



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

Volume 9, Number 2

April 1995

## FROM THE CHAIR

Sarah Rouse, Library of Congress

This midwinter/early spring period is deceptive. Many of us would rather be hibernating, but planning never stops. Planning for SAA, that is. You'll see the chair-elect Stephen Fletcher's dynamic three-year plan elsewhere in this issue of *Views*; you can tell HE's not hibernating. Meanwhile, thanks to encouragement from the past chair, Bonnie Wilson, I've been working with VM Section member Diane Vogt-O'Connor to organize special events for those of you who plan to attend SAA's conference in August/September. We're working on a series of special visits to archives in the Washington, D.C. area, and hope these informal visits will satisfy much of our curiosity about a variety of visual materials archives—moving images, photographs, fine art, and others. The visits (we're avoiding the word "tours" as SAA is also organizing formal tours of several of the same institutions) will be geared specially for visual materials archivists and we aim to schedule mix-and-match options for Tuesday and Wednesday, August 29 and 30, before the conference begins in earnest. If the archivists at the selected visual materials libraries/archives/museums agree to participate, we'll have two full days for those of you who can muster that kind of energy. The idea will be that you can participate in all, or any portion of the two-day's-worth of visits. The exact schedule is being worked out now. We plan to be very specific in the next issue, however, and will be asking you to reserve your place (no cost, but groups will be limited to 15, so we'll want to plan in advance).

I'm also working with staff at SAA to arrange a digital image vendor information session which will not only let the vendors show their wares, but also—and maybe more importantly—opportunity for nuts-and-bolts discussions about the vendor-provider relationship and how to negotiate optimal arrangements for your archive, should the vendors come calling.

So stay tuned.

## AN ADDITION TO ELECTRONIC LISTS: 3D IMAGES

In addition to the listservs that were listed in the December issue of *Views*, we offer the following. Refer to that issue for basic list information.

3-D Listserv@csg.lbl.gov

The discussion is about stereo and 3-D pictures, not computer-generated images.

Send the message:

<SUBSCRIBE PHOTO-3D "your real name here">

to the listserv address.

## FROM THE CHAIR-ELECT

Stephen J. Fletcher, Indiana Historical Society

The focus of my work for the section since the last newsletter was the three-year plan. Writing by committee is difficult, so Sarah and I agreed that the Three-Year Plan Committee should be small. I decided to try a few new approaches: to keep the committee to myself and one other person; to solicit input from all section members via my column in the previous newsletter; and to solicit input from SAA members who are subscribed to the Archives listserv. By using the Archives listserv, I wanted to see if there were any SAA members outside the section who might have some needs that the VM section could meet. I chose Gretchen Lake (University of Alaska Fairbanks) to be the second person on the committee. Many thanks, Gretchen!

Although I was disappointed that we received only one response, Gretchen and I exchanged ideas through e-mail. I then wrote the plan, submitted it to Sarah for her approval, and sent it to SAA. It essentially builds upon last year's plan, but also addresses three additional areas: an effort to involve section members in SAA leadership, the development of a forum for those who have responsibilities for moving-image material, and the education of members concerning digital technologies as they apply to visual images. The plan is our guide for the future and it goes into effect at the upcoming annual meeting.

### Plan Year I: September 1995—August 1996

*Activities* (Numbers in brackets reflect SAA Goal/Objective):

Submit name(s) of section member(s) to be representative(s) on 1996 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Conduct section meeting; sponsor Architectural Records, and Visual Materials Cataloging and Access roundtables; and hold section "office hours" including display of newly published visual-materials-related publications at 1995 SAA annual meeting. [2]

Submit program and workshop proposals for 1996 SAA annual meeting. [2]

Publish 3-times-a-year newsletter. [2] Budget as per SAA budget.

Continue development of bibliography, updating electronic online version and hard-copy publication as needed. [2]

Maintain communications with the ACA through section liaison; provide suggestions for visual-materials-related questions on certification exam; submit titles for recommended reading. [2]

Consider establishment of a roundtable for moving-image material, based on the findings of the SAA Task Force on Sections and Roundtables. [2]

## CORRECTIONS TO LEADERSHIP ROSTER!!

A number of the addresses of officers and liaisons that appeared in the December 1994 issue of *Views* need to be corrected:

Steve Fletcher's correct e-mail is  
sjfletch@indy.net

Bruce Erickson's correct e-mail  
is bjohanson@indy.net

Donna DiMichele's fax number  
is (401) 863-1272. In addition,  
please only use  
ap201201@brownvm.brown.edu  
for her e-mail address.

Create a workshop focusing on the application of digital imaging technologies specifically for use in visual materials collections. [2,3]

Continue participation in newsletter exchange. [4]

### Plan Year II: September 1996—August 1997

#### *Activities:*

Submit name(s) of section member(s) to be representative(s) on 1997 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Annual meeting activities as outlined in Plan Year I. [2]

Submit program and workshop proposals for 1997 SAA annual meeting. [2]

Publish 3-times-a-year newsletter; evaluate need to expand number of pages. [2]

Continue liaison with ACA, as above [2].

Continue development of bibliography; consider more specific areas for additional bibliographies. [2]

Establish moving-image roundtable if appropriate and approved. [2]

Evaluate newsletter exchange, continue if effective. [4,1]

### Plan Year III: September 1997—August 1998

#### *Activities:*

Submit name(s) of section member(s) to be representative(s) on 1998 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Annual meeting activities as outlined in Plan Year I. [2]

Publish 3-times-a-year newsletter; investigate expansion of number of pages. [2]

Submit program and workshop proposals for 1998 SAA annual meeting. [2]

## ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

It appears that the Visual Materials Section and the Architectural Records Roundtable may have stumbled upon one sure way of successfully proposing sessions for SAA annual meetings. According to members of the Program Committee, the section and roundtable submitted the only proposal that specifically focused on the built environment of Washington, the site of the 1995 meeting. The subject of the proposal therefore almost guaranteed it a spot on the program. Needless to say, this is a formula that we will repeat for all future SAA meetings. In the next issue of *Views* I will provide an update on the session, which is tentatively entitled "Washingtoniana Design: Landscape and Architectural Records of the Nation's Capital."

As I reported last year, the Architectural Drawings Group, the Foundations for Documents of Architecture, and the Getty Art History Information Program have published a set of advanced guidelines for the documentation and description of architectural records. Edited by Vicki Porter of the National Gallery of Art and Robin Thornes of the Royal Commission on the Historical Monuments of England, *A Guide to the Description of Architectural Drawings* may be purchased from G. K. Hall & Co. for \$40.00. Call 1-800-257-5755 for toll-free ordering information.

I have been informed by Tawny Ryan Nelb that the NHPRC-funded Documenting Michigan Architecture program is proceeding well and on schedule. In addition to directing teams of historic preservation students surveying architectural records in the state, Tawny has been quite busy conducting workshops on the care and administration of architectural records for architects and the general public alike. The program is slated to close later this year.

As always, anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. I can be reached by telephone at (810) 645-3154, by e-mail at mark\_coir@cc.cranbrook.edu, or by fax at (810) 645-3029.

## ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Gregory Lukow, Secretary, AMIA

The 1994 annual meeting of the Association of Moving Image Archivists (AMIA) was held in Boston from November 15-19, 1994. The conference was attended by 270 participants, nearly one-hundred more than had attended any previous AMIA conference.

WGBH-TV served as the 1994 conference host, with additional support from the John F. Kennedy Library, site of the conference's annual evening of screenings of newly preserved and restored film and video works.

The 1994 conference began with an all-day basic training workshop on moving image archives. Major plenary sessions during the week were devoted to a number

of topics, including the history of the film archives movement in North America, recent and proposed changes in copyright legislation affecting moving image collections, and a state-of-the-art evaluation of digital film restoration technologies and their output back to film. Another significant plenary session on National Strategies for Moving Image Preservation heard updated reports from the Library of Congress/National Film Preservation Board on the upcoming implementation stages of the Library's recently published national film preservation plan; and from the National Archives of Canada on the progress of a task force constituted to address the future of the Canadian audio-visual heritage.

