X. \$50.

Paine, Crispin, ed. *Standards in the Museum Care of Photographic Collections.* London: Museums & Galleries Commission, 1996. 76 p. £16, £20 (outside UK). Order from the Commission, 16 Queen Anne's Gate, London SW1H9A.

Palmquist, Peter and Gia Musso. *Women Photographers: A Selection of Images from the Women in Photography International Archive, 1852-1997.* Arcata, CA: WIP International Archive, due July 1997. 148 p. ISBN 1-887825-04-05 \$32.50 (paper). Limited edition of 300 copies.

Reid, Robert L. *Picturing Texas. The FSA-OWI Photographers in the Lone Star State, 1935-1943.* Austin: Texas State Historical Association. 208 p. ISBN 0-87611-140-1. \$49.95 (cloth).

Rowe, Jeremy. *Photographers in Arizona, 1850-1920. A History & Directory.* Nevada City, CA: Carl Mautz Publishing, 1997. 136 p. ISBN 0-887694-05-6 \$85 (cloth).

Schulz, Constance B., ed.; text and commentary by Donald Worster. *Bust to Boom: Documentary Photographs of Kansas, 1936-1949.* Lawrence, KS: University Press of Kansas, 1996. 157 p. ISBN 0-70060-799-4 \$29.95 (alk. paper) [To be reviewed.]

Tyler, Ron, ed. *Prints and Printmakers of Texas. Proceedings of the Twentieth Annual North American Print Conference.* (Proceedings of the Twentieth North American Print Conference). Austin: Texas State Historical Association, 1997. 370 p. ISBN 0-87611-137-1. \$39.95 (cloth).

Vieira, Mark A., ed. *Hurrell's Hollywood Portraits: The Chapman Collection.* New York: Abrams. 223 p. ISBN 0810934345. \$39.95 (cloth).

Wood, John. *The Photographic Arts.* Iowa City : University of Iowa Press, 1997. 191 p. ISBN 0-87745-573-2. \$65 (cloth).

WHAT'S UP

Opened June 1. *Photographic Journeys*, National Library of Scotland, Edinburgh.

Opens August 2. *Harry Callahan.* Museum of Contemporary Art, Chicago, IL.

Opens September 6. *A History of Women Photographers.* Akron Art Museum, Akron, OH.

Opens September 28. *Betty Hahn: Photography or Maybe Not,* International Museum of Photography at George Eastman House, Rochester, NY.

Opens September 28. *Thomas Moran.* National Gallery of Art, Washington, DC.

Opens September 28-December 10. *Under the Dark Cloth: The View Camera in Contemporary Photography.* Museum of Photographic Arts, San Diego, CA.

Opens October 4. *The Artist Prints: Thirty-Five Years at Crown Point Press.* The Fine Arts Museums of San Francisco, San Francisco, CA. [catalog available; no publication information available at press time]

Through August 2. *The City: Harbor of Humanity.* Museum of Contemporary Art. Chicago.

Through August 17. *A History of Women Photographers.* Santa Barbara Museum of Art, Santa Barbara, CA.

Through September 1. *Thirty-Five Years of Creativity and Printmaking Mastery from Crown Point Press.* National Gallery of Art, Washington, DC.

Through September 21. *Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley.* Museum of Photographic Arts, San Diego, CA.

Through August 29. *China: Exploring the Interior 1903-04.* Maitland Art Center, Maitland, FL.

Through August 29. *The Last Dowager Empress*. Maitland Art Center, Maitland, FL.

Through September 1. *The Artist Prints: Thirty-Five Years at Crown Point Press*. National Gallery of Art, Washington, DC.

Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.

Through September 14, 1997. *Forget Me Not: Nineteenth Century Portrait Photographs from the Harvard Theatre Collection*. Houghton Library, Harvard University, Boston, MA.

Through September 14. *Le Tumulte Noir: Paul Colin's Jazz Age Portfolio*. National Portrait Gallery, Washington.

Through September 19. *some things*. Southeast Museum of Photography, Daytona Beach, FL.

Through September 19. *some people*. Southeast Museum of Photography, Daytona Beach, FL.

Through September 19. *To the Dogs. Photographs by Elliot Erwitt*. Southeast Museum of Photography, Daytona Beach, FL.

Through October 5. *Works on View. Photographs from the Permanent Collection*. Metropolitan Museum of Art, New York, NY.

Through October 26. *Women of Southern Appalachia. Photographs by Barbara Beirne*. National Museum of American History, Smithsonian Institution, Washington, DC.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS

August 16-21. *Preserving Photographs in a Digital World*. Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Drive, Rochester, NY 14623, 1-800-724-2536, fax 475-7090.

