



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

Volume 7, Number 2

April 1993

PRESERVATION ISSUES GLASSINE REVISITED

[In the previous issue of Views, we reprinted an article from the Abbey Newsletter on glassine. At that time, we called on photo conservators to comment. We offer the following.—Ed.]

Comments on Glassine

Sarah S. Wagner, Photograph Conservator
National Archives and Records Administration

In the previous issue of *Views* (December 1992, vol. 7, No. 1, p.6) there was a reprint of a notice from the *Abbey Newsletter* which discussed the availability of archival glassine manufactured using a non-acidic process. While it is true that glassine can be made without sulfuric acid treatment or alum-rosin size, this does not mean that it is an appropriate interleaving or enclosure choice for all types of record materials.

Glassine is typically used as an interleaving for friable materials because its extremely smooth surface is less likely to abrade or pick up the surface of the material whether it is a manuscript with powdery iron gall ink or pencil, a photograph with a flaking binder, or artwork with friable charcoal, pastel, graphite, or flaking paint.

In addition to its smooth, non-static, non-abrasive surface, glassine is somewhat transparent. Glassine is frequently used as a cover sheet inside a window mat to protect the surface of the matted object when clear polyester (e.g. Mylar D) cannot be used for the reasons listed above (the static charge of polyester makes it an inappropriate choice for use with friable or flaking materials).

All glassine, however, archival or not, has several disadvantages:

1) Because it cannot be buffered without losing its transparency, glassine tends to have a neutral (pH 7.0) or slightly acidic pH upon manufacture (pH 6.0-7.0). The pH of glassine paper will tend to drop as it ages (like all paper), causing the paper to become more acidic with time, e.g. perhaps dropping to pH 5.0-6.0 or even lower in a ten-year period as the paper ages or is exposed to acidic record materials or polluted air. Thus glassine will not offer the advantages that an alkaline-buffered paper does when storing acidic materials, e.g. most paper and photographic records. In fact, *ANSI IT9.2-1991 Photographic Processed Films, Plates, and Papers—Filing Enclosures and Storage Containers* states that "glassine envelopes shall not be used" and that photographic storage paper should be alkaline buffered to a pH of 7.2-9.5 for B+W photographs or a pH of 7.0-7.5 (neutral to slightly alkaline) for color and diazo photographs. Storage containers and other materials "not in direct contact with photographic materials shall have a pH of 7.2-9.5."

2) All glassines are very reactive to changes in relative humidity or contact with moisture because of the various techniques used during their manufacture. Glassine expands rapidly causing characteristic and permanent wrinkles and distortions. Wrinkled glassine left in contact with record material can cause the material to take on the distortions of the glassine. Furthermore, the wrinkles can abrade or emboss the surface of the material.

The damage of record materials caused by wrinkled glassine is particularly noticeable with photographs—conditions of high humidity or wetness, which cause the glassine to wrinkle, also cause gelatin binders on photographs to soften and become vulnerable to physical damage. The result is that the binder becomes permanently embossed in a wrinkle pattern

ELECTIONS COMMITTEE UPDATE

The Elections Committee has been formed by Chair Hamilton-Smith. Following recent tradition, the past Section Chair, Richard Pearce-Moses, will chair the Elections Committee. With Hamilton-Smith's consent, he has asked Chair-Elect Bonnie Wilson and Susan Seyl (Oregon Historical Society) to serve on the committee. If you are interested in serving as Chair-Elect or would like to nominate an individual for the position, please contact Richard Pearce-Moses.

from the glassine or adhered to the glassine. It is also for this reason that *ANSI IT9.2-1991* states that "glassine envelopes shall not be used" with permanently valuable photographs.

When storing photographic records *ANSI IT9.2-1991* guidelines should be followed. First, these guidelines include the testing of storage enclosures and containers with the Photographic Activity Test (PAT) to ensure that the product is not photographically reactive, i.e., will not cause fading or staining. Second, the standard states that alum rosin sizing, plasticizers (a frequent component of glassine), lignin-containing woodpulp or groundwood, and other materials used in papermaking which are known to be photo-reactive shall not be used. Furthermore, adhesives used in sealed enclosures must also pass the PAT so that localized fading or staining of photographs will not occur. Although "archival" glassine may pass the PAT, its use is not recommended by the standard because of its pH, lack of alkaline reserve, and physical characteristics described above.

ANSI IT9.2-1991 is available from ANSI, 11 West 42nd St., New York, NY 10036. Readers also may be interested in *ANSI IT9.11-1991 Processed Safety Photographic Film—Storage* which discusses temperature, relative humidity, and storage guidelines for film.

MEA CULPA CORRECTIONS TO LEADERSHIP LIST

Please make note of the following corrections to the December issue of *Views*.