During the conference, the formation of two new AMIA working groups was announced when the Archival Training and Education Working Group split into the Archival Training Working Group and the Access Working Group. The association's standing committees on Preservation, Cataloging & Documentation, and Publications also met during the conference. The Preservation Standing Committee reported on the upcoming publication of a directory of archival film and video laboratory services. The Cataloging and Documentation Standing Committee formed two subcommittees to begin revising two existing standards for cataloging film and video collections: Archival Moving Image Materials: A Cataloging Manual, and Moving Image Materials: Genre Terms. The process will begin with the distribution of a survey to AMIA members and others with visual materials collections who do (or do not) use these standards.

In November 1994, AMIA wrote to the Librarian of Congress, James Billington, requesting a seat on the National Film Preservation Board when the Board comes up for reauthorization in 1995. At the Boston conference, representatives of the Library announced that this request had been unanimously approved by the Librarian and the NFPB, and that AMIA representation would be included in the reauthorization legislation currently being drafted.

Another significant event occurring during the Boston conference was an AMIA-hosted gathering of archivists who are greatly concerned with the October 1994 decision by the National Endowment for the Arts to suspend the nation's only ongoing, federally funded grants program for motion picture preservation: the American Film Institute/NEA Film Preservation Program. AMIA members assisted the association's executive board in formulating a response to this devastating decision. The response was subsequently forwarded to the Arts Endowment in a December 12, 1994, letter to NEA Chairman Jane Alexander from new AMIA President Edward Richmond. Richmond's letter and Chairman Alexander's response to it are re-printed on page 3.

The next annual AMIA conference will be held in Toronto, Ontario, from October 10-14, 1995. The Canadian Broadcasting Corporation will serve as host for the 1995 conference, which will be held at the Crowne Plaza Toronto Centre Hotel in downtown Toronto. For information about

AMIA, the AMIA Newsletter, or the 1995 Toronto Conference, please contact the AMIA secretariat c/o National Center for Film and Video Preservation, The American Film Institute, P. O. Box 27999, 2021 North Western Ave., Los Angeles, CA 90027; phone: (213) 856-7637, fax: 467-4578.

## ASSOCIATION OF MOVING IMAGE ARCHIVISTS, CATALOGING AND DOCUMENTATION COMMITTEE

Martha M. Yee and Linda Tadic

The Committee's meetings in Boston were largely taken up with discussion of the revision of two moving image cataloging standards:

Archival Moving Image Materials: a Cataloging Manual (AMIM) and Moving Image Materials: Genre Terms (MIM). Issues covered included who "owns" these documents, and who should revise them. For MIM, it was decided that an inter-organizational committee with one representative from each organization would explore the revision procedures and possible funding sources, identify potential reviewers, create a timeline, and draft guiding principles for the revision of MIM. The organizations involved in this preliminary committee are the Library of Congress (rep. by Brian Taves), the National Moving Image Database (NAMID) (rep. by Henry Mattoon), the Society for Cinema Studies (SCS) (rep. by Janet Staiger), and AMIA (rep. by Martha M. Yee, Chair of the Standards Subcommittee of the Cataloging and Documentation Committee (C&D Committee) (efs4cmb@mvs.oac.ucla.edu). Working cooperatively with the Library of Congress, the C&D Committee will also be involved in revising AMIM. The Committee decided that in order to make the manual relevant for cataloging the wide variety of moving image materials, it is important to receive as much feedback from the field as possible. This effort is being coordinated by Linda Tadic, Chair of the Committee (e-mail her at ltadic@uclink2.berkeley.edu). The plan of action for the next year consists of three steps: 1) publish an open letter and initial general survey in appropriate newsletters and listservs asking catalogers to respond to a later more detailed survey on their moving image cataloging practices and problems, and to submit sample records illustrating these practices and problems (this invitation is open to both AMIM users AND non-AMIM users); 2) mail detailed surveys to the respondents; 3) analyze the responses and records, and make a report on the findings at the Toronto AMIA conference.

The detailed surveys will be primarily organized by category of material (narrative features, unedited footage, news/broadcast, documentaries, and experimental films/video art) with two versions: one for AMIM users, and one for non-AMIM users. One or two C&D Committee members who have extensive experience in specific categories of material will create the surveys and analyze the records and responses. Once the report is reviewed at Toronto and by the Library of Congress, a plan for actual revision of AMIM will be undertaken.

On this page we present the full text of AMIA President Richmond's letter to the National Endowment of the Arts' Chair, Jane Alexander, because we believe the current funding crisis in the United States to be of paramount importance and concern to anyone providing care for historical and artistic collections. Richmond's letter is well-crafted and presents a number of important points regarding the drastic effects that funding cuts may have on materials that are important to this country's cultural history. We strongly urge the visual materials community continue to take an active role and raise its collective voice in questioning funding cuts, not only by a particular agency, but by Congress and the President. It will only get worse before it gets better.

Jane Alexander  
Chairman  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

Dear Chairman Alexander:

On behalf of the Association of Moving Image Archivists, I must express our deep distress at the National Endowment for the Arts' decision to suspend the American Film Institute/NEA Film Preservation Program.

AMIA's recent conference in Boston—attended by over 260 moving image archivists from more than 100 institutions and organizations—provided the film preservation community with its first field-wide opportunity to discuss the Endowment's decision. At a special session organized for this purpose, AMIA's members insisted that I write to you to convey our collective sense of dismay, confusion and betrayal. We do not understand why the Endowment would decide to wipe out a program which is so beneficial and so critical to our field, especially without prior consultation.

The Endowment's decision is ill-advised for all concerned: the national's archives, the Endowment, and the American public. It ends a hugely successful program which has served as the cornerstone of the film preservation movement in the United States; and, in so doing, it reverses a nearly thirty-year old public policy of support for film preservation—all without any warning or reasonable explanation. I cannot believe the Endowment would have taken this action if it fully understood how crippling the loss of these funds will be to the preservation of America's film heritage. Please consider the following:

- The Endowment's decision eliminates core support for many of the nation's leading film preservation programs. AFI/NEA grant funds have never been sufficient, but they are essential. For many archives, they represent the foundation of the funding base required to develop and maintain ongoing preservation activities. The sudden loss of this foundation will result in these programs being discontinued or severely curtailed.

- The Endowment's decision eliminates the nation's only reliable source of support of "orphan" films. AFI/NEA grant funds are used

exclusively to preserve films of artistic and cultural value that are not being protected by commercial interests. In most cases, these films will not survive unless public funds allow them to be preserved in non-profit archives.

- The Endowment's decision eliminates the film archive community's most effective mechanism for generating private sector funding. AFI/NEA grants, through their matching requirement, have fostered partnerships among archives, individual donors and the industry that have raised millions of dollars and saved countless films. In many cases, these partnerships will not continue without public funds to encourage private sector support.

- The Endowment's decision eliminates the federal government's only ongoing grants program for film preservation. The AFI/NEA program has served to validate film as an art form worthy of being preserved for future generations. The loss of this validation will discredit important new initiatives within the film archive community; it sends the unfortunate message to potential funders that film preservation is not deserving of support.

- The Endowment's decision seriously undermines the national film preservation plan recently published by the Library of Congress and the National Film Preservation Board. This plan represents two years of unprecedented collaboration among archives, the industry, private foundations and government agencies. It specifically [c]ites the AFI/NEA program as a key component in an overall preservation strategy and calls for it to be continued and expanded. The loss of the program cannot help but undercut the plan's credibility and slow its implementation.

I appreciate fully that the endowment may be facing one of the most difficult periods in its history, and that the loss of one small program may not seem significant in the context of larger concerns and more pressing priorities. But how can it be in the Endowment's interest to eliminate what would seem by any standard to be one of its greatest successes?

The Endowment's modest investment of \$355,000 per year generates double or triple that amount in matching funds. Every penny of Endowment money is used to cover hard preservation costs; nothing is diverted for overhead, indirect or administrative expenses. The Endowment's funds produce concrete and undeniably worthwhile results; scores of rare films are saved each year and brought permanently under the protection of non-profit archives. The Endowment's role in film preservation is widely recognized and supported by the public. How much more could any grants program accomplish to justify its existence?

Surely other options exist. If the Endowment wants to end sub-grant programs, why not reinstate film preservation on a direct-grant basis? If the Endowment is otherwise dissatisfied with the program, why not discuss the problems with the film archive community so we can work to resolve them?

In 1995 the world will celebrate the 100th anniversary of the cinema. What a great tragedy if on the occasion of this global celebration the American government were to abandon its support to preserve one of this nation's greatest contributions to the world of art and entertainment—American motion pictures.

