



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

Volume 14, Number 1

December 1999

RELISHING PITTSBURGH A Review of the Meeting

Meeting Minutes
Society of American Archivists
Annual Meeting Pittsburgh PA
August 29, 1999

The meeting was called to order at 8:00 am by Chair Tim Hawkins (Freshwater Photos).

Tim introduced the Council Liaison, Richard Pearce-Moses (Arizona State Library), who encouraged Section members to communicate their interests and concerns to Council. Richard reminded the Section leadership to file an annual report and to appoint a member or two to monitor standards affecting the interests of the Section. He stressed that the Section should respond to Council requests for the evaluation of positions on standards and concluded by asking the Section to support the efforts of the Recorded Sound Roundtable.

Tim recognized Miriam Meislik (University of Pittsburgh) and Laurie Baty (Dept. of the Interior) for their work on getting tee-shirts made for the meeting and that the shirts were available for purchase at the meeting. Proceeds from the sale of the shirts go to SAA to help offset the cost of publishing *Views*.

He then recognized the Chair-elect, John Slate (Documentary Arts), and asked him to inform the Section of that evening's planned dinner.

Following John's presentation, Tim asked for reports from committee chairs and liaisons:

Mary Ide (WGBH, Boston) reported as liaison for the Association of Moving Image Archivists. She announced the annual meeting, to be held Nov 1-5, 1999 and provided information on the preliminary program. She also announced the Mary Pickford Scholarship winners for the year.

Beth Bilderback (University of South Carolina), Architectural Records Roundtable, reported that the annual meeting of the Roundtable would meet tomorrow (Saturday), at 8:45 am and had no further information to report.

James Eason (Bancroft Library), Visual Materials Cataloging and Access Roundtable VMCAR, also reported that the Roundtable would meet tomorrow (Saturday), at 8:45 am and had no further information to report. He concluded by hoping that the VMCAR could collaborate with the VM Section on its proposed listserv, citing mutual interests.

James K. Burant Elected Chair-Elect

John Slate, Bibliography Committee, announced that the update of Richard Pearce-Moses' bibliography was completed and was compiled from ten years' worth of the Section's newsletter *Views*. Since Slate was taking chair of the Section, he asked for volunteers to fill his place on the committee.

Laurie A. Baty (Department of the Interior), Newsletter Committee, reported that the newsletter continues to be published three times a year. Laurie just changed jobs last week and indicated that her new e-mail address is <batyla01@alumni.gettysburg.edu>. Deadlines continue to be the first of February, June, and October, with the publication months being April, August, and December. She thanked Bruce Johnson for his continued support in the role of Assistant Editor and reiterated that the newsletter was not *her* newsletter, but the Section's newsletter. She continues to need Section support to make it a useful newsletter and requested, as she has in the past, that Section members send her exhibition, publication, and meeting information and other news. She had a number of books available for review and requested that those interested in reviewing them (receiving the book for free) see her at the end of the meeting. A question was raised regarding an index to the newsletter and Laurie indicated that she did not have the time to prepare one. Cythia Read-Miller (Henry Ford Museum) volunteered to prepare the index. John Slate added information about the Publications Committee, noting that Jennifer Watts had resigned her position and that a new chair was needed.

Tim noted that the Workshop Committee Chair was vacant and made a request to the membership to fill the position.

Because the chair of the nominating committee could not attend the meeting, Tim conducted the election. He stated that the election would be conducted in a few minutes and asked for help with distributing and counting ballots. Tim then reported on the Website Committee and announced that he would not be able to demonstrate the new website, <<http://www.gsu.edu/~libpjr/vm.htm>>, but encouraged others to visit the site and make comments.

The Chair then conducted the election. The candidates were Miriam Meislik and James Burant (National Archives of

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

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

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

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

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Chair

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Committee Chairs

Advanced Workshop

chair vacant, Tim Hawkins covering

Bibliography

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Elections/Nominating

Tim Hawkins

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Three-Year Plan

James K. Burant

Web Site

Tim Hawkins

Website Images Policies and Guidelines

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Visual Materials Cataloging & Access Roundtable (VMCART)

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Listserv Coordinator

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Canada). Meislik read her candidate's statement, and James Burant's was read in his absence. Ballots were marked and collected.

The Chair then gave the floor to Section members wishing to make announcements:

Constance Schultz (University of South Carolina) announced the publication of *Witness to the 1950s* from the University of Pittsburgh Press and regretted not being able to schedule a Roy Stryker-related program.

Peter Roberts (Georgia State University) solicited information from the membership regarding selective criteria for an upcoming microfilming project.

Jim Lindner (Vidipax) was recognized as a resource for the AV Media Matters listserv, which may be subscribed to at <avmediamatters@topica.com>.

James Eason solicited information regarding photo morgues and was interested in seeing finding aids for photo morgue collections.

Sara Myerson (Independent) announced an upcoming film and video preservation conference to be held at the University of South Carolina in September 1999.

Randy Gitsch (Independent), producer, announced a Saturday screening of his documentary, *Keepers of the Frame*.