Beth Delaney's street address should be 515 Malcolm X Boulevard, not 505.

In addition, Laurie Baty's FAX number was incorrectly listed (the number given in the editorial section works, it's just several floors away). The correct number, (202) 501-5601, is in the NHPRC office.

FROM THE CHAIR

Katherine Hamilton Smith, Curt Teich
Postcard Archives

In the December 1992 issue of *Views*, I reported to you the session proposals sent to the SAA Program Committee for inclusion in the 1993 New Orleans Meeting schedule. The response to the six sessions directly proposed by the VM Section was extremely positive; five were selected. They are as follows:

"Wishing You Were Here for 100 Years: The Centennial of the American Picture Postcard," a 1-hour special focus session,

"Fear of the Unknown: Implications of Electronic Publishing for Visual Collections,"

"Take the Money & Run: Setting Usage Fees for Visual Materials in the Real World and in Our World,"

"Standards for Description of Cartographic Records," and

"Keep or Toss: Appraising Visual Materials in an Archival Collection," a workshop.

In addition to these sessions, several others were proposed by the VM Section in conjunction with other sections and roundtables. They are as follows:

"Documenting Spanish Colonial Revival Architecture,"

"Art in Archives: New Interpretations of Visual Materials,"

"Fundamentals of Preservation Re-recording of Sound Recordings & Videotape," and

"Fundamentals of Film & Microfilm Preservation,"

Two sessions proposed by the VM Section were not selected for New Orleans: one on picture research and the other, entitled "The Decisive Moment: Creating the Historic Record" dealt with the creation of permanent records of activities such as dance.

The VM Section was complimented on the number and quality of session proposals submitted for the 1993 meeting. Do not hesitate to contact Bonnie Wilson of the Minnesota Historical Society (your in-coming VM Section chair for 1993-94) or me if you have any comments on these sessions. Your input will be helpful as the sessions are developed for presentation and I will happily share comments and suggestions with the appropriate session presenters. Again, many thanks to all those who helped prepare what was a good crop of proposals this year. New Orleans should be a productive meeting!

1992 AMIA CONFERENCE

Gregory Lukow, National Center for Film and Video Preservation

The 1992 annual conference of the Association of Moving Image Archivists (AMIA) was held in San Francisco from December 8 to 12. The five-day conference was attended by 175 representatives—the most ever—from a diverse range of national and regional archives, film studios, television networks, laboratories, and product manufacturers in the United States, Canada, and Mexico. Local arrangements for the conference were coordinated by the San Francisco State University Library and the Pacific Film Archive.

Session Highlights

One sub-theme of the 1992 conference focused on the history and preservation of sound-on-film. A conference highlight was the extraordinary three-hour 35mm film presentation and lecture on the history of sound film by Robert Gitt of the UCLA Film and Television Archive. Complementing Gitt's historical presentation was a follow-up session on new sound restoration technologies—including samples of film restoration work achieved through the NoNOISE digital audio workstation—and tours of the Ampex Museum and the Stanford University Archives of Recorded Sound.

Another highlight came as part of a general session on "Future Technologies for Moving Image Preservation." During this session, the Eastman Kodak Company announced the results of its recent research on a recommended new product technology—"molecular sieves"—designed as an antidote to acetate film deterioration (the "vinegar syndrome"). During the same session, Kodak also presented samples of potential applications of the Kodak Cineon Digital Film System for preservation work.

Film and video cataloging issues were addressed in a general session on "To MARC or Not to MARC," as well as an all-day workshop on "Moving Image Cataloging in an Automated Environment: A Beginners Workshop in USMARC."

Other general sessions included: discussions of the Library of Congress's upcoming national preservation planning study mandated by Congress as part of the National Film Preservation Act of 1992; a session on preservation estate planning for film and videomakers in general and in light of the AIDS crisis in particular; a discussion of archival policies and practices in licensing moving-image materials; approaches to managing moving-image archives in diverse institutional settings; and a lively session on the asset protection policies and preservation programs of the major film studios.

Standing Committees and Working Groups

A third AMIA standing committee—the Publications Committee—was created during the conference to oversee the *AMIA Newsletter* and to develop other new publications. The AMIA Preservation Committee announced a new project to create a directory of film preservation labs and organizations that hold obsolete video equipment. The Cataloging and Documentation Committee announced the formation of several special-focus sub-committees in such areas as standards

development, training and education, and software.