I respectfully urge you to reconsider the Endowment's decision and restore the film preservation grant funds through whatever means possible. The Association of Moving Image Archivists is prepared to work with you in any way possible to achieve this result and to help maintain the strength and vitality of the Endowment.

Sincerely,

Edward Richmond  
President, AMIA

Edward Richmond  
President  
Association of Moving Image Archivists  
UCLA Film and Television Archive  
1015 N. Cahuenga Boulevard  
Hollywood, California 90038

Dear Mr. Richmond:

Thank you for your thoughtful letter of December 12th regarding the Endowment's decision to suspend film preservation subgrants. I understand your concern. As Chairman of this agency and as a member of the film community, be assured that I share it. The preservation of our moving image heritage is not an issue of controversy, but a need that must be met in a variety of ways. I intend to pursue at least one of them vigorously.

Perhaps some context to my decision may give you a better understanding of the predicament in which the Endowment found itself. The decision was not arrived at easily. Since 1990, budget cuts have forced the Endowment to suspend 20 funding categories. Faced with a Congressional budget cut of \$2.9 million this year, I decided that these funds would come primarily from subgranting programs in several fields.

I trust that you understand the decision to suspend subgrants was made solely on a budgetary basis, not from any resistance to preserving our film heritage. As you point out, the Endowment and its grantees have made a splendid record in preservation for nearly three decades, investing some \$13 million over that time. Despite matching by the major archives, and their scrupulous direction of every dollar to cover actual laboratory costs, the need for more funding from a variety of sources as you point out, remains. I note with particular concern your comment that the withdrawal of the Endowment's "foundation" funding will result in the discontinuation or curtailment of preservation programs. After our long history of support, is it reasonable to ask "Where are the missing co-funders and partners in this preservation enterprise?" I am particularly troubled by the lack of adequate support from the film industry which I feel has been remiss in its stewardship of the art form it invented and from which it has profited mightily.

After studying the matter of direct grants from these offices closely, I believe I have arrived at a decision that will meet some of your—and my—concerns. We plan to deliver directly to archives a limited number of film preservation grants under certain conditions: Foremost among these is that the preserved film be a work of the highest artistic excellence. And that applications for preserving such films include plans for their exhibition. While I know that some archives, such as UCLA, have been diligent in making their preserved films available to the public, expenditure of public funds for preserving our film heritage requires access to that heritage for the public that foots the bill. Do note that the funds we will painfully assemble to start a new archival grants program will be, by budgetary necessities, small.

But I am initiating this program for a further purpose. Our grant funds must be matched two-to-one, that is, each public dollar must be matched by two private dollars. I also intend to seek private partners for whatever funds we are able to invest before the grants are awarded, thus leveraging as much support as possible for film preservation. I would welcome your help and suggestions in seeking out such prospective funding partners.

In closing, I note with pleasure your generous concern for this agency's future. In these difficult times, we need the goodwill and support of all our friends—indeed of all of those who care about the future of the arts in our culture.

With best personal regards.

Sincerely yours,

Jane Alexander  
Chairman

## Preliminary Questionnaire for Moving Images Cataloging Survey

As mentioned by Gregory Lukow in his report (above), the Association of Moving Image Archivists' Cataloging and Documentation Committee, in cooperation with the Library of Congress, is beginning preliminary work on revising "Archival Moving Image Materials: a Cataloging Manual" (AMIM). Currently, the manual is largely applicable to feature film cataloging. It is the committee's hope to revise the manual so that it will be relevant for cataloging all kinds of moving image materials, including unedited footage, television news and broadcast, ephemera, and experimental films and video art. In order to create a useful document, we are asking organizations holding moving image collections to respond to a survey on their cataloging practices with the variety of materials that exist. We also ask respondents to submit cataloging samples that illustrate the problems described in the surveys. We especially encourage non-AMIM users to participate.

If you would like to participate in the survey (we urge everyone to do so!), please check off the appropriate categories below for the kinds of materials you have in your collection. Check off as many categories as are applicable; you will be sent a survey tailored to your responses. If you prefer, you may e-mail this survey to [ltadic@uclink2.berkeley.edu](mailto:ltadic@uclink2.berkeley.edu).

Just type out your answers to questions one and two, and the categories of moving image materials in your collection. Thank you.

1. Do you use AMIM? ☐ yes ☐ no
2. Do you use "Moving Image Materials: Genre Terms?" ☐ yes ☐ no

Please check off categories that reflect your collection:

### FICTIONAL WORKS

- ☐ features
- ☐ shorts (do not include educational works)
- ☐ trailers
- ☐ other (describe)

### TELEVISION

- ☐ news and newsreels (complete programs; newsreels need not be only TV)
- ☐ broadcast (include series, specials, etc.)
- ☐ educational programs (include children's shows)
- ☐ commercials (include political ads and infomercials)
- ☐ other (describe)

### UNEDITED FOOTAGE

- ☐ newsreels
- ☐ news (television)
- ☐ anthropological/ethnographic
- ☐ home movies
- ☐ performance (dance, music, performance art, etc.)
- ☐ documents of events (other than performance)
- ☐ historical events
- ☐ industrial
- ☐ other (describe)

### EPHEMERA

- ☐ educational, training films, etc.
- ☐ other (describe)

### PERSONAL WORKS

- ☐ experimental/avant-garde films
- ☐ video art
- ☐ other (describe)

### DOCUMENTARIES

- ☐ This does not include educational films or television; include features and shorts.

Name: \_\_\_\_\_

Institution: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_

Please mail completed forms to: Linda Tadic, Cataloger, Pacific Film Archive, 2625 Durant Ave., Berkeley, CA: 94720. Questions? Call Linda at (510) 642-0366 or e-mail her at [ltadic@uclink2.berkeley.edu](mailto:ltadic@uclink2.berkeley.edu)

## VISUAL MATERIALS BIBLIOGRAPHY

Donna Longo DiMichele, Brown University

In the last issue of *Views* I asked for contributions to the bibliography. Later, it occurred to me that I should know more about *your* expectations of the bibliography. How have you used the bibliography?—If you haven't used it, why not? The bibliography should be a dynamic tool for Visual Materials Section members. Please take a few minutes to answer the following questions. If you send your answers to me through e-mail, simply number your answers to correspond to the question numbers. My e-mail address is: [ap201201@brownvm.brown.edu](mailto:ap201201@brownvm.brown.edu). Snail-mail: Special Collections Library-Archives, Box A, Brown University, Providence, RI 02912.

### Beat the survey failure odds—send in answers!!

1. Do you have a copy of the bibliography?
2. Have you used the bib? (If yes, go to 3; if no, go to 4)
3. How have you used the bib? (choose one or more)
  - ☐ reference ☐ research ☐ teaching
  - ☐ description ☐ other/job-related
  - ☐ other/personal?
4. Can you access and download the bibliography via the Internet?
5. Do you need more information about how to get the bibliography through the net? (See below)
6. If you cannot download the file, are you willing to pay for a paper copy of the bibliography?
7. If you have a copy of the bibliography, what version (date) do you have?
8. Have you contributed to the bibliography?
9. Are you interested in contributing to the bibliography in the future?

10. Do you need more information about how to contribute?
11. Are there categories you want added to the bibliography?

To get the bibliography, send mail to [Listserv@asuacad](mailto:Listserv@asuacad) or [Listserv@asuvm.inre.asu.edu](mailto:Listserv@asuvm.inre.asu.edu) with the following as the first line of the message (nothing on the subject line):  
send vismat bib

[See *Views*, April 1993 (vol. 7, no. 2 for *you serials-types*), p. 7, for the initial discussion of this wonderful on-line bibliography—Ed.]

## Regional Photographic History Group

Stephen J. Fletcher

The Regional Photographic History Group (RPHG) met on Thursday, 3 November, at the Massachusetts Historical Society. The group's annual meeting and lecture program used to take place on the Friday before the annual meeting of the Daguerreian Society. That group's expansion of its meeting from two days to three left Thursday as the only reasonable time for the RPHG to meet. This new time slot limited attendance at the RPHG meeting and eliminated the opportunity for the lecture program.

Next year's Daguerreian Society meeting will be held in Oakland, California, again for three days. At this point, the RPHG is planning to meet in California in conjunction with the Daguerreian Society, but it is considering other options, such as another venue or not having an annual meeting.