October 17-19. PhotoHistory X, Rochester, NY. Registration is \$65 and includes continental breakfast and lunch on Saturday. For registration information contact: The Photography Historical Society, PhotoHistory X, Box 104 Honeoye Falls, NY 14472, <<http://www.rit.edu/~andpph/tphs.html>>.

November 5. *Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment*. Concervation Center for Art & historic Artifacts. For more information contact: Susan W. DuBois, CCAHA (215) 545-0613; fax 735-9313; e-mail ccaha@shrsys.hslc.org, <<http://www.ccaha.org/>>

November 17-22. Association of Moving Image Archivists Annual Meeting, Bethesda, MD. See <<http://wwwsc.library.unh.edu/amia/amia.htm>> for more information.

[**Views** welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

INFORMATION REQUESTED ON RUTH MATILDA ANDERSON

José Luís Cabo is working on an exhibition about the American photographer Ruth Matilda Anderson (Nebraska, 1893-New York, 1983) that will be organized by the Centro Galego de Artes da Imaxe in Galicia, Spain. Almost all the information that he has about Anderson stems from the files held at the Hispanic Society of America (New York). Anderson studied photography at the Clarence H. White School of New York. In 1921 she started working for Archer M. Huntington, President of the Hispanic Society of America. In 1924-25, she travelled around Galicia taking hundred of photographs, now stored at the Hispanic Society. If you have any information that might be of use to Mr. Cabo, please e-mail him in Spain at <arasolis@CESATEL.ES>

FROM THE LISTSERVs

New List of Photo-related Lists Available

Andrew Davidhazy <andpph@rit.edu> announced that a list containing some 30 mailing lists related to photography is now available on the PhotoForum's webpage, listed under "services": <<http://www.rit.edu/~andpph/photoforum.html>>.

Any Vance Materials in your Collections?

Carl Mautz <cmautz@nccn.net> wrote to say that Peter Palmquist is in the process of completing his biography of Robert H. Vance, the great California daguerreotypist. Carl Mautz Publishing will publish the biography in 1998.

They intend this book to be the quintessential book on Vance, and although he and Palmquist have access to many great Vance images, they would like to "scour the world" for any additional images that might shed information on Vance. Please let them



*Children receive a basic health exam from a Hadassah nurse, Jerusalem, 1929.
Reproduced with the permission of Hadassah.*

know of any collections of Vance images, large or small, with which you are familiar.

In addition to images, they are looking for anything pertaining to Vance, including letters, newspaper mentions, ephemera, anything. According to Mautz, "Peter has left no stone unturned, so now he's through with stones and it's my turn to ask all of you to contribute if you can."

They will be happy for any information you may be able to provide the. Contact Carl at Carl Mautz Publishing, 228 Commercial Street, #522, Nevada City, California 95959, voice 916-478-1610 Fax 916-478-0466, e-mail <cmautz@nccn.net>.

COLLECTION SNAPSHOT

Discovering Hadassah's Visual Past Jessica Silver

Hadassah, the Women's Zionist Organization of America, houses a unique collection of photographs dating from 1913 to the present. As consulting archivists for the Winthrop Group, Inc., an assistant and I had the opportunity of processing about 40 percent, or approximately 13 cubic feet of Hadassah's visual collections last year.

Hadassah is one of the largest Jewish organizations in America. Hadassah headquarters is located in Manhattan and is also home to its Archives. Those of you familiar with the organization

will not be surprised to learn that its collections are replete with images of women marching in parades, staging fashion shows, and attending conventions in Florida. However, because Hadassah's early activities—beginning in 1913—involved health reform and medical work in Palestine, the visual collections also exhibit a substantial potential for research which has not been realized.

Hadassah was founded by Henrietta Szold, an American Jewish scholar, teacher, editor and pioneer Zionist from Baltimore. In 1912, Szold directed the expansion of her 12 member study circle "The Daughters of Zion" into a national organization, Hadassah. Its purpose: to foster Zionist ideals through the education of American chapter members, and to initiate public

health nursing and nurses training in Palestine, a place where mortality rates were high and medical professionals scarce. The health care system was to serve both indigenous peoples and Jewish settlers.

In 1913, Hadassah sent two American nurses to Palestine and an "American Zionist Medical Unit" followed at the end of World War I. In 1919, a School Hygiene Department was established to provide systematic health exams to school children in Palestine, and by 1921, the first nurses graduated from Hadassah's Nurses Training School in Jerusalem. Throughout the 1920s "health" and "child welfare stations" sprang up throughout the region. As intended, many of these eventually were turned over to the British municipality.

Potential for Use

Hadassah has made frequent use of its visual collections over the years, yet in contrast to the Archives' records and manuscript collections, visual materials have received little scholarly or even general research use. The visual collections are rich primary source materials for those interested in women in the field of health care; and health, socio-economic, and environmental conditions in Palestine under British mandate. Hadassah's own evolution as a long-standing American volunteer organization for women, and decade-by-decade changes in social and political activities practiced by 20th-century American women are also well documented.