Also meeting during the conference were the association's three constituent working groups: the News and Documentary Collections Working Group, the Amateur Materials Working Group, and the recently renamed Independent and Media Arts Working Group previously known as the Independent and Performing Arts Group)

AMIA Business Meeting

The results of the 1992 AMIA election were announced, with Ernest Dick of the Canadian Broadcasting Corporation elected to the position of Vice President (and President-Elect) for 1993. During the meeting, attendees voted to approve a draft agreement between AMIA and the National Center for Film and Video Preservation covering the Center's secretariat services for the association. The business meeting concluded with incoming President Jan-Christopher Horak (George Eastman House) presenting William Murphy (National Archives) an honorary plaque thanking Murphy for his service as the association's founding president during its first formal year of existence.

Special Events

A number of special evening events were held during the course of the conference. An opening night reception was co-sponsored by the Bay-Area chapter of the National Academy of Television Arts and Sciences (NATAS). The annual keynote address was delivered by David Woodley Packard, a long-time supporter of film preservation who has provided a number of archives with extensive funding support for preservation and cataloging projects. Packard also hosted the association's annual evening of "Archival Screenings"—featuring new acquisitions, or film and television preservation and restoration projects—at his restored Stanford Theatre in Palo Alto.

1993 Chicago Conference

The 1993 AMIA conference will be held in Chicago from October 18 to 23, 1993. Local host arrangements will be provided by a number of Chicago-area moving image archives, including the Chicago Historical Society, the Museum of Broadcast Communications, and the WPA Film Library. For information on AMIA and the 1993 conference, please contact the AMIA secretariat at AMIA, Attention: Gregory Lukow, AMIA Secretary, c/o National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637, FAX: (213) 467-4570

BIBLIOGRAPHY COMMITTEE

Richard Pearce-Moses, Arizona State University

The Bibliography Committee's Visual Materials Bibliography is growing slowly. A few individuals have contributed citations, and a new update will be available by the end of April.

The Committee has received a number of requests for the bibliography, some from as

far away as Australia. Those who have used it have complimented the committee and encouraged its continued work.

I have a number of ideas to expand and develop the bibliography, but no one to help! If you're interested in contributing a few hours by checking a run of periodicals for likely articles or abstracting a book, please contact me.

The new edition is available for \$5 (payable to University Archives to cover copying and mailing). Electronic copies are free; send mail to LISTSERV@ASUACAD containing the message "SEND VISMAT BIB" as the first line.

Richard Pearce-Moses, Curator of Photographs, Archives and Manuscripts, University Libraries, Arizona State University, Box 871006, Tempe, AZ 85287-1006, Voice: (602) 965-9276, FAX: (602) 965-9169, email (Bitnet): IACRPM@ASUACAD.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Elizabeth S. Banks, chair of the Conservation Committee, published an article in the October 1992 *NEA Newsletter* entitled "Preservation and Storage of Oversize and Nonstandard Records" (volume 19, number 4). The article discusses the measures that Liz and her colleagues at the Frederick Law Olmsted National Historic Site have taken to treat, conserve, and store thousands of landscape architectural drawings. The facility houses over 140,000 of these documents, along with 60,000 photographic prints, 30,000 photographic negatives, and other materials. Liz helped to design a custom-designed storage system at Olmsted that is one of the finest in the field. A description of the system is provided in the article.

The roundtable furnished several proposals to the SAA Program Committee for the New Orleans Conference. Unfortunately, only two made it through the committee's final cut and onto the program. "Art in Archives: New Interpretations of Visual Materials" will examine the ways by which works of art (including architectural drawings) may be used to document historical periods or elucidate the careers of artists, architects, and artisans. Speakers at the session include Jim Burant of the National Archives of Canada, Cynthia Ott of the Archives of American Art, and Nancy E. Loe of California Polytechnic State University. Mark Coir, roundtable co-chair, will chair the session. The second session, entitled "Documenting Spanish colonial Revival in Architecture and Landscape Design," will focus on how the style influenced the architecture and horticulture of Puerto Rico, Tucson, and the Panama-California Exposition of 1915-16. Enrique

Vivone of the University of Puerto Rico is scheduled to participate, as is R. Brooks Jeffery of the University of Arizona and Liz Banks of Olmsted. The session will be chaired by John Kopfinger, a New Orleans attorney and an aficionado of Spanish colonial revival architecture.

Roundtable co-chair Nick Olsberg has drafted a proposal to convene a North American working conference on the appraisal of architectural records. Under the plan being considered, thirty conferees drawn from the archival, legal, architectural, and art-historical communities, would meet for two days to discuss and define guidelines for the retention and disposition of modern architectural records. Thanks to the efforts of Waverly Lowell, SAA Council has supported the measure. Nick has also garnered support from the Joint Committee for Canadian Architectural Records and Research. If funding can be obtained, the conference would be held at the Canadian Centre for Architecture in Montreal in the Spring of 1994.