Sarah Rouse (Library of Congress) reported on the Program Committee for the Denver 2000 program. She noted the October 8 deadline for proposals and that there was no set theme.

Tim then turned the meeting to an open discussion of annual meeting session proposals and workshops:

Jim Cartwright (University of Hawaii) expressed interest in programs regarding digitization of photographs.

Sara Myerson expressed interest in a program regarding copyright issues.

Karen Kozo Cole (Los Angeles Public Library) expressed interest in a program regarding basic photoduplication services.

Connie Schultz suggested a program on the visual materials documenting the National Parks.

Carolyn Texley (Lincoln Museum) proposed programs regarding image delivery and reference, the scanning of images, and issues surrounding the citation of visual materials.

Tim Hawkins suggested a program on the "nuts and bolts" of setting up a photo duplication service, both in-house and out.

Joan Schwartz (National Archives of Canada) suggested a session on visual materials issues for non-vm people, such as appraisal of images for archivists.

Richard Pearce-Moses recommended a session continuing James Eason's research on the minimal elements needed for VM description.

Joan Schwartz expressed interest in collaborating with the Business Archives Section on a brief presentation at next year's meeting.

Tim then moved on to other business and noted again the committee vacancies for Publications, Workshops, and the Bibliography. He then described some of the proposals he and the Chair-elect suggested for publications. He concluded new business by reiterating his regrets for not being able to conduct a demonstration of the VM Website.

Tim then turned the floor to L. Cathy Henderson, Humanities Research Center at the University of Texas at Austin, who

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

informed the membership about the HRC's "WATCH" (writers and authors copyright holders) online database and provided its URL <<http://www.lib.utexas.edu/hrc/>>.

Finally, Tim turned over the meeting to John Slate, who expressed his best wishes and thanks to the Section. John then announced the winner of the election, James Burant, and then outlined his plans for the year, which would follow the Section's existing 3-year plan.

The meeting was adjourned at approximately 9:50 am.

FROM THE CHAIR

John Slate, Documentary Arts

The busiest time for the Visual Materials (VM) Chair is just after the last Annual Meeting, when proposals are funneled to next year's program committee, and just before that meeting, when the VM Section's annual convergence is planned. It's been a busy season, so let's recap some recent significant events and issues.

Annual Meeting:

The meeting in Pittsburgh on Friday, August 27, was well attended, and I thank everyone for attending and participating. I was especially pleased to see the ever-present "breakout session" for proposal brainstorming discarded in favor of open discussion among the whole group; I felt it was much more productive. Also at the meeting James K. Burant of the National Archives of Canada was elected Chair-elect. Please join me in wishing him hearty congratulations. Thanks also to Miriam Meislik and Laurie Baty for the production and promotion of the wonderful souvenir shirts. Funds from the shirts go to SAA to help offset our increased costs for producing *Views*. If anyone wishes to view a copy of the meeting minutes, please contact me or our website chair, Tim Hawkins.

Program Proposals:

I submitted six proposals to the Program Committee on behalf of the Visual Materials Section and several more were submitted independently with the potential of VM Section co-sponsorship. A number of the proposals concern moving-image materials and visual- materials cataloging issues. Good luck to all submitters!

Visual Materials Cataloging Roundtable (VMCAR):

VMCAR has expressed interest in closer work and dialogue with the VM Section; they are exploring discussion group possibilities. If you have VM cataloging issues to wrangle over, please contact the very knowledgeable Judi Hoffman (VMCAR Chair) and/or James Eason.

SAA Publications Committee Proposals:

Pending everyone's decks being cleared, I and others will pursue several proposals/suggestions for VM-related publications. James Burant and I will work on a proposal for a guide to visual ephemera, covering such areas as identification and preservation. Please let either of us know if you have specific concerns you would like to see

addressed. Tim Hawkins is still interested in a notch guide for sheet film. Though there are several already in existence, he may attempt to assemble a checklist of these guides or something that will point persons to them (perhaps on our Web site?).

Finally, several members have asked the Section to lobby Mary Lynn Ritzenthaler to update or expand her heavily used *Administration of Photographic Collections*. It's a popular classroom text and many of us consult it often.

Advocacy and Visual Materials:

Several members are very interested in the VM Section establishing contacts in the photographic and photographic preservation industry, mostly out of concern for the very detrimental materials used for photographic storage (magnetic albums, scrapbooks, and the like). While we have strong contacts in places like the Image Permanence Institute, perhaps we can extend our dialogue further to include the folks who produce our enclosures and containers.

FROM THE CHAIR-ELECT

James K. Burant, Art, Photo and Philatelic Archives, Visual and Sound Archives Division, National Archives of Canada

I would first of all like to thank everyone who supported my candidacy at the SAA in Pittsburgh for the position of Chair-elect of the Visual Materials Section. I was surprised and pleased to hear of my election to this important position. I have already been in contact with John Slate, and we have exchanged some preliminary ideas about projects we would like to see pursued. By the time you read this, I will have been in Montreal, Canada, at the Annual Meeting of the Association of Moving Image Archivists, where I hoped to have the opportunity to meet a number of SAA VM members.