The deadline for contributions to the annual newsletter is 1 July, to be published this autumn. Newsworthy contributions, including specific questions about photographers in whom you may be particularly interested, books or directories in progress or soon to be published; exhibition dates, or special collections available for research use, may be sent Carl Mautz, P. O. Box 770, Oregon House, CA 95962.

Ron Polito mailed the 1995 directory of members in January, which lists sixty members and their area of interests. To receive the directory and information about joining the group, please contact Ron at the Department of Art, University of Massachusetts at Boston, Harbor Campus, 100 Morrissey Blvd., Boston MA 02125. Telephone 617-287-5730, e-mail [polito@umbsky.cc.umb.edu](mailto:polito@umbsky.cc.umb.edu).

## CALL FOR PAPERS

A special thematic issue of the scholarly journal *Pennsylvania History* is scheduled to be published in April 1997. Photography archivist/historian [and section member] Linda A. Ries of the Pennsylvania State Archives will serve as Guest Editor. Monographs of original critical research on the history of photography in Pennsylvania from 1839 to the present will be considered. Also, "vignettes," with commentary on a particularly interesting image will be included.

Manuscripts can be up to 20-25 typed pages, with approximately 12-15 photographs for possible inclusion. Photographs accompanying text should be best quality available. The manuscript and photographs should be submitted to the Guest Editor by January 1996.

Proposals should be sent to Linda A. Ries, Pennsylvania State Archives, Box 1026, Harrisburg, PA 17108-1026 (717) 787-3023, FAX (717) 7887-8312.

## MEETINGS

**The University of Delaware Symposium on American Art: The American Photograph as Social and Cultural Document**  
Friday, March 31, 1995  
University of Delaware, Newark

The 1995 Delaware Symposium on American Art will focus on the ways American photographers have used the camera as a means of social engagement and cultural comment. The registration fee, which includes luncheon and gallery reception, is \$35 per person (\$15 for students).

In conjunction with the symposium, a traveling exhibition, "Appeal to this Age: Photography of the Civil Rights Movement, 1954-1968," organized by the Howard Greenberg Gallery in New York City, will be shown on campus at the University Gallery in Old College from March 8 to April 10, 1995. A reception for the exhibition will follow the symposium.

The sessions sound promising. In the morning session are

- *Introduction*—Miles Orvell, Professor of English and American Studies, Temple University;
- *Freedom Framed: Picturing the Abolitionists in American Daguerreotypy*—Merry Foresta, Senior Curator, National Museum of American Art;
- *Understanding Photographs of the American Civil War*—Keith Davis, Fine Art Programs Director, Hallmark Cards;
- *John Hillers's Photographs of Native Americans*—Thomas Southall, Curator of Photographs, Amos Carter Museum; and
- *Edward Steichen and Socialism*—Melinda Parsons, Associate Professor of Art History, Memphis State University. The afternoon session begins with
- *Walker Evans's Cuban Photographs*—Judith Keller, Associate Curator, Department of Photographs, J. Paul Getty Museum;
- *The Invisibility of African Americans in Walker Evans's American Photographs*—William Williams, Professor of Fine Arts, Haverford College;
- *Paul Strand's Imagery and the Cold War*—David Peeler, Associate Professor of American History, United States Naval Academy;
- *Bodies and Soul: A Human Form in Contemporary Photography*—Carol Squiers, Senior Editor, *American Photography*, with
- *Concluding Remarks*—James Curtis, Professor of History and Director of the Winterthur Program in Early American Culture, University of Delaware.

To receive a brochure with a registration

form, send your name and postal address to Carole Seifred, the Clayton Hall registrar. Please specify that you wish to receive a brochure for the American Art Symposium on March 31, 1995. E-mail:

CAROLE.SEIFRED@MVS.UDE.EDU, phone: (302) 831-2216; Fax: (302) 831-2998. Or write her at: Delaware Symposium on American Art, University of Delaware, Conferences, Newark, DE 19716-7430.

The registration deadline is March 21, 1995. \$5.00 additional late fee thereafter. All registrations will be confirmed by mail, time permitting. A map of the Newark area showing the location of Clayton Hall will be sent with the confirmation.

**1995 Workshop in Visual Resources Collection Fundamentals: Current and Emerging**  
Eugene, Oregon, June 26-30, 1995

This workshop is a revised and updated version of previous workshops offered at the University of Texas at Austin. This workshop will concentrate on basic subjects related to the management of visual resources collections. Its purpose is to inform the visual resources curator, librarian, or image manager of some of the major topics involved in the development, management, and operation of a visual resources collection. Included will be both theoretical and practical information about aspects of collection management, as well as demonstrations of new electronic tools used in descriptive cataloging and information retrieval. This year's workshop will conclude with a focus on classifying and cataloging art and architecture collections in light of the new technologies for access and retrieval. The format of the workshop includes lectures, discussions, some hands-on activities and demonstrations.

### TOPICS:

- Acquisition and collection development
- Conservation and maintenance of visual collections
- Circulation control and access services
- Administration and management
- Copyright issues
- Facilities planning
- Descriptive cataloging and classification
- New electronic tools (e.g., ICONCLASS, the *Art and Architecture Thesaurus*, the new *Union List of Artist Names*, and the soon-to-be released *Thesaurus of Geographic Names*)

### SPEAKERS:

- Nancy Schuller, University of Texas at Austin
- Christine Sundt, University of Oregon, Eugene
- Murtha Baca, Getty Art History Information Program
- Susanne Warren, Art and Architecture Thesaurus

This workshop has been designed for the novice as well as the experienced professional: for those just beginning as visual resources curators in educational institutions, museums, and archives; for those interested in visual resources curation as a career option; and for those wishing to refresh their training and learn about new directions and tools that are changing the visual resources landscape.

**REGISTRATION INFORMATION:**—Please register early. Enrollment is limited. After April 1, please call to check if space is available.

**FEE:** \$425 (includes handouts, break refreshments, the Monday night reception in the UO Museum of Art, and the Wednesday night dinner).

**CEUs and CREDIT HOURS:** A 3.2 Continuing Education Union (CEU) is awarded for attending the workshop. The workshop may also be taken for University of Oregon credit for an additional fee.

### FOR MORE INFORMATION:

#### **Regarding content:**

Christine Sundt  
(csundt@oregon.uoregon.edu), (503) 346-2209

Nancy Schuller  
(schuller@bongo.cc.utexas.edu), (512) 471-4337

#### **Regarding registration, housing, accommodations:**

Lynn Black  
(lblack@oregon.uoregon.edu), (503) 346-0696; FAX (503) 346-0689.

**Joint Comité International d'Histoire de l'Art/Visual Resources Association 1996 Meeting Call for Program Participation**

The Comité International d'Histoire de l'Art (CIHA) will hold its next conference in Amsterdam, 17 September 1996. The Visual Resources Association (VRA) will meet in conjunction with CIHA as an affiliated organization. VRA intends to present a full, well-rounded program that dovetails with CIHA's theme, "Memory and Oblivion."

Session topics, roundtable leaders, and workshop programs are being solicited now for VRA's satellite conference. If you have ideas for the VRA/CIHA Liaison Committee to consider, please send them at your earliest convenience (but 15 April 1995 is a good target date) to either of the committee co-chairs: Joy Blouin, Curator, Visual Resources Collections, University of Michigan, Department of the History of Art, 20A Tappan Hall, Ann Arbor, MI 48109-1357, (313) 763-6114, fax 747-4121, e-mail GBX1@um.cc.umich.edu. OR Jenni Rodda, Curator, New York University, Institute of Fine Arts, 1 East 78th Street, New York University, New York, NY 10021; (212) 772-5872, fax (212) 772-5807; e-mail:roddaj@acficluster.nyu.edu.

### FROM THE LIST SERV

Andrew Eskind  
<ANDY@HRHRC.CC.UTEXAS.EDU>

The "Index to American Photographic Collections" (1990) is currently scheduled for a new edition. The next edition of the "Index" in print form is now scheduled for June 1995. Tape has not yet gone off to GK Hall, so there is still time for institutional collections to come forward (but not a lot of time).

In the meantime, there is more detail about Goebel including exhibition citations available by TELNETing HRHRC.CC.UTEXAS.EDU and responding GUEST at the USERNAME prompt. Apologies to those who aren't TELNET equipped.