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

MARC VM ROUNDTABLE

Beth Delaney, Schomburg Center for Black Culture

If there is anyone who was not able to attend the Roundtable Meeting in Montreal and would like to make sure their name is on the membership list, please contact me. It is important for us to have a list that is up-to-date.

Moving-image catalogers might be interested to know that the Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) adopted a mission statement at the 1992 annual meeting in San Francisco. Part of the mission statement reads [to] "promote the use of existing national standards for the cataloging of moving image materials, advise the appropriate standard making bodies on cataloging standards and issues, create new cataloging standards and establish liaisons with related organizations." Various subcommittees will work to carry out that mission.

Along those lines, work has begun anew on *Moving Image Materials: Genre Terms*, (MIM) by the Standards Subcommittee. This thesaurus of terms was originally created by the NAMID Standards Subcommittee. AMIA's newly formed Standards Subcommittee, chaired by Martha Yee of the UCLA Film and Television Archive, is working to update the list.

Anyone who is using the thesaurus and is interested in making comments about its revision can write me or can contact Martha Yee at the UCLA Film and Television Archive, 1015 N. Cahuenga, Los Angeles, CA 90038, (213) 462-4921, FAX (213) 461-6317, e-mail efs4cmb@mvs.oac.ucla.edu. Also, anyone proposing changes to the MARC format concerning moving images, can work through the Standards Subcommittee. Please get in touch with us about moving-image cataloging issues that concern you.

Word from the Library of Congress Prints and Photographs Division is that the new editions of the *LC Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms for Graphic Materials (GMGPC)* will be available from the Cataloging Distribution Service sometime this summer. Locally in New York, a small group of visual-materials curators and catalogers has recently come together to discuss common issues and interests. The first two meetings covered topics on standards and included a demonstration of Minaret. The group hopes to meet informally, to keep abreast of current information. Because the members come from archives, museums and libraries, we are able to hear viewpoints from a variety of fields, all with cataloging and access concerns.

Recently, visual-materials catalogers at the New York Public Library have come face to face with a problem that perhaps others have already dealt with (and possibly resolved?). It involves the use of multiple thesauri in a unified catalog.

New York Public's opac, CATNYP, now includes catalog records describing archival visual materials. These contain access terms from different thesauri, including LCSH, LGTGM, GMGPC, MIM and more recently, AAT. A project has begun, to provide "see" and "see also" references for Library of Congress name and subject headings, by loading the references from tapes provided by LC into the opac. The problem? It is possible that a "see" reference in LCSH is a valid term in one of the specialized thesauri. It immediately emphasizes the fact that these various thesauri are not reconciled with each other and sometimes overlap (which we all know but haven't really had to deal with quite so forcefully). Any references for non-LCSH headings will have to be made manually. It could get very confusing for patrons (and authority control staff) to figure out. I welcome any comments from the field. You can reach me at (212) 491-2237, FAX 491-6760.

MEETINGS:

April 23-24. *Telling the Story: The Media, The Public and American History*. Park

Plaza Hotel, Boston, MA. For information call (617) 482-7697.

June 22-26. Visual Resources Collection Fundamentals. University of Texas Department of Art and Art History and the Graduate School of Library and Information Science. Registration fee \$395. General information, David Terry or Mrs. Mel Boggins, (512) 471-8806. Content questions, Nancy Schuller, (512) 471-4337.

June 28-July 1. Visual Resources Cataloging and Classification. University of Texas Department of Art and Art History and the Graduate School of Library and Information Science. Registration fee \$395. General information, David Terry or Mrs. Mel Boggins, (512) 471-8806. Content questions, Nancy Schuller, (512) 471-4337.

July 22-25. FAST REWIND-III: The Archaeology of Moving Images, a four-day international conference on moving-image preservation and application, will be held in Rochester, NY, at the Stouffer Rochester Plaza Hotel. The conference will identify, explore, and discuss issues of importance concerning the preservation and use of moving-image documents, including motion pictures and television. FAST REWIND coincides with "Montage 93: International Festival of the Image," a large-scale series of events occurring in Rochester and FAST REWIND participants will have the opportunity to attend Montage 93 events which will take place in downtown Rochester. For more information contact Bruce A. Austin, William Kern Professor in Communications, College of Liberal Arts, George Eastman Building, Post Office Box 9887, Rochester, NY 14623-0887, (716) 475-2879. For information about Montage 93 contact Kin Frankel or Gail Anthony at (716) 288-6900.

August 14-19. Preservation of Photographs in Rochester, NY. Sponsored by the Rochester Institute of Technology's Image Permanence Institute, its Education Center of the Graphic Arts, and the International Museum of Photography at George Eastman House. \$850. For more information, call Val Johnson at (716) 475-2736. To register, call 1-800-724-2536. Fee includes instructional materials and receptions. Visa and MasterCard, checks, or purchase orders may be used for payment.