My visual-materials interests are wide and diverse. I would like to see the VM section increase its visibility and its communications amongst its members through the development of a listserv specifically for VM members, possible improvements in our visibility on the SAA Web site, and through other communications tools. We need to review the available literature on various kinds of visual materials, and make sure they are responding to our community's needs. We also need to ensure that our archival managers are aware of the needs of the visual-materials holdings within their institutions—that is, we must be better advocates for the material under our care. All these goals are achievable—but we must work hard and together to try to move on them.

While I have my own ideas and attitudes, I would also like to hear about yours. The role of a Chair-elect, and a Chair, is to reflect, synthesize, and to publicize the ideas of the members of the Section. Your ideas and your goals for the Section are far more important than mine alone, and I need to hear them. You can reach me at the address found on page 2 of this issue of *Views*.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, University of South Carolina

The group met August 28 in Pittsburgh. Mary Woolever, co-chair, led a stimulating discussion on the mission, direction, and future of the roundtable. It was suggested that the roundtable be a constant reminder of other types of records—work with other sections and roundtables to include architectural records issues in program proposals. The lack of an organized architectural tour of Pittsburgh and the Carnegie Mellon University Architecture Archives brought the group into agreement that the conference location should be highlighted. The possibility of a roundtable event in addition to the formal business meeting was broached. This would be topic specific discussion for a longer period of time than the usual roundtable meeting—either as an extended session or a day before the conference starts. The group also wanted to open the meeting to area architects, librarians, and others interested in architectural records.

Several ideas for programs were presented. Some centered on policy and reproduction issues—copyright, methods, media, and storage and sharing documents, such as acquisition, collection development, and deed of gift. There was interest in opening a dialogue with architects, architecture students, and archivists working closely with architects to discuss creating, using, and maintaining architectural archives. The question of the current status of various COPAR projects was asked, but no one present could provide an answer. Establishing liaisons with other organizations was discussed, possibly with Society of Architectural Historians and Association of Architecture Librarians. This discussion brought up the news that the American Institute of Architects has a new archivist, Sarah Turner.

Other business included electing Michael Gelman of the Farmers' Insurance Group as the new co-chair. The group was interested also in seeing a two-day workshop on architectural records. Following the business session, Mark Coir entertained the group with a wonderful slide presentation on the history of Cranbrook.

Future meetings for the calendar include: ICAM's international conference in Rio de Janeiro in May 2000 and "Preserving the Recent Past II" in Philadelphia, PA, October 11-33, 2000. Planning is underway for the roundtable's meeting in Denver in 2000. Contact Mary Woolever <mwoolever@artic.edu> or Michael Gelman <histprev@aol.com> with ideas and suggestions.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Mary Ide, WGBH, Boston

ANNUAL CONFERENCE

AMIA's tenth annual conference was held November 1-6, 1999, in Montreal, Quebec. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA website at <<http://amianet.org/>>.



Canoeing at Chautauqua in Montgomery County, Ohio, circa 1900. Image courtesy the NCR Archive at the Montgomery County Historical Society, Dayton, Ohio.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

James Eason, Bancroft Library, reporting

Twenty-seven members of the Visual Materials Cataloging and Access Roundtable (VMCAR) met in Pittsburgh on Saturday morning, August 28. After initial introductions, a call for nominations or volunteers for the positions of Chair and Vice Chair/Chair Elect was made. Judi Hoffman is serving as Chair for 1999-2000, and Carolyn Texley of the Lincoln Museum of Fort Wayne, IN, has accepted the Vice Chair/Chair Elect position.

Ensuing reports and discussion touched upon the roundtable web page, a roundtable listserv, the Visual Materials Section, the Description Section, news from Library of Congress Prints and Photographs Division, digital imaging projects, and program proposals for Denver 2000.

The VMCAR Web page continues to be maintained by Kate Bowers on Harvard's server, but her changing responsibilities have led us to seek a new host. The roundtable site may be paired up with the VM Section site, but until details are resolved it will remain at <<http://hul.harvard.edu/~kate/vmcar.htm>>. There was agreement that a listserv would be a useful resource, but that a single combined VM Section and VMCAR list would be preferable to two separate lists. Outgoing chair, James Eason, will continue to maintain the membership e-mail list until the listserv can be established.

Sarah Rouse reported that a new edition of Elisabeth Betz Parker's *Graphic Materials* is being planned within the Library of Congress Prints and Photographs Division. Input from VMCAR and other image catalogers will be sought in the process, and a print edition is intended. The calendar for the revision is just being set, but a two-year time frame is anticipated.

Several program proposal ideas for Denver 2000 were raised, and members were encouraged to develop proposals and to submit them to the chairs of both the Visual Materials and the Description sections for additional sponsorship.

Full meeting minutes will be posted on the VMCAR Website <<http://hul.harvard.edu/~kate/vmcar.htm>>.