Collection Origins

How Hadassah came to have its visual collections in their entirety is not fully known. In the 1940s Hadassah member Hazel Greenwald learned photography so that she could make a lasting contribution to Hadassah by documenting its work in Israel. Her resulting "Picture Archives" makes up a substantial portion of the current 32 cubic feet of visual collections (less than half of which is fully processed). However, little information is available about photographs from earlier decades, and while most images possess some identifying information, much is left to be desired in the area of provenance.

Visual Documentation

Though somewhat lacking in provenance, one portion of the visual collections—about 500 images showing Hadassah's work in Palestine during the 1920s and 1930s—contains many beautiful and stirring images, and illustrates some of the many ways (intended or otherwise) and reasons why an organization of this type documents itself visually.

First and not surprisingly, photographs were taken to provide a record of Hadassah's daily operations in Palestine. Widespread are images of nurses weighing infants, hospital staff sterilizing bottles, and doctors posing beside patients. Also documented are health-oriented campaigns of the period including "A Drop of Milk" program (still in operation today) providing milk for school children and other programs combating trachoma, ringworm, and poor nutrition. Illustrating these campaigns are numerous images of Muslim and Jewish children (in variously impoverished states) carrying pails of milk, seated together at meal time, or lined up watching as an unfortunate first-in-line classmate is examined by a Hadassah nurse. As children were treated in school groups during this time, Muslim and Orthodox Jewish children are pictured separately because they attended different schools.

In part because of the distance separating Palestine from America, photographs also served both internal communications and external publicity functions for Hadassah. They demonstrated to chapter members back home what pennies from their "Penny Lunch" campaign were accomplishing (through use of images on postcards, in brochures, etc.) and likely also were used to raise awareness and support for Hadassah's reform work among politicians, philanthropists, and a broader American audience.

Hadassah appears also to have used photographs as instructional tools for communicating messages or skills across languages to one of its primary targets of reform: young Arab mothers. One physician's series of beautiful positive transparencies (ca.1920s) shows "proper" (i.e. Western) techniques for infant care. About 20 other images feature women

looking on (sometimes unhappily) while nurses demonstrate bed-making and other Western-looking techniques.

With the exception of a handful of images showing doctors in surgery (ca.1918-1930), few early photographs document medical procedures or special cases. This might be explained by the fact that these were not the sort of images physicians considered appropriate for viewing by (and thus sending to) the American women. More commonly found are images of medical equipment in use (e.g. x-ray equipment), medical facilities, patients in wards or waiting rooms, formally posed group portraits of medical staff, and special events and celebrations.

Some of the most intriguing images in the collection include a handful of snapshots (provenance often unknown) by nurses, doctors, and American members traveling in Palestine. They include a photograph by "Nurse Kaplan" (one of the two nurses who first ventured to Palestine in 1913) of the refugee camp in Alexandria, Egypt, where she was brought after her ship was torpedoed during World War I; a recreational trip by medical staff to a hot spring near Jerusalem; and a scene by Medical Director Dr. E.M. Bluestone showing a flat tire suffered on his facilities "inspection tour" (ca.1927)—accompanied by travel companions lounging as best they can in the roadside terrain. These images present a view other than the official one. They provide an important contrast to the majority of formally posed and public-relations-type images that form the majority of Hadassah's visual collections.

Though open for research, the organization of the visual collections at Hadassah constitutes a "work in progress." For further information please contact Susan Woodland, Manager of Central & Historical Files at Hadassah, at (212) 303-8005.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Call For Writers. *The Critical Eye*, an online magazine about photography, is looking for writers for the following upcoming issues:

Current trends in digital representation.

Deconstructing the gaze: current feminist practices. [*Woooooe, that sounds exciting!*—Ed. ;)]

Multiculturalism and photographic practice.

To see what it's all about, check out the magazine's web site at: <<http://members.aol.com/grubin1/index.html>>.

For more information contact Greg Rubin, Editor, <GRubin1@AOL.COM>.

Los Angeles, CA. The J. Paul Getty Museum's Department of Photographs has announced its new address: 1200 Getty Center Drive, Suite 1000, Los Angeles, CA 90049-1687. Their phone number is (310)

440-6589 and their fax is 440-7743. The study room opens January 5, 1998.

New York, NY. Dorothy Norman, a photographer, writer, editor, arts patron and advocate for social change, died April 12. She was 92. In the art world, Mrs. Norman was best known for her close relationship with Alfred Stieglitz, the photographer and advocate of American modernism, whom she met in 1927 when she wandered into his art gallery, the Intimate Gallery on Park Avenue.