October 15-17, 1993. Fifth annual meeting of the *Daguerreian Society* at the International Museum of Photography at George Eastman House, and fourth annual meeting of the *Regional Photographic Historians* at the Margaret Woodbury Strong Museum, in Rochester, NY. For more information on the *Daguerreian Society*, contact John Graf, 1604 Beech Tree Dr.,

We Need Your Help!

In anticipation of the 5th volume of the *Daguerreian Annual*, Peter Palmquist, the *Annual's* editor, has asked Laurie A. Baty to coordinate an "additions, corrections, changes, etc." article on the first three years of the *Annual*. Peter believes that the *Annual* is a "fluid" document and it is therefore quite likely that there may be additional information on the various articles that should be included in the 1994 *Annual*. Peter anticipates having a comprehensive five-year index for the 1994 *Annual* as well, and will incorporate the additions and corrections from this article so that ALL of the information will be available to anyone researching in the *Annual*.

If you have additional information, discovered what appears to be an error, or have some amplifying information to offer, please send it to Laurie A. Baty at 302 Dunkirk Road, Baltimore, MD 21212-1813, prior to June 1, 1993.

Green Bay, WI 54304. For more information on the Regional Photo Historians, contact Ron Polito, Department of Art, University of Massachusetts-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-5735.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

In the introduction to his book, *Silver Cities: The Photography of American Urbanization, 1829-1915* (1984), Peter Bacon Hales assesses the information available to him for his study. Hales began his research in 1977 and became concerned about "the limited accessibility of the photographs themselves and the information about them." A vast quantity of photographs that lacked captions, dates, or even the name of their makers lay "buried in the archives of local museums and historical societies," Hales lamented. "Tracing a history by means of individual photographers seems quite impossible," he continued. "At best, one might learn enough about a single photographer to justify some cautious generalizations."

Hale resolved his problem by examining many photographs to discover "broad patterns." Granted, his primary interest was in images of American cities, but one can

only speculate about the nature of his research if he could have studied lists of photographers active during the period he examined. What broad patterns would have emerged about the photographers who drove the medium from "precious objects" to a mass-production industry? At the very least, he could have studied the economic milieu of known photographers working in a particular place within a particular era. In a larger sense, Hale may have been able to reveal an even broader shape of the industry than the one he carefully unfolds in his text.

To some extent, this kind of information is more readily available than it was ten or fifteen years ago. Historians of photography, many of whom are members of RPHG, have developed several lists of photographers over the years. Culled from a variety of sources, including photographs, business and city directories, gazetteers, and local histories and atlases, compilers have structured these lists predominately around geographic locations, such as cities, regions, or states. There are also examples of subject-oriented directories, some of which are *Black Photographers 1840-1940: An Illustrated Bio-bibliography* by Deborah Willis-Thomas; *Shadow Catchers: A Director of Women in California Photography* (2 vols.) by Peter Palmquist; and *Directory of Civil War Photographers* (3 vols.) by Ross J. Kelbaugh. Even a list of lists can be found in *Photographers: A Sourcebook for Historical Research*, edited by Palmquist, which features Richard Rudisill's "Directories of Photographers: An Annotated World Bibliography."

While some photographic historians have published their findings, unfortunately a large number have not with their research remaining a private enterprise unavailable to potential users. Both researchers and archivists use these lists in many ways, such as for dating images by noting a photographer's active dates or changes of address, and conducting local history research.

Many of the issues that surround the compilation of photographers directories are likely to be on the agenda for this year's meeting of the RPHG at the Margaret Woodbury Strong Museum in Rochester, NY, on Friday, October 15. As mentioned in the previous issue, the coordinating committee for the meeting is allocating a four-hour session for papers and panels. While not limited to directories, ideas listed below focus on the topic. The committee and I encourage you to offer your suggestions and input for speakers and panels. The ideas thus far are:

Panels:

1. Published directory formats - up to 4 speakers. Including such issues as how to set up information and what information to include.

2. "After the Lists" - up to 3 speakers. Addressing various issues, such as interpreting data, putting information into context, data information and how to set up charts, do statistics, footnoting and bibliographies (including suggested standard ways to do them)

3. Legal issues to be considered when co-authoring a checklist, book, or article - one or two speakers.

Papers:

Papers should be about thirty minutes in length and may cover any aspect of photographic history.

Speakers:

Although the Coordinating Committee has some ideas as to potential speakers—either as panelists or individuals, they're interested in hearing from anyone with a possible topic.

Send your suggestions and or speaking requests to Joan Hostetter, 37 Fountain Street, Rochester, NY 14620, (716) 244-4447 by May 1.