## LOOKING FOR INFORMATION ON...

Paula Fleming is seeking data on Antonio Zeno Shindler or descendants who reportedly went West with Hayden and William Henry Blackmore during 1870-71. Contact Paula at National Anthropological Archives, National Museum of Natural History, Smithsonian Institution, Washington, DC 10560.

John Adams-Graf is seeking all information or references on Wisconsin daguerrelans, 1839-1860. John maintains a database on over 300 daguerrelans and will share his information. Contact John at the Neville Public Museum, 210 Museum Place, Green Bay, WI 54303-2780.

A colleague of Carol Johnson's would like to know if any of Frederick Catherwood's daguerreotypes of Mayan ruins are extant. She has checked many sources including the GEH database, RLIN, and the standard dag. reference sources. Contact Carol, Assistant Curator of Photography, Prints & Photographs Division, Library of Congress. CJohnson@mail.loc.gov

## CURATOR OF PHOTOGRAPHS

The San Diego Historical Society seeks a Curator for its Photograph Collection of over two million images. Immediate opening for a department head responsible for the day-to-day administration of the photo archives; to initiate the MARC cataloging of photographs on the Archives on-line catalog system; direct conservation projects and supervise department budget.

Significant experience with the preservation of historic photographic materials is required; training in archival practice including cataloging experience with the USMARC format; experience and understanding of DOS applications, CD-ROM, and digital imaging; administrative and supervisory experience; outstanding communications and interpersonal skills necessary.

B.A. in relevant subject required, ALA-accredited M.L.S. or subject graduate degree preferred. Salary commensurate with experience. Send letter of interest and resume, with three references to: Photo Archivist Position, San Diego Historical Society, P.O. Box 81825, San Diego, CA 92138. SDHS is an equal opportunity employer.

## BRITISH COLUMBIA ARCHIVES and RECORDS SERVICE—Electronic Access Project

David Mattison  
<dmattiso@ZEUS.GS.GOV.BC.CA>

Public expectations of swift, convenient access to information have grown over the last decade in conjunction with the increasing costs of maintaining manual information delivery systems. The resulting demands on resources have led many government agencies to review existing manual systems and to seek alternate

solutions to established service delivery processes. Within the heritage and cultural communities, this public demand is even higher as people begin to search out family and community histories. Concurrently, the massive growth of the Information Highway in terms of access, capability, and data has increased discussion regarding its usage, content and educational potential. As repositories of "high quality" information that is of interest to a wide variety of users, archival institutions can make a unique contribution to the dissemination of knowledge through the Internet.

In the spring of 1993, the British Columbia Archives and Records Service (BCARS) implemented an imaging system which would facilitate greater public access to its holdings. This system, developed by the Faculty of Fine Arts, University of Victoria, provides rapid full text retrieval of information from a database containing over 100,000 textual descriptions of historical photographs, paintings, drawings and prints. There are also nearly 5,000 scanned images currently available on-line for viewing, with new images added to the database each day. Researchers are now able to search and access information related to their areas of interest within seconds. Many routine requests can now be answered without the direct assistance of archival staff.

In addition to the archival photographic holdings, the new electronic access system contains images of selected works from the Painting, Drawing, and Print collections, and sample digital motion pictures from the Moving Image collections. The access system also contains the card catalogue for the Research Library.

Catalogue information and finding aids for BCARS holdings of provincial government records will be available in the near future.

As of January 1995, BCARS is providing remote electronic access to the on-line information system via the Internet, for users of both Gopher and World Wide Web.

By providing regional and world-wide access to its historical information database, BCARS anticipates: an increase in public awareness of BCARS and other British Columbia archival institutions; a broader range of types of clients; and greater convenience for researchers who now have a timely and effective way to conduct advance research preparation prior to visiting BCARS.

Interested persons may access this service through the Internet in the following ways:

Via Gopher: <gopher.bcars.gs.gov.bc.ca> 70  
Via WWW: [www.bcars.gs.gov.bc.ca/bcars.html](http://www.bcars.gs.gov.bc.ca/bcars.html)

Regional clients wishing to connect to this service may do so via modem to their local Freenets, through institutions offering access to the Internet, or through a local Internet service provider.

For reference inquiries related to BCARS holdings,

Email: [access@bcars.gs.gov.bc.ca](mailto:access@bcars.gs.gov.bc.ca)

For technical inquiries related to BCARS Electronic Access Project:

Email: [webmaster@bcars.gs.gov.bc.ca](mailto:webmaster@bcars.gs.gov.bc.ca)

John A. Bovey, Provincial Archivist, B.C. Archives and Records Service; Brant Bady, Imaging Analyst, BC Archives & Records

Service, [bbady@gs.gov.bc.ca](mailto:bbady@gs.gov.bc.ca), (604) 387-4126.

*[From your editor: We offer a brief peek into the British Columbia Archives' digitized image project on page 7. With the permission of the archives, we downloaded the thumbnail image (fig. 1) for St. John's Church and its relevant information: the catalog record (box 1), the "Subjects Listing" (box 2), and the "Photographers / Artists Listing" (box 3). There are two files for St. John's Church. We are pleased to note that this image is a "first" for Views and we hope to bring you more in the future.]*

## COLLECTION SNAPSHOTS Henry Ford Museum & Greenfield Village

Dennis Moser Project Photo Archivist

The Mack Truck Photographic Collection is a part of the larger Henry Austin Clark, Jr. Collection donated by Mr. Clark and his family to the Henry Ford Museum & Greenfield Village in 1991-92. Clark was a major collector of both automobiles and their related literature and, as founder of the Long Island Automotive Museum, had amassed a formidable collection. The Mack Truck Collection itself contains approximately 60,000 items—almost exclusively photographs.

The Collection is a combination of formats and materials, containing gelatin silver prints, film negatives, and glass plates in 8 x 10, 5 x 7, and 4 x 5 formats. In addition, a number of interesting documents have been found, including World War II U. S. Army training manuals for the field assembly of the model EH truck and a trailer that was used in conjunction with it. The bulk dates of the Collection are from 1914 to 1947, with materials as early as 1907 and as late as 1949. It was apparent that the photographs were grouped into seven, discrete, alphabetically-designated units.

A dBASE IV database was designed to record all the pertinent information being generated during processing. The accession number, the quantity of prints, the quantity of negatives (or plates), a field of remarks briefly describing salient features of the image or the key image for image series, a field indicating if the item was part of an image series, and a field indicating if the image itself was a key image are all recorded in the database. This database serves the dual purpose of furnishing an inventory of the Collection—the groundwork for the finding aid and scope & content notes—and providing the basis for creating skeletal cataloging records. The Museum uses Questor System's ARGUS Collection Management software and it has the capacity to import delimited text files, so after the appropriate stripping of unneeded fields (that is, unneeded for the item-level collections cataloging) from the dBASE database, the files are exported directly into the collections management database for complete cataloging.

On a parallel track with processing the Collection, there is a project to do record photography on the Collection. As material gets processed and cataloged, the prints are copy photographed and the film is

British Columbia Archives and Records Service  
Visual Records Catalogue  
Email: access@bcars.gs.gov.bc.ca

CALL NUMBER: A-02789

Catalogue Number: HP008144  
New Cat. Number: A-02789

Subject: CHURCHES  
Subject:  
Subject:  
Geographic Region: CAPITAL

Title: ST. JOHN'S CHURCH (THE IRON CHURCH), VICTORIA.  
ALBUMEN

Photographer/Artist: MAYNARD, MRS. R.  
Date: [188-?]

Accession Number: 193501-001

Box 1. Catalog Record for A-02789

#### Visual Records Collections - Subjects Listing

C

Camping, Camps, Canoes Canoeing, Carpenters  
Carpentry, Carriages Coaches, Carts Wagons,  
Castles Manors, Cemeteries Burial Markers,  
Ceremonies Presentations, Children, Children Adults,  
Children Eating Drinking, Children Playing In Sand,  
Children Playing In Snow, Children Playing In Water,  
Children Playing Outdoors, Chinatowns, Chinese  
Canadians, Churches, City Town Halls, Clothing  
Dress, Clubs, Convents, Cookery, Courthouses Court  
Officials, Criminals Crime, Crowds.

Box 2. Portion of subject headings for materials in BCARS database.