COLLECTION SNAPSHOTS

The NCR Archive

National Cash Register (NCR), a Dayton, Ohio, company, is recognized as a model factory of the world, leading with innovations in salesmanship, advertising, social and educational improvement programs for employees, and the development of world markets. The archives, established in 1885 by NCR founder John H. Patterson, contains more than three million items, and is a broad collection of artifacts. In 1998, the NCR Corporation and the Montgomery County Historical Society joined in a partnership committed to preserving the national and internationally significant collection. There are over one million photographic images, including 100,000 glass-plate negatives, 70,000 lantern slides, and more than 250,000 engineering drawings. For more information on the collection, please contact Claudia Wilson, The Montgomery County Historical Society, 7 N. Main Street, Dayton, OH 45402, (937) 228-6271, <MCHSDAYTON@aol.com>.

San Francisco News-Call Bulletin Newspaper Photograph Archive

The Bancroft Library is pleased to announce the May 1999 completion of a two-year project to provide access to the photograph archive of the San Francisco *News-Call Bulletin* newspaper. Funded by a grant from the National Historical Publications and Records Commission (NHPRC), this project has resulted in improved housing and an EAD finding aid for approximately 400,000 photographic negatives, and a summary guide to files of more than one million photographic prints housed at The Bancroft Library and the San Francisco Public Library.

The images comprise the photograph morgue of the San Francisco *Call Bulletin* and, later, the *News-Call Bulletin*. The negatives, now held by The Bancroft Library, were created by local staff photographers between approximately 1915 and September of 1965. The photographic print files, held chiefly by the San Francisco Public Library, consist of prints from these negatives, interfiled with news agency and wire service photographs from around the country and around the world.

This archive provides a wealth of historic imagery, particularly of events in San Francisco and the Bay Area. Included are subjects of national and international importance, such as mobilization for World War II, the founding of the United Nations, hearings of the House Committee on Un-American Activities, and the civil rights movement. The files are also exceptionally rich in depictions of more mundane events of the daily news that will be of great interest to the social historian and other scholars focused upon twentieth-century life. Parades, social and cultural events, politics, crime, housing, education, organized labor, transportation, and the developing urban and suburban landscape are just a few of the topics richly represented.

The sheer volume of the collection necessitated a selective approach to description while variations in arrangement required different descriptive approaches for each discrete series. Some portions are described in simple item lists while others are summarized at the series level, supplemented with sleeve-level descriptions for high-interest subject matter. These factors result in a complex and potentially confusing finding aid. It is hoped that the finding

aid structure and graphic appearance will minimize confusion and communicate the selective and hierarchical nature of the description. Colleagues are encouraged to direct feedback and questions via e-mail to <jeason@library.berkeley.edu>.

The San Francisco News-Call Bulletin finding aid may be found within the Online Archive of California at: <<http://www.oac.cdlib.org:28008/dynaweb/ead/berkeley/bancroft/callbull/>>.

REVISIONS IN CATALOGING OF ART MATERIALS

As part of the continuing effort to simplify cataloging and as part of the ongoing changes associated with the recommendations of the Airlie House conference on subject subdivisions, the Library of Congress is considering several revisions in cataloging practice for works in the field of art. The Library invites comments on the changes that are being considered. Please check out the Web address for this topic at <<http://lcweb.loc.gov/catdir/cpso/artrev.html>>. Please note the Cataloging Policy and Support Office home page: <<http://lcweb.loc.gov/catdir/cpso/>>.

QUESTIONS FOR OUR MEMBERS

Images on the Web

The following question has been posed by a member of VMCAR.

Have any of you developed a policy for publication of your archival images on the web? Our current ad hoc policy is to treat requests for web publication as we would print publication. We will provide prints or transparencies at our usual cost and will soon begin to offer electronic delivery, which will have to be priced accordingly. Our usual usage fees will remain the same. Needless to say, the Museum will not distribute images that have not been cleared for copyright. There still remains some trepidation about the liquidity (for lack of a better word) of the web, which allows for any image to be used and reused. To my mind a low resolution Web image is no more likely to be misused than an image published in a book. I'd appreciate any thoughts.

Please reply to: Barbara Mathe, Senior Special Collections Librarian, Department of Library Services, American Museum of Natural History, 79 Street and Central Park West, New York, NY 10024; phone (212) 769-5419; fax 769-5009.

Integrated Catalog & Collection Management System Use?

Who, if anyone, is using an integrated catalog and collection management system—specifically, a single system that describes, provides access points, and can track things like item reproduction orders, image publication history, conservation treatment, etc. Such a system would probably be an item-level one, but perhaps collection-level catalog records could be linked to multiple reproduction or order records for single items. If any of you use, have experience with, or

know of such systems or databases, Sue Kriegsman and James Eason would very much like to hear from you! James may be reached at <jeason@library.berkeley.edu>

NEW AMERITECH COLLECTIONS AVAILABLE ONLINE

“American Environmental Photographs, 1891-1936: Images from the University of Chicago Library” which can be found at the following URL: <<http://memory.loc.gov/ammem/award97/icuhtml/>> and “African-American Sheet Music, 1850-1920: Selected from the Collections of Brown University” which can be found at the following URL: <<http://memory.loc.gov/ammem/award97/rpbhtml/>>.