RLG PHOTO TASK FORCE CONTINUES TO ACT

As a result of the accomplishments of the Photo Task Force over the past several months, the Research Libraries Group (RLG) is planning to issue a Request for Proposals (RFP) for participation in a project designed to explore a number of issues related to the use of image databases and search systems. Five RLG member institutions will be selected by the Task Force to work together to develop, test, and evaluate an imaging system flexible enough to serve a broad spectrum of academic institutions.

The project has several objectives:

- to explore access and description issues related to making the contents of photographic collections available in digital format.
- to develop guidelines and models that will assist in decision-making at academic institutions developing local imaging projects.
- to explore issues in intellectual control, as well as collection and resource management, faced by institutions sharing image collections over networks.

In the project, each participating institution will select and catalog—either at the item, series, or collection level—1,000 photographs on the project's theme, "Urban Landscapes." The theme is intended to be general enough to encompass a wide range of collections. The task force wants to

encourage broad participation in the project, while taking advantage of the opportunity to pull related, but separately housed, images together. No assignment or relinquishment of the rights to the images will be required, although institutions will be asked to select photographs that they are willing (and legally free) to reproduce for the purposes of the project.

The RFP will specify the requirements and criteria for participation in this project. In short, however, the project is aimed at institutions that are interested in addressing some of the obstacles—particularly cataloging and retrieval issues—that inhibit institutions from taking advantage of digital technologies to help manage image collections.

The anticipated timetable for the project is as follows:

- RFP issues to members in March 1993
- Responses due to RLG/TF in April 1993
- Project begins in early summer of 1993 and runs for approximately 1 year

More detail will be provided in the RFP to allow each institution to assess interest in and ability to participate in this upcoming project. In the meantime, the Task Force hopes this advance notice will stimulate institutions to consider participation.

COLLECTION SNAPSHOT

Oregon State University Archives Photographic and Film/Video Holdings
Lawrence A. Landis, Assistant University Archivist

Photographs have been an important component of the holdings of the Oregon State University (OSU) Archives since its establishment in 1961. Today, the Archives' estimated 150,000 photographic images comprise one of the largest photographic collections in Oregon, second only to the Oregon Historical Society's substantial holdings.

OSU has its origins as a private educational institution established in the late 1850s. This institution later became Corvallis College, and was designated in 1868 by the Legislature of the State of Oregon as the state's land-grant institution under the Morrill Act.

As an institutional archives, the OSU Archives' mandate is to collect, describe, preserve, make accessible to the public, and display historical records created or received in connection with the transaction of university affairs. The photographs depict university buildings, athletics, student events, faculty and staff, as well as documenting agriculture and the timber industry throughout the state—those subjects that reflect the university's traditional role as a land-grant institution.

Although the collection consists primarily of 20th-century gelatin-silver prints and acetate and polyester negatives, nearly all 19th-century processes are represented. The collection includes a few daguerreotype and ambrotype portraits, as well as a representative sample of tintype portraits (none cased). Many albumen prints of 1890s campus scenes were taken by Emile Pernot, hired in 1890 to teach "photography and photogravure." Pernot is perhaps one of the first college/university faculty members hired to teach photography in the western United States. Because of his interest in microphotography, he later became the university's first microbiologist.

The Archives' photographic holdings consist of nearly 200 groupings of photographs, or "P" groups. Most "P" group titles are based on the provenance of the photograph, although a few subject-oriented titles have been assigned. Approximately twenty percent of the Archives' photographic holdings are not arranged in "P" groups. Harriet Moore, the university's first archivist, arranged photographs acquired during her tenure into general subject groupings. These photographs are fondly called "Harriet's Collection." Photographs that are received as parts of manuscript collections are stored separately, but intellectually maintained as part of the collection.

Major "P" groups from university departments and offices include those for News and Communications Services, Agricultural Communications (the Extension Service's publicity service), the Horticulture Department, the Alumni Association, Poultry Science, and the 4-H Program. Significant subject oriented "P" groups include those for university buildings and the military. The latter collection documents OSU's strong military tradition. In 1872, OSU (then Corvallis College) had the first military training program in the Pacific Northwest; during WWII, the school was referred to as the "West Point of the West" because of the number of military officers that trained here.

Several important "P" groups were donated by individuals associated with OSU. E.R. Jackman was a long-time extension specialist, renowned for his work in range management. His photograph collection reflects that expertise. Oliver Mathews' photographs document his work as "Oregon's foremost collector of trees." Sydney Trask was an OSU alumnus who worked his way through school by taking photographs for a railroad in eastern Oregon. Unfortunately, his collection at OSU does not include those photographs, but does contain early 20th-century images of a college experiencing substantial growth.