#### Visual Records Collections - Photographers / Artists Listing

M

Maberly James, Macardell James, Macdonald, Macdonald  
Edith, Macdonald James Williamson Galloway, Macdonald  
Reginald James, Macdougall, Macgregor, Macgregor,  
Machin Mrs, Mackenzie Agnes, Mackey, Maclure Margaret,  
Maclure Samuel, Macmunn, Macphail Duncan, Macqueen  
Tyler, Maguire Thomas Herbert, Malerby, Malerby James  
, Mallandaine Edward, Mallick, Manuel Lloyd,  
Marboeug, March Sydney, Marega Charles, Marryat Francis  
Samuel, Marschall, Martin Montague, Martin Thomas Mower  
, Martineau, Mary Osithe Sister, Masterman Henry,  
Mather Kate, Matthews Marmaduke, Maves, Maves Gus,  
Mawle Bill, Maxwell, Maynard, Maynard Albert, Maynard  
Hannah, Maynard Harry Netlam, Maynard Max Singleton,  
Maynard Mrs, Maynard Richard, Mayne Richard Charles,  
McCallister Carey, McCallister Ken, McCallister Kenneth,  
McDonald, Mcevoy Dermot, McGregor, McKelvie, McKenzie  
Wilhelmina, McLagan, Mclean, McMunn, Mcphail,  
Mcrae, Mcritchie, McWilliams, Meeker, Meeres, Mei

Box 3. Artists represented in the database.

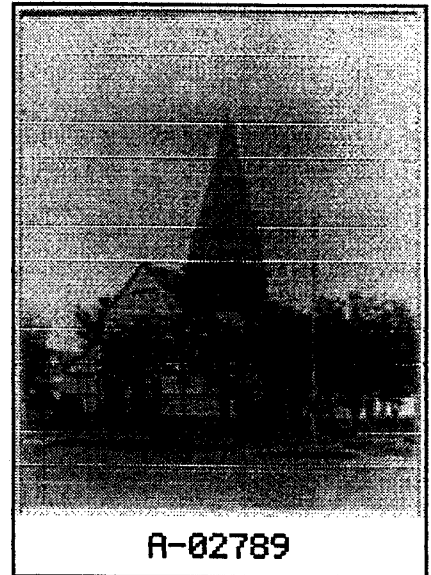


Fig. 1. St. John's Church (the Iron Church), Victoria, British Columbia, albumen print, 188-?, by Mrs. R. Maynard. Reproduced from the thumbnail file (20K) of the church found on the BCARS gopher with the permission of BCARS.

digitized and stored on Kodak Photo-CDs. These digital files are then linked in the collections management software so that researchers can browse the digital images in our online system instead of using the vintage prints. This is also giving the Museum the content needed for its forays into the World Wide Web arena and other digital-based projects. Some of the initial digital images were incorporated into a Portfolio Photo-CD called "Moving Axes on Pixels" which premiered recently at the Society for the History of Technology meeting in Lowell, Massachusetts. The result of all this activity is an enhanced access to the images themselves.

One of the pleasures of working with visual collections that document human activity is that they are often revelatory of much more than their immediate content. For the processor, this can provide an intense satisfaction of discovering the broader context of the collections, knowing that they can be of use to an even greater base of researchers than might have been initially envisioned. This has definitely been the case with this collection and the completion of processing is faced with a degree of sadness offset by the excitement of seeing the many threads of research that can be pursued within it.

For more information on the collections, please contact the Henry Ford Museum & Greenfield Village at (313) 271-1620. If you wish, you may contact me directly at the same number, extension 657 or the Curator of Photographs and Films, Ms. Cynthia Read-Miller, at extension 653; fax 271-9621, e-mail: ALDUS@UMICH.EDU.

## IN PRINT

## The Review:

Dolores A. Kilgo. *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype*. St. Louis, MO: Missouri Historical Society Press, 1994. 234 p. ISBN 1-883982-04-9. \$59.95 (cloth), \$29.95 (paper).  
Reviewed by Robert Shlaer, daguerreotypist.

After the centennial celebration of the invention of photography in 1939, books began to appear on the daguerreotype. The 1989 sesquicentennial spawned a sudden burst of such publications, which were mostly appreciations of daguerreotype pictures. As these accumulated, readers were treated to high quality illustrations of increasing numbers of excellent or unusual daguerreotypes. At roughly the same time a boom in daguerreotype collecting caused prices to rise, which drew out into public view many formerly unknown images. The study of individual daguerreotypists, however, remains an undeveloped field, hampered by the fact that few daguerreotypes can be ascribed to particular artists, and by the wide dispersal of the material. One exception to this is the large quantity of superb work which issued from the studio of Southworth & Hawes in Boston, and which is now housed principally in a few public and private collections. These daguerreotypes have been studied in some detail, and examples of them are frequently published.

Far less well known, a large collection by another daguerreian has survived in the archives of the Missouri Historical Society, the Newberry Library, the Smithsonian Institution, and in the hands of interested relatives of the artist. I shall never forget seeing some of this work for the first time, in a slide lecture given by Dolores Kilgo. Before me was an absolute master of daguerreian art, one of whom I had known hardly more than his name. Now Thomas M. Easterly of St. Louis has received a comprehensive treatment by Dr. Kilgo which is entirely worthy of his extraordinary ability as a daguerreotypist. Her book, *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype*, is the finest ever written on daguerreian art, and, intentionally or not, makes a clear case for Easterly as the greatest daguerreotypist who ever lived. The book's publication coincides with the presentation of a stunning exhibition of Easterly's work at the Missouri Historical Society in St. Louis.

First let me record my only two complaints. The book is filled with excellent illustrations, most of which are about the same size as the originals, and which give a clear sense of their jewel-like appearance. As a result, many fine details are obscured through the limitations of photomechanical reproduction. Yet it is the ability of the daguerreotype to hold such detail which is one of its great virtues. Particularly with the cityscapes, a selection of enlargements would have been a useful addition. Secondly, the occasional note in the figure captions, "laterally reversed," is not clearly defined, nor is it used in a consistent way. Daguerreotypes are ordinarily laterally reversed, unless the photographer employed a "reversing prism"

in front of the lens, which Easterly did frequently, but not always, in his views of St. Louis. This optical device reverses the image again, correcting it in relation to the scene. Copy daguerreotypes are usually reversed from the originals, making them also "unreversed." Additionally, the reproduction of a daguerreotype can be reversed by the printer for editorial purposes. Inspection of the figures will often indicate what is meant by the caption, but such difficulty is an unnecessary imposition on the reader.

Dr. Kilgo's book is divided into four segments. The first is a biography of the subject, from which we learn immediately what it was that set Thomas M. Easterly apart from his professional contemporaries: his absolute love of and uncompromising devotion to the daguerreotype. Perhaps many of his colleagues privately agreed with Easterly's assertion, that despite the advent of competing processes, nothing in photography could equal the permanence and beauty of the daguerreotype. Among them, however, Easterly alone refused to bend to popular taste, expediency, or financial necessity. He began to make daguerreotypes around 1844, and continued to work exclusively in that medium until the end of his professional career in 1872. He certainly cannot have worked so for financial gain, since as a commercially viable process the daguerreotype died in the late 1850's. Nor could he have done it for personal fame, since he never performed the aggressive acts of self-promotion which were as necessary then as they are now. Even his advertising was subdued and tasteful by the standards of his time. He remained a daguerreian to the end because he loved it and was exceptionally good at it.

The second section is devoted to Thomas Easterly as a studio portraitist. Here, in what could have been the most conventional portion of the book, dealing with the artist's most conventional activities, we are treated to a triumph of evocative writing by the author. Dee Kilgo not only knows how to describe pictures, she knows how to describe daguerreotypes. Through her prose a reader can understand the effects of posing, facial expression, clothing, lighting, and exposure times, and sense how wrenchingly the desires of patrons could conflict with the desires of the artist. In reading this you will, if you allow it, come to feel yourself a participant in the making of these daguerreotype portraits, rather than merely a privileged voyeur of the results. The author brings out both the intellectual and emotional choices Easterly made as he arranged his subjects for the camera, and just as clearly shows us what it is in each of these daguerreotypes that provokes our reaction to it. This discussion is enhanced by a portfolio of 25 magnificent portraits. They are reproduced somewhat larger than the originals, and each is accompanied by biographical information on the sitters.