The American Environmental Photographs collection consists of 4,500 photographs documenting natural environments, ecologies, and plant communities in their original state throughout the United States at the end of the nineteenth and the beginning of the twentieth century. Produced between 1897 and 1931 by a group of American botanists generally regarded as one of the most influential in the development of modern ecological studies, these photographs provide an overview of important representative natural landscapes in their original, or nearly original, condition throughout the United States. They demonstrate the character of a wide range of American topography, its forestation, aridity, shifting coastal dune complexes, and watercourses. Comparison of these early photographs with later views highlight the changes over the decades resulting from natural alterations of the landscape, disturbances from construction, mining, and industrialization, and effective natural resource usage. Henry Chandler Cowles (1869-1939) and other University of Chicago ecologists took the photographs on field trips across the North American continent. For additional information about this project please visit the page announcing the University of Chicago's award, which can be found at <<http://memory.loc.gov/ammem/award/97award/chicago.html>>.

The African American Sheet Music collection consists of 1,305 pieces of African American sheet music dating from 1850-1920. The collection includes many songs from the heyday of antebellum black face minstrelsy in the 1850s and from the abolitionist movement of the same period. Numerous titles are associated with the novel and the play *Uncle Tom's Cabin*. Civil War period music includes songs about African American soldiers and the plight of the newly emancipated slave. Post-Civil War music reflects the problems of Reconstruction and the beginnings of urbanization and the northern migration of African Americans. African American popular composers include James Bland, Ernest Hogan, Bob Cole, James Reese Europe, and Will Marion Cook. Twentieth-century titles feature many photographs of African American musical performers, often in costume. Unlike many other sorts of published works, sheet music can be produced rapidly in response to an event or public interest, and thus is a source of relatively unmediated and unrevised perspectives on quickly changing events and public attitudes. Particularly significant in this collection are the visual depictions of African Americans, which provide much information about racial attitudes over the course of the nineteenth and early twentieth centuries. For additional information about this project please visit the page announcing the Brown University's award which can be found

at <<http://memory.loc.gov/ammem/award/97award/brown.html>>.

For information about the LC/Ameritech competition please visit the competition home page which can be found at <<http://memory.loc.gov/ammem/award/index.html>>. Please send any questions about these collections to <NDLPCOLL@loc.edu>.

IN PRINT

The Reviews

● Fardon, George Robinson. *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings*. San Francisco: Fraenkel Galleries, Hans P. Kraus, Jr. and Chronicle Books, 1999. 176 p. ISBN: 0811826309 (cloth) \$45.00. [Also carried by Amazon.com at \$35.00] Reviewed by James A. Eason, Bancroft Library

George Robinson Fardon was an important pioneer in West Coast photography, but until now there has not been a major monograph dedicated to his work. Although credited with creating "the first published compilation of photographs of any American city" in the form of his *San Francisco Album* of 1856, and in spite of being one of the first to produce photographic prints on paper in the American West, little of his work has survived and still less is known about his life. The August 1999 publication of *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings* fills an important gap in the history of photography in western North America. It includes high-quality reproductions of the salt prints in the original album, an illustrated catalogue raisonne of all known San Francisco views by Fardon, and excellent essays which place Fardon in the contexts of photographic history, San Francisco's social and political history, and in his later role as a pioneer photographer of British Columbia.

Prior to the present publication, very little had been written on Fardon and his work. Perhaps the best source was Joan Schwartz's article "G.R. Fardon, Photographer of Early Vancouver" (*Afterimage*, v.6 no.5, December 1978.) But, certainly the most widely distributed was *San Francisco in the 1850's: 33 Photographic Views by G.R. Fardon*, published by Dover and the International Museum of Photography in 1977. Unfortunately, this slim volume consists of poor quality halftones and two pages of somewhat misleading introductory text.

The current Fraenkel/Kraus publication consists of 32 tritone reproductions, numerous halftone illustrations, and text by Roger C. Birt, Marvin R. Nathan, Peter E. Palmquist, and Joan M. Schwartz. The tritone prints compose a facsimile edition of the Gundlach family copy of the *San Francisco Album*, one of nine known extant copies. The quality of the reproductions is very good in clarity and tone, and the uncoated paper comes close to reproducing the look of the original salted-paper prints.

Palmquist has provided an exceptionally useful history of the earliest years of photography in San Francisco, enumerating both techniques and practitioners of the early 1850's. The notes and citations are thorough, as they appear to be throughout the book, and images reproduced are fully cited down to accession numbers—a touch that will make any archivist's heart warm! Birt's essay is entitled: "The San

Francisco Album and its Historical Moment: Photography, Vigilantism, and Western Urbanization." It draws interesting connections between Fardon, his work, and the famous Vigilance Committee of 1856. Schwartz's essay, "Narrative and Illusion: Harnessing the Visual Imagination" provides a history of Fardon's later career in Victoria, British Columbia, and suggests that Fardon's importance lies largely in his "shrewd use of the medium to harness the visual imagination of the nineteenth-century mind."