Local photographers are represented throughout the Archives' photographic holdings. Many portraits and local scenes were taken by Winfield S. Gardner, a studio photographer in Corvallis from 1886 to

1913. Also included is the largest extant collection of early photographs taken by Ball Studio, established in 1912 and still owned and operated by the same family. (Ball Studio has suffered 3 major fires, the most recent in 1960, which have destroyed most of its early photographic prints and negatives.)

As with most archives, the OSU Archives has used various descriptive practices over the years. Up until recently, all photographs were individually numbered, listed in inventories, and indexed via a manual card system. This practice is being maintained only when the quality of photographs makes it feasible. Most current accessions of photographs are quite large; they are described at the series or sub-series level in inventories, and subject entries are made into an automated index (manuscript photo subjects are also put into this index). The Archives is currently using MicroMARC:amc for creation of collection-level descriptions for record group and manuscript materials. In the future, the same will be done for the photograph collections. All of the records will be loaded into the university library's on-line catalog (the Archives is not part of the library) and into OCLC.

The Archives' photographs are used extensively by researchers from within and outside of the OSU community. Several university publications have included Archives photographs, such as the university's alumni magazine, the *Oregon Stater*, and the university's summer term catalog. Archives photographs are used in scholarly journals such as the *Pacific Northwest Quarterly*, the *Oregon Historical Quarterly*, the *Journal of the West*, and *Oregon Humanities*. Recent books using Archives photographs include a volume of the Smithsonian's *Handbook of North American Indians*, Carlos Schwantes' *The Pacific Northwest: An Interpretive History*, Erasmo Gamboa's *Mexican Labor and World War II: Braceros in the Pacific Northwest, 1942-1947*, and Schwantes' forthcoming book, *Hard Traveling: A Portrait of Worklife in the New Northwest*.

The Archives holdings also contain nearly 2,000 reels of motion picture film and videotapes. They document intercollegiate athletics (back to the 1920s), student activities, research, extension and 4-H, and a variety of other topics. Some of the most important documentary footage is included in the reels taken for "Oregon at Work," a long-running (1959-1975) public television show produced by the university's television station, KOAC-TV. It depicted various aspects of work in Oregon, many of which are unique to the Pacific Northwest.

Several safety film copies of 1920s and 1930s newsreel-type films were transferred to the Archives by the Continuing Education Office, which for many years maintained a large film collection. These films depict campus activities, extension field work, 4-H

activities, and non-university topics, such as Babe Ruth hitting snowballs and golf balls from the top of a downtown Portland building during a visit to the city in the late 1920s.

The Oregon State University Archives is open to all researchers from 8 am to 5 pm, Monday through Friday. The Archives is located on the university campus in Administrative Services Building, Room B094. The mailing address is OSU Archives, ADS B094, Corvallis, OR 97331-2103; (503) 737-2165; FAX 737-2400.

RECENT ACQUISITION IN OHIO

Michael McCormick, Western Reserve Historical Society, Cleveland, Ohio

The Western Reserve Historical Society, Cleveland, Ohio, has recently acquired a sixth-plate daguerreotype depicting a sawmill in Strongsville, Ohio. The sawmill image represents a significant addition to the society's collection of early photography, in that it is the earliest geographic view of any site in Cuyahoga County held by the society.

Housed in a wood and leather case, with a double elliptical mat and preserver, the daguerreotype cannot be precisely dated, but seems certainly to have originated in the 1840s. No photographer is given.

The image was acquired at auction from the collection of Uwe Schied, a prominent German collector. Prior provenance is unclear, but research is continuing.

The image shows a sawmill, warehouse, and storehouse, situated by a dam and millpond, with a ridge line in the background. Research into the history of Strongsville uncovered a photograph depicting a sawmill of similar structure, but considerably worn by time, in 1889. From this photo, society staff have concluded that the two images show the same structure.

The site in question was developed by John S. Strong, the founder of Strongsville, in 1822. In the 1830s, the mill was sold to John G. Fuller, and was known as Fuller's Mill for the rest of its existence. The mill was razed in 1916 for the construction of the Mill Stream Run Reservation of the Cleveland Metroparks.

Although the daguerreotype was abrasively cleaned at some point, sufficient detail was retained to determine the landform of the site. I have visited the location, and concluded that, despite heavy forest re-growth which obscured the sightlines of the daguerreotype and the 1889 photo, Fuller's Mill was the best candidate.

Today the site is marked only by the foundation of the dam, and a line of stones extending across the Rocky River. It was a very good location, though, with a rapid drop-off building water pressure for the waterwheel.

This image, only the second geographic view in the Cased Image Collection, is an exciting addition to the society's holdings.