The third section deals with Easterly's daguerreotypes of Native Americans who visited his studio. His activities here place him among the earliest of those photographing such subjects, and certainly among the finest. The idealization of Native Americans by earlier artists, as well as the romanticization of them by some later photographers, pale before the direct gazes of Easterly's Sauk, Fox, and Iowa sitters.

Aside from the unusual subjects, many of these works are set apart by being extensively hand-colored. Easterly rarely indulged in more than gentle tinting or the accenting of details in his pictures, as was the common practice of the time. Heavy coloring of daguerreotypes was regarded by the best of Easterly's colleagues as a destructive act to which they were forced by the debasement of popular taste. Indeed, it appears to have been at the request of a customer that the color was added by Easterly to these portraits, though it may have been more for ethnographic than for aesthetic purposes. Nonetheless, the appearance of the finished product demonstrates what can happen when a fine daguerreotype is colored with equally high levels of skill and good taste. The purely daguerreotypical effect of the silver surface is diminished but not lost, and in compensation there appears some of the elegance of a miniature on ivory. This illustrated chapter on the creation of these masterpieces is alone worth the price of the book. No finer colored daguerreotypes exist; yet in the body of Easterly's work they stand almost alone. What must we think of a man who was capable of such an exceptional result, but who as a matter of course rarely chose to express himself through it? As Kilgo points out, the ideal of the pure daguerreotype image had a compelling hold on Thomas Easterly.

The final section of the book deals with an aspect of daguerreian art in which Easterly stands absolutely unchallenged. Daguerreotype "views", which is to say landscapes and cityscapes, are rare among the millions of nineteenth-century daguerreotypes which exist in this country. In addition, the average quality of such scenes is well below that of a typical anonymous portrait, both technically and artistically. When working out of doors much of the routine of the studio is unavailable, so that landscape daguerreotypy requires a much higher order of skill than is otherwise the case. Some few daguerreotypists may have been Easterly's equals as portraitists, but none whose work survives can begin to approach him as a maker of daguerreotype views. In this Easterly outshines all his contemporaries, for the quantity and quality of his daguerreotypes of St. Louis are beyond belief. Such work would have been largely unsalable, which implies motives similar to those which underlay the portraits of his family. In both cases, Easterly's love of his art can be seen clearly on the surface of his daguerreotypes, commingled here with a profound interest in his community. That surface is then brightened by Dee Kilgo's descriptions of the scenes, and by her historical narrative. Kilgo's chapter on this aspect of Easterly's art is a tour of the history and scenery of St. Louis, one so powerfully alive that the reader walks the streets, paddles the ponds, and digs at the Indian Mound. If you love daguerreotypes or are just curious about them, this book is essential reading. If, in addition, you can get to St. Louis in time, by all means see the Thomas Easterly show at the Missouri Historical Society.

## The Books:

Adams, Robert. *Why People Photograph*. New York: Aperture, 1994. 162 p. ISBN



- 0893815977 \$16.95. (cloth);  
0893816035 (paper).  
Bush, Alfred L., and Clark, Lee. *The Photograph and the American Indian*. Princeton, NJ: Princeton University Press, 1994. ISBN 0-691-03489-3. 334 p. \$75 (cloth).
- Borhan, Pierre, ed. *Andre Kertesz: His Life and Work*. Boston: Bulfinch Press of Little, Brown, 1994. 368 p. ISBN 082122140X \$65 (cloth).
- Chamlee, Paula. *Natural Connections. Photographs by Paula Chamlee*. Revere, PA: Lodima Press, 1994. 112 p. ISBN 0-9605646-6-7 \$50 (\$4.50 s&h; cloth); ISBN 0-9605646-7-5 \$650 (s&h \$14.50; special edition, limited to 250 copies). To order contact Photo-Eye Books, 376 Garcia St., Santa Fe, NM 87501, (505) 988-5152, fax 988-4955.
- Daniel, Malcolm, ed. *Photographs of Edouard Baldus*. New York: Metropolitan Museum of Art; Montreal, Canadian Centre for Architecture; distributed by Harry N. Abrams, 1994. 293 p. ISBN 0870997149 \$65 (cloth). ISBN 0870997157 (paper).
- Ehrenkranz, Anne. *A Singular Elegance: The Photographs of Baron Adolph DeMeyer*. San Francisco: Chronicle Books, 1994. 128 p. ISBN 0811808300 \$40 (cloth).
- Kismarac, Carole, and Helferman, Marvin, eds. *Talking Pictures. People Speak about the Photographs That Speak to Them*. San Francisco: Chronicle Books, 1994. 224 p. ISBN 0811803821 \$40 (cloth), ISBN 0811803767 \$25.95 (paper).
- Helg, Béatrice. *architectonic illusion*. [four-color catalog of an exhibition at the Southeast Museum of Photography, Daytona Beach, Florida, September 13 to October 28, 1994. Write the museum at Daytona Beach Community College, 1200 International Speedway Blvd., P.O. Box 2811, Daytona Beach, FL 32120-2811, (904) 254-4475.]
- Homberger, Eric. *The Historical Atlas of New York City: A Visual Celebration of Nearly 400 Years of New York City's History*. New York: H. Holt & Co., 1994. ISBN 0805026495 \$45 (\$63 Canada). [An H. Henry Holt Reference Book.]
- The Prints of Jasper Johns: 1960-1993: A Catalogue Raisonné*. West Islip, NY: Universal Limited Art Editions, 1994. ca. 300 p. ISBN 0910435006 \$450.
- Kismaric, Susan. *American Politicians: Photographs From 1840 to 1993*. New York: Museum of Modern Art; distributed by Abrams, 1994. 192 p. ISBN 0810961350 (Abrams) ISBN 0870701576 (MoMA) \$39.95.
- Loengard, John. *Celebrating the Negative*. New York: Arcade Publishing; distributed by Little, Brown, 1994. 96 p. ISBN 1559702826 \$29.95.
- Mann, Sally. *Still Time*. New York: Aperture, 1994. 80 p. ISBN 0893815934 \$29.95 (paper). [This book appears to be a new edition of the book published in 1988 at Clifton Forge, VA, by the Alleghany Highlands Arts & Crafts Center.]
- McCandless, Barbara, Yochelson Bonnie, and Koszarski, Richard. *New York to Hollywood: Photography by Karl Struss*. Albuquerque: University of New Mexico Press, 1995. ISBN 0826316379 \$60 (cloth), ISBN 0826316387 \$35 (paper).
- Michigan Archival Association. *The Photograph Primer*. \$5.00 (\$2.50 s&h).
- To order, write Michigan Archival Association, P.O. Box 10328, Lansing, MI 48901-0238. [We have not seen a copy, so we cannot say how useful it might be.]
- Mustardo, Peter, and Kennedy, Nora. *Photograph Preservation: Basic Methods of Safeguarding Your Collections*. N.p.: Mid-Atlantic Regional Archives Conference, 1994. \$2.50. [This is MARAC's Technical Leaflet Number 9. Order from Linda Miller, Roanoke College Archives, Salem, VA 24153-3794.]
- [Hmmm... Michigan and the Mid-Atlantic are publishing their own guides to photograph collection care. Might the Section want to get involved?—Ed.]
- Naef, Weston. *The J. Paul Getty Handbook of the Photographs Collection*. Santa Monica: J. Paul Getty Museum, 1994. ISBN 0892363169 \$12.95 (paper). [Accompanied the UCLA exhibition, "Arrows of Time: Photographs from the J. Paul Getty Museum."]
- Quasha, Jill. *Marjorie Content: Photographs*. New York: W. W. Norton, 1994. ISBN 0-39303-6-820. \$29.95.
- Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994. 356 p. ISBN 1558597611 \$60 (cloth).
- Sandweiss, Martha A. *William Garnett. Aerial Photographs*. Berkeley: University of California Press, 1994. 176 p. ISBN 0520084454 \$45 (alkali paper, cloth), 0520083482 (alkali paper, paper).
- Smolan, Rick, and Erwit, Jennifer. *Passage to Vietnam: Through the Eyes of Seventy Photographers*. San Francisco: Against All Odds Productions, 1994. 211 p. ISBN 1885559003 \$50 (cloth); \$75 with CD-ROM.
- Sobieszek, Robert, ed. *The Camera I: Photographic Self-Portraits*. New York: Abrams, 1994. 240 p. ISBN 0810931974 \$49.50 (cloth), 0875871712 (paper).
- Voss, Frederick S. *Majestic in His Wrath: A Pictorial Life of Frederick Douglass*. Washington, DC: Smithsonian Institution Press for the National Portrait Gallery and the National Park Service, 1995. ISBN 1560985224.
- Westerbeck, Colin, and Meyerowitz, Joel. *Bystander. A History of Street Photography*. Boston: Bulfinch Press of Little, Brown, 1994. ISBN 432 p. \$60 cloth.
- Wilson, Michael and Reed, Dennis. *Pictorialism in California, Photographs 1900-1940*. Santa Monica: J. Paul Getty Museum, 1994. 150 p. ISBN 0892363126 \$45 (cloth), 0892363134 \$30 (paper).
- Museum of Archaeology and Anthropology, Philadelphia, PA. through April 30. "The Prints of Roy Lichtenstein." Los Angeles County Museum, Los Angeles, CA. through May 21. "A Shadow Born of Earth: New Photography in Mexico." Museum of Photographic Arts, San Diego, CA. through May 28. "New York to Hollywood: Photographs by Karl Struss." Amon Carter Museum, Fort Worth, TX. through May 29, 1995. "Federal Profiles: Saint-Memin in American, 1793-1814." National Portrait Gallery, Washington, D.C.
- through July 9. "The New Deal from The Chrysler Museum Collection." The Chrysler Museum, Norfolk, VA.
- through July 9. "Ben Shahn and the Task of Photography in Thirties America." The Chrysler Museum, Norfolk, VA.
- through August 6. "Imitation and Invention: Old Master Prints and Their Sources." National Gallery of Art, Washington, DC.
- through November 19. "Amjestic in His Wrath: The Life of Frederick Douglass." National Portrait Gallery, Washington, DC.
- opens April. "Planet Peru: An Aerial Journey Through a Timeless Land." Royal Ontario Museum, Toronto, Ontario.
- opens May 28. "The Prints of Roy Lichtenstein." Dallas Museum of Art
- opens May 28. "James McNeill Whistler." National Gallery of Art, Washington, DC.