Stieglitz became her lover and mentor, encouraging her longtime interest in taking photographs. Mrs. Norman became the subject of many of his photographs and a crucial force in his third and final gallery, An American Place, which he opened in 1932 with her encouragement and money she raised from family and friends. Arriving every day after lunch, Mrs. Norman oversaw most of the gallery's workings, while also recording many of her conversations with Stieglitz. These notes became the basis of her 1973 book, the first full-length biography of him, "Alfred Stieglitz: An American Seer."

While hardly free of Stieglitz's influence, Mrs. Norman's photographs have a voice of their own. Concise and beautifully composed and lighted, they include some of the last images of Stieglitz and his gallery, as well as portraits of other people she was close to, among them Lewis Mumford, Theodore Dreiser, John Cage, Jawaharlal Nehru and his daughter, Indira Gandhi.

In 1968, Mrs. Norman gave a large collection of photographs to the Philadelphia Museum of Art and provided funds for the founding of the Alfred Stieglitz Center there. Her photographs are in the Museum of Modern Art, the Boston Museum of Fine Arts, the Museum of Fine Arts, Houston, and the J. Paul Getty Museum in Malibu, Calif.

[Excerpted from Roberta Smith's obituary in the New York Times, April 13, 1997.]

New York, NY. Swann Galleries will hold a number of visual-materials related sales late summer and early fall. Beginning on August 6 is its Poster Auction, followed by a Shelf Sale on August 26. September 18 will see its Art & Architecture Books sale. For more information, contact Brian Courter at <SwannSales@aol.com>.

Pittsburgh, PA. Gray Ewer has announced a new address for the Daguerreian Society's web site, probably one of the most comprehensive history of photography sites available. The new URL is: <<http://www.austinc.edu/dag>>.

Santa Fe, NM. The photo-eye Gallery is now the sole representative of The Platinum Gallery of New York. Photo-eye, one of the largest purveyors of photographic books, is located at 376 Garcia Street,

(505) 988-5152. They also have a Web presence and may be reached at <<http://www.photoeye.com/>>.

Washington, D.C. The Gary Edwards Gallery recently announced a new location in the courtyard behind the Phillips Collection at 21st and Q Streets, NW. Located at 9 Hillyer Court [as in the *Western photographer Jack Hillyer—Ed.*], the gallery carries a large inventory of 19th and 20th century photographs. Hours are Monday by appointment and Tuesday through Saturday, 11 a.m. to 5 p.m. Phone (202) 232-5926; fax 232-1523.

We recently heard from Joanna Cohan Scherer, curator of the exhibit *Benedicte Wrensted: An Idaho Photographer in Focus*. She has informed us that the exhibit is now available online at <<http://www.nmnh.si.edu/anthro/wrensted>>. Be sure to check it out.

Watertown. Project SAVE has added to its name and it has moved its offices. The new name is **Project SAVE, Armenian Photograph Archives, Inc.** As of June 1, the archives has moved to the Mugar Building at the Armenian Library and Museum of America, P.O. Box 236, 65 Main Street, Watertown Square, MA 02272-0236. The archives' phone/fax number is (617) 923-4542. Ruth Tomasian remains the executive director.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1997. Opinions expressed are those of the authors.

OFFICIAL ABSENTEE BALLOT - 1997
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 Chicago.

Must be postmarked no later than August 20, 1997. You may bring this ballot with you to the Section Meeting. Mail this ballot to Judi Hoffman, 2135 N. Taylor St., Apt. D, Arlington, VA 22207

You must be a section member to vote

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

- Tim Hawkins
Richard Pearce-Moses
write in
(only individuals who have consented to nomination may be listed)



New Section T-Shirts Available at Annual Meeting

BACK:



Life on the Lake Front by Mary Bornarth

Thanks to the hard work of Diane Ryan (Chicago Historical Society), the Section will have t-shirts at the Annual Meeting—available at the Section Meeting and Office Hours!

The shirts are heavy 100% white cotton printed with blue the color of the SAA logo. Cost: \$12 (includes tax). Due to storage limitations, we will only have two sizes for sale at the meeting: large and extra-large. For additional size options, please mail order.

Mail orders may be picked up at the Annual Meeting, or they may be mailed to you for an additional \$3 postage fee (\$5 Canada and overseas).

All mail orders must be received by August 10. No refunds.

FRONT LEFT "POCKET":



Visual Materials Section

Chicago
1997

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**New Section T-Shirts Available
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see p. 17 for ordering information

**TIME-DATED MATERIALS
PLEASE EXPEDITE**



*Boys are treated for ringworms by a Hadassah nurse, Tiberias, Palestine, ca. 1928. This issue's **Collection Snapshot** (p. 14) takes a look at the Hadassah photographic collection. Reproduced courtesy of Hadassah.*