Nathan's contribution to the publication is the notes to the Catalogue Raisonne. The catalogue presents halftones of all the 65 known San Francisco views by Fardon. Variant images are reproduced side-by-side and their subtle differences are fascinating to study. A close reading raises some questions with respect to geographic details, and the author has himself expressed regret over some omissions in descriptive detail resulting from the very short time frame of the publication project. Nevertheless, the notes provide wonderful historical, architectural and geographical information about the views and their context. The catalogue and the following "Census of the [extant] San Francisco Albums" is an invaluable tool for anyone interested in Fardon's photographs.

This book is a beautiful, well-made publication as well as an exceptional resource for those interested in photographic history or the city of San Francisco. The one aspect of its creation that can dampen the enthusiasm of the historically minded is that its publication marks the destruction of one of the nine extant original copies of the album. The Gundlach album has been broken up and the salted paper prints offered for sale individually. If such actions are necessities of the photographic marketplace, at least this instance is an example of the most responsible course a dealer could take. The original has been well documented and beautifully reproduced, and a strong basis for further research has been created by this publication. Yet, the loss of such a rare and important original is regrettable.

● Govenar, Alan. *Portraits of Community: African American Photography in Texas*. Austin, TX: Texas State Historical Association, 1996. 272 p. ISBN 0-87611-153-3 (cloth) \$49.95. Reviewed by Sarah Rouse, Prints & Photographs, Library of Congress

For those of you who enjoy feeling that "you are there," listening to mid-20th century photographers talk interestingly about their professional lives, this is your book. An added bonus is that the photographers are African Americans working as community photographers in cities in Texas. While not attempting to be comprehensive, the book does "present an historical overview of African American photography in Texas and establishes a solid basis for further study." The images accompanying the narratives are mostly in the vernacular and community photography genre.

This attractive work describes and illustrates the life and work of 23 African American photographers in six Texas cities: Austin, Dallas, Fort Worth, Houston, Lubbock, and Tyler over the period 1920-1995 (bulk, '50s and '60s). The photographers are those "whose work had essentially been overlooked by museums and cultural institutions in the state," as Govenar states in his informative 26-page introductory essay. The introduction includes some history of Texas African American photographers—and African American

subjects by unknown photographers—leading up to the period covered by the biographical/geographical portion of the book. Also included are examples of early images, including what appear to be cartes-de-visite, tintypes, stereographs, and documentary images.

In the book's main geographical/biographical portion, each photographer is allotted his or her own section, written in the first person. This enriches the narrative with immediacy and parallels the vernacular nature of most of the reproduced images. Govenar very thoughtfully included portraits, where available, of the photographers themselves, and in several cases, the interior or promotional material for the photographic studios. The book's overall geographical grouping was intended to show how the various photographers' lives and the life of the city or town interweave. For example, one of the Houston photographers, A.C. Teal, had a private photography school and taught other photographers in Houston.

Nearly every page spread is illustrated by at least one black-and-white reproduction, with a short caption (creator, title, date); in all there are 207 images. The images really tell their own story, which is why we care about them. At least on one level, life in the African American communities of these Texas cities seems uninterrupted during an era of upheaval and racial and social strife, continuing with the usual round of everyday activities—especially portraits—providing continuity and cohesion, and, as Govenar says, validating African American community life.

Govenar states in his acknowledgments that the book took over 10 years, and that he received grants from six funding agencies including NEA and NHPRC. This same funding supported Govenar's organization of the traveling exhibition of the same title, and the establishment of the Texas African American Photography Collection and Archive [*NHPRC's support covered only collection work, not research, publication, or exhibition—Ed.*] (Recently I learned that the archive has doubled and now includes over 45,000 prints and negatives.)

This volume looks rather like a coffee-table book, but it acts like an informative volume describing the 23 Texas photographers and their work, thus adding to the growing and valuable data on the life and work of African American photographers.