## ARTFUL DODGING: Things Heard, Enhanced, and Passed On

### PARTS UNKNOWN

The last issue of the journal, *Computers in the History of Art*, (V4/2 1994) was dedicated to image databases in North America. We have not seen this journal, but it sounds as though it might be of interest to our readers.

Agfa has an educational Digital Color Prepress series, part of which is *An Introduction to Digital Scanning*. This volume is intended to be a complete overview for beginners as well as a useful resource for more experienced operators. The booklet provides clear, objective, and highly visual information on all issues related to the scanning process. Topics covered include color theory, judging originals, picture elements, resizing bitmaps, scanning resolution rules, histograms and tone curves, linear and non-linear tone corrections, and the sharpening of images. The book costs \$15.

### CANADA

**Toronto, Ontario.** We recently heard from Johanne Pelletier <Johanne\_Pelletier@tvo.org>, the Archives Advisor for the Province of Ontario "[Have you seen] 'Proof'? This movie is about a blind photographer who seeks the 'truth' in the proof of visuals. It's Australian. [This begs the question, do we have a list of movies using photographs or other visual materials in the plot?] Of course 'Blow Up' comes to mind—Ed.]

### WHAT'S UP

through April 2. "Benedicte Wrensted: An Idaho Photographer in Focus." Smithsonian Institution, Concourse Gallery, S. Dillon Ripley Center. [The exhibition then enters into the program of Exhibits, USA, Kansas City, where it will travel throughout the U.S through 1997 and to Europe through 1998.]

through April 9. "Seven Years in Tibet, 1944-1951: Photographs of Heinrich Harrer." University of Pennsylvania

## WEST

**Phoenix, AZ.** Richard Pearce-Moses' processing manual for visual materials collections is available for \$10 (postage included). If you're interested in seeing a copy of the manual, please send a check in the amount of \$10, made payable to the Heard Museum, to Richard, Photograph Archivist, The Heard Museum, 22 E. Monte Vista, Phoenix, AZ 85004.

## NORTH CENTRAL

**Ann Arbor, MI.** The Bentley Historical Library recently received over one million images (negatives, transparencies, and contact prints) dating from 1949 to 1982, from Michigan Bell—now Ameritech. The donation followed several meetings between Bentley archivist Chris Weideman, Michigan Bell photographers, and administrators. Bell administration decided that the Bentley would be an appropriate home for the corporation's visual archives, a place where the materials could be used by Michigan citizens and the research community at large, and where it could be associated with the library's other photographic holdings. For more information, contact the library at the University of Michigan, Ann Arbor, MI 48109-2113.

## NEW ENGLAND

**Nashua, N.H.** Yikes! Somehow we missed it, but there's been a lawsuit going on between FPG International and Newsday. According to the "Up Front" editorial in the February 1, 1995, issue of *Electronic Publishing*, "... we addressed the issue of copyrights, particularly how they pertained to a pending lawsuit between FPG International and Newsday. At that time, the pending suit alleged that New York-based Newsday, (the nation's second largest four-color daily newspaper) had used illegally and without credit an image from photographer James Porto in its front-page illustration for the November 7, 1993 issue. Also in the illustration was an image from photographer Joe Vesti. In creating the illustration, Newsday artists scanned the two images from an older FPG stock photography catalog and manipulated them to form a montage. Through the process, some elements of each image were

removed or changed to create the desired results, but the ingredients were still the original photos from Porto and Vesti. Interestingly, Newsday had licensed hundreds of photos from FPG in the past, and had a good working relationship. After the publication of this particular image, FPG offered Newsday the opportunity to pay four times the usual licensing fee retroactively to cover the image use, but Newsday did not. FPG filed the suit in hopes of recouping the licensing fee, damages, and legal fees. . . . The suit was settled out of court last fall when FPG was awarded ten times the normal fee as well as payment for legal expenses in the battle. . . . FPG pursued the case with the intent of educating the public on the issues of image rights and licensing procedures. When it became clear that legal fees would surpass any potential settlement amount, FPG accepted the current decision. Another major victory for FPG was the securing of the right to discuss the suit openly—Newsday had attempted to impose a gag order. The appeal of this case was in its potential to set a precedent for copyright issues in the digital age. As the population seeks new ways to distribute its work—the Internet, CD-ROM, print, etc.—the security of that work from theft becomes a concern. Clearly this is an issue that must be resolved if anyone wants to make a legal profit from the distribution of text, images, or whatever. Ten years ago digital theft was hardly thought of, but today network security is one of the top priorities for any organization that makes its money from this 'intellectual property.'" Keith Hevenor, Editor [*Reprinted with permission.*]

**New York, NY.** The American Federation of Arts, has a travelling exhibition component to the various services it offers. Available for rent are photographic exhibitions on Elliott Erwitt, Ernst Haas, Jacques Henri Lartigue, Kiowa Culture, and New Photography in Mexico. Rental rates range from \$1,500 to \$7,000. For more information, contact the Museum Services Department, American Federation of Arts, 41 East 65th Street, New York, NY 10021, 1-800-AFA-0270.

Han P. Kraus, Jr., Fine Photographs, has moved. His new address is The Mark Hotel,

25 East 77th Street, New York, NY 10021. Telephone and fax numbers remain the same: phone (212) 794-2064; fax (744)-2770. Visits are by appointment.

Swan Galleries' April 4 auction offers a number of cased images, including a daguerreotype portrait of a daguerreotypist with his camera (ca. 1848) and a doctor displaying a tonsillome (1850s). Other 19th century highlights included an ambrotype portrait of Abraham Lincoln (attributed to Roderick Cole [1858]), a salted-paper portrait of U. S. Grant (1860s), Alexander Hesler's mammoth-plate portrait of Abraham Lincoln (1860s/1890s), and a Japanese album containing 100 hand-colored photographs, many by Kimbei, 1890s. Twentieth-century images include an 1898 platinum portrait of Alfred Stieglitz, his wife [the first one, not O'Keefe—Ed.], and baby daughter, and a signed portrait by Gertrude Käsebier of her grandchildren with a camera (ca. 1906). Among the other photographers included in the auction are Edward Curtis, Andre Kertesz, Edward Weston, Louise Dahl-Wolfe, and Richard Avedon.

**VIEWS:** The Newsletter of the Visual Materials Section of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1995. Opinions expressed are those of the authors.

## The Society of American Archivists

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