Michael McCormick may be reached at: ARCHIVES@INDYCMS.IUPUI.EDU.[]

NATIONAL HISTORICAL PUBLICATIONS AND RECORDS COMMISSION ISSUES NEW GUIDELINES

The National Historical Publications and Records Commission recently issued new program guidelines. This single booklet supercedes previous, separate versions of the Commission's guidelines for records and publications grants and will take effect with proposals submitted against the June 1, 1993, deadline. Reflecting the goals and objectives in the Commission's February 1992 long-range plan, as well as the consolidation of the former Records and Publications programs into a single grant program, the new guidelines provide information to applicants and grantees regarding eligibility, proposal development, review procedures, and grant administration. Application forms are included in the guidelines booklet.

The biggest change in grant program policy described in the new guidelines relates to which types of proposals are eligible for submission against each of the Commission's three application deadlines. Each application deadline and funding cycle is now geared to specific objectives in the long-range plan. Proposals addressing top priority objectives are eligible for submission against the June 1 deadline, for consideration at the Commission's November meeting. Second-level priority objectives (including, but not limited to historical photographs, moving images, and sound projects, may be addressed in proposals submitted against the October 1 deadline, for consideration at the February meeting. Applications dealing with third- and fourth-level objectives may be submitted against the February 1 deadline, for consideration at the June meeting. Each objective, as well as the types of applications eligible under each, is fully described in the guidelines booklet.

For a copy of the new guidelines or the Commission's long-range plan, please contact NHPRC-NP, National Archives Building, Washington, DC 20408, (202) 501-5610.

INSTITUTE OF MUSEUM SERVICES SUPPORTS VISUAL MATERIALS COLLECTIONS WITH CONSERVATION PROJECTS AWARDS

The Institute of Museum Services (IMS) recently announced 53 recipients of the first cycle of 1993 Conservation Project Support grants. There were 138 applicants for these matching Federal awards. The following awards were made for visual materials:

San Diego Historical Society, San Diego, CA, \$8,076, for the duplication of 7,500 glass plate, nitrate, and acetate negatives identified as in need of urgent treatment by the Society's conservation survey.

Lake County Museum, Wauconda, IL, \$20,783, to rehouse the Curt Teich Postcard Archives, a priority conservation need identified by the Museum's general conservation survey.

Kentucky Historical Society, Frankfort, KY, \$7,300, for a conservation survey of the collection of works of art on paper.

Smith College Museum of Art, Northampton, MA, \$4,752, for the conservation of eleven drawings and thirty-six photographs. These include important images by nineteenth- and twentieth-century artists and photographers, such as Rodin, Millet, Cameron, and Stieglitz.

New York Transit Museum, Brooklyn, NY, \$5,578, for surveys of the museum's paper-based collections and the moving-image collections.

Reynolda House, Winston-Salem, NC, \$7,312, for the treatment of 52 works of art on paper from the permanent collection.

Osage Tribal Museum, Pawhuska, OK, \$12,447, to support the services of a conservation consultant, and to purchase acid-free storage materials to rehouse the collections. The consultant will examine the textile and photographic collections, and advise on collections environment issues.

Philadelphia Maritime Museum, Philadelphia, PA, \$10,247, to support the rehousing of the museum's extensive collection of prints and works of art on paper.

Colonial Williamsburg Foundation, Williamsburg, VA, \$25,000, to support the rehousing of 1,045 works of art on paper, based on priorities established in a recent conservation survey.

MUSEUM OF PHOTOGRAPHIC ARTS TEN YEARS OLD

Nineteen-ninety-three marks the occasion of the Museum of Photographic Arts' (MoPA) tenth anniversary. MoPA, located in San Diego, California, is one of only a handful of museums across the country devoted exclusively to the arts of photography, video, and film. From the beginning, MoPA has presented exhibitions of the highest quality, gaining an international reputation for excellence.

Created by a group of local photographers and patrons in 1972, MoPA, then known as the Center for Photographic Arts, remained a museum without walls for nine years, with exhibitions and lectures held in various locations throughout San

Diego County. In 1982 the City of San Diego donated a space for a permanent home in the Balboa Park cultural complex. The museum, a 7,000 square-foot space, was designed with moveable walls and flexible lighting to accommodate major exhibitions and video. Arthur Ollman, a San Francisco photographer, was hired as executive director and the museum opened its doors to the public on May 1, 1983. The museum annually installs six to eight exhibitions with accompanying lectures, seminars, and symposia by artists, writers, and historians to give audiences a deeper understanding and appreciation of the photographic medium from historical 19th century to contemporary work. The museum also creates travelling exhibitions for domestic and international circulation.

Looking to the future, the museum's plans include a major expansion to quadruple to size of the museum. Programs will be