The Books

- Adams, Robert. *I Hear the Leaves and Love the Light*. Tucson: Nazraeli Press, 1999. 48 p. ISBN 3-923922-70-1 \$40 (cloth).
- Barney, Tina. *Tina Barney Photographs: Theaters of Manners*. With an introduction by Andy Grundberg. New York: Scalo Books, 1977. 256 p. ISBN 3931141608 \$60.
- Dawson, Robert, and Brechin, Gray. *Farewell, Promised Land: Waking from the California Dream*. Berkeley: University of California Press, 1999. 253 p. ISBN 0520211235 \$60 (cloth); ISBN 0520211243 \$35 (paper).
- David, Keith. *An American Century of Photography: From Dry-Plate to Digital*. Kansas City: Hallmark Cards. Second and revised edition. 590 p. ISBN 0810963787 \$95 (cloth).
- Doubilet, David. *Water Light Time*. New York: Phaidon Press, 1999. 240 p. ISBN: 0714838284 \$49.95 (cloth).
- Fortune, Brandon Brame, and Warner, Deborah J. *Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America*. Philadelphia: University of Pennsylvania Press, 1999. 200 p. ISBN 0812217012 \$34.95 (paper).
- Frizot, Michel, ed. *A New History of Photography. Köln, Germany*: Konemann, 1999. ISBN 3829013280 \$39.95 (cloth).
- Greenwood, Robert. *Nevada Postcard Album. Photographic Views of Nevada, 1903-1928*. Nevada City, CA: Carl Mautz Publishing, 1999. 208 p. \$25 (paper). Order from Carl Mautz Publishing, 228 Commercial Street, Suite 522, Nevada City, CA 95959; (530) 478-1610; 530-478-0466 (fax); <<http://www.nccn.net/~cmautz/>>.
- Harrison, Martin. *David Bailey: Birth of the Cool: 1957-1969*. New York: Viking Press, 1999. 276 p. ISBN 0670888184 \$60 (cloth).
- Heller, Steven. *Paul Rand*. New York: Phaidon Press, 1999. 240 p. ISBN 0714837989 \$69.95 (cloth).
- Herzig, Susan, and Hertzmann. *Dassonville. William E. Dassonville, California Photographer [1879-1957]*. Nevada City, CA: Carl Mautz Publishing, 1999. 112 p. \$65 (cloth) \$35 (paper). (See Greenwood for ordering information.)
- Koolhaas, Rem and Mau, Bruce. *S,M,L,XL*. New York: Penguin, 1998. 1376 p. ISBN 1885254865 \$49.95 (cloth).
- Leibovitz, Annie. *Women*. With an essay by Susan Sontag. New York: Random House, 1999. 240 p. ISBN 0375500200 \$75 (cloth).
- Lui, Elizabeth. *Closed Mondays*. Tucson: Nazraeli Press, 1999. 136 p. ISBN 3-923922-73-6 (cloth) \$50.
- Nero, Alba. *Ron van Songen*. Tucson: Nazraeli Press, 1999. 56 p. ISBN 3-923922-74-4 (cloth) \$75.
- Ollman, Arthur. *The Model Wife*. Boston: Bulfinch Press, 1999. 224 p. ISBN 0821221701 \$65 (cloth).
- Palmquist, Peter E., (ed.). *Phases In The Life Of John Pollexfen, Or, How Did John Pollexfen, The Photographer, Make His Fortune?* (Arcata, CA: published by the author, 1999. 48 p. (paper), \$12.50 plus \$3.50 S&H (priority mail); California residents add 7¼ percent sales tax. Limited to 50 copies.
- Sinsheimer, Karen. *An Eclectic Focus: Photographs from the Vernon Collection*. Santa Barbara, CA: Santa Barbara Museum of Art, 1999. 160 p. ISBN 0899511023 \$39.95 (cloth) 0899511031 \$24.95 (paper).
- Sculz, Constance B., and Plattner, Steven W. *Witness to the Fifties. The Pittsburgh Photographic Library, 1950-1953*. Pittsburgh: University of Pittsburgh Press, 1999. ISBN 0822941112 (cloth) \$37.50. *To be reviewed*.
- Sax, Joseph L. *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures*. Ann Arbor: University of Michigan Press, 1999. 280 p. 0-472-11044-6 (cloth) \$32.50.
- Shumard, Ann M. *A Durable Memento: Portraits by Augustus Washington, African American Daguerrotypist*. Washington, DC: National Portrait Gallery, 1999. 24 p. \$4 (\$2 p&h). Order from the gallery ([202] 357-1447).
- Stewart, Rick. *A Century of Western Art: Selections from the Amon Carter Museum*. Fort Worth: Amon Carter Museum, 1999. 52 p. \$9.95 (paper).

- Farova, Anna, ed. *Josef Sudek*. Munich: Gina Kehayoff Verlag, 1999. 408 p. ISBN 3929078554 \$125 (slipcase).
- Purcell, Rosamond Wolff. *Swift as a Shadow Extinct and Endangered Animals. Photography by Rosamond Purcell*. New York: Mariner Books, 1999. 160 p. ISBN: 0395892287 \$20 (paper).
- Uelsmann, Jerry. *Museum Studies*. Tucson: Nazraeli Press, 1999. 42 duotone cards. ISBN 3-923922-72-8 \$65.
- Vilander, Barbara. *Hoover Dam. The Photographs of Ben Glaha*. Tucson: University of Arizona Press, 1999. 168 p. ISBN 0816516944 \$55 (cloth) 0816516952 \$24.95 (paper).
- Wakagei, Shingo. *Takuji*. Tucson: Nazraeli Press, 1999. 100 p. ISBN 3-923922-71-X \$45 (cloth).
- White, Mus. *From the Mundane to the Magical: Photographically Illustrated Children's Books*. Los Angeles, CA: Dawson's Book Shop, 1999. \$150. (Order from Dawson's, 535 Larchmont Blvd., Los Angeles, CA 90004, (323) 469-2186 (voice); 469-953 (fax); orders@dawsonbooks.com; <www.dawsonbooks.com/>.

is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS & LECTURES

- January 20-23, 2000. Photo L.A., Santa Monica Civic Auditorium, Santa Monica, CA.
- February 4-5. Administration of Photographic Collections, Santa Fe, NM. Contact the SAA office <infor@saa.org> for more information.
- February 11-13. Thirty-third annual California International Antiquarian Book Fair, West Los Angeles, CA
- [**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.]

WHAT'S UP

- through December 3. *Talking Shop: Detroit's Soulful Signage: Photographs by David Clements*. Woodcock Gallery, Walter P. Reuther Library, Detroit, MI.
- through December 3. *Past Attractions: Lobby Cards from the Laemmle Era at Universal Studios, 1920-1936*. Seagram Gallery, New York, NY.
- through December 3. *Invited to be Themselves: Portraits by Inge Morath*. Sandy Berler Gallery, Chevy Chase, MD.
- through January 2. *Picturing Hemingway: A Writer in His Time*. National Portrait Gallery, Washington, DC.
- through January 2. *A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist*. National Portrait Gallery, Washington, DC.
- through January 9. *Tête à Tête: Portraits by Henri Cartier-Bresson*. National Portrait Gallery, Washington, DC.
- through January 9. *From Schongauer to Holbein: Master Drawings from Basel and Berlin*. National Gallery of Art, Washington, DC.
- through January 9. *The Drawings of Annibale Carracci*. National Gallery of Art, Washington, DC.
- through January 15. *Bob Thrall: the New American Village*. Museum of Contemporary Photography, Chicago.
- through January 16. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.
- through January 16. *Joris Hoefnagel and the Representation of Nature in the Renaissance*. J. Paul Getty Museum, Los Angeles, CA.
- through January 30. *William Eggleston and the Color Tradition*. J. Paul Getty Museum, Los Angeles, CA.

STIEGLITZ GOES DIGITAL

The National Gallery of Art has announced that over the next several years it will present the world's largest and most complete collection of photographs by Alfred Stieglitz (1864-1946). *Stieglitz*, a multi-faceted endeavor, began with the re-release of the gallery's award-winning 1983 book, *Alfred Stieglitz: Photographs & Writings*. On September 15 the first of a series of seven thematic presentations, *Alfred Stieglitz: New Perspectives*, was presented on the Gallery's Web site <<http://www.nga.gov/>>. In 2002 the entire collection of photographs will be published in a 600-page scholarly catalog. To celebrate the completion of *Stieglitz*, the Gallery will mount an exhibition in 2002 of the artist's lesser-known works.

A series of four specially designed posters will be published. The first two, *Georgia O'Keefe: A Portrait—Hand and Wheel*, 1935, and *From the Shelton, 1931-1932*, are available now from the Gallery shops for \$10.00 each. The 248-page book, *Alfred Stieglitz: Photographs & Writings*, is available from the shops at its 1983 price of \$75.00.

KEEPERS OF THE FRAME A HIT AT SAA

Over 150 conferees attended the Saturday screening of Section member Randy Gitch's documentary, *Keepers of the Frame*. The film was well received and a number of individuals have inquired how to have a screening. Requests must be made through the films's distributor, WinStar Cinema, c/o Rania Richardson, 419 Park Ave. South, 20th Floor, New York, NY 10016, (212)686-6777, ext. 113, (212); 545-9931 (fax), <rxrichardson@winstar.com> (e-mail).

EUGENE OSTROFF DEAD AT 74

Eugene Ostroff, longtime curator of the History of Photography collection at the National Museum of American History, died in mid-August, in Washington, D.C., of cancer. Ostroff retired in 1994 after 34 years at the Smithsonian. An authority and frequent lecturer on photographic history and technology, Ostroff led the effort to build the interactive Hall of Photography at the then Museum of History and Technology.

[**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**

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ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Fort Worth, TX. The Amon Carter Museum recently acquired a first edition of one of the most magnificent of all American color illustrated books: William Sharp's *Victoria Regina; of the Great Water Lily of America*. Sharp is credited with introducing color printing to America. The plates measure 27 x 32³/₄, thus making *Victoria Regina* Sharp's masterpiece. Sharp, who practiced his art in London and Paris before coming to Boston in 1839, had been experimenting with color printing since 1835. The compositions in *Victoria Regina* derive from the English model of the largest water lily in the world.

Washington, Section member and *Views* editor Laurie A. Baty has jumped ship from the National Historical Publications and Records Commission (NHPRC), where she was a program officer for 12 years. She's now the Chief, Museum Services Branch, National Business Center, at the Department of the Interior, where she manages an Interior-wide program that provides technical assistance and training to all Interior units holding museum property. At last count, that property totals about 110 million objects (including prints, photographs, and other visual materials), or about one-tenth of all historical/scientific museum objects held by American institutions. She may be reached at (202) 208-4102 (voice), 208-1535 (fax), and Laurie_A_Baty@nbc.gov (e-mail). All indications suggest that she will continue to be involved in the Section as well as the Society.

Phoenix, AZ. Richard Pearce-Moses has left the Heard Museum on a two-year leave of absence to work on a state-wide guide to collections under the auspices of the state library. Richard suggests that he and Laurie Baty are psychic twins and this latest job move just serves to prove it.

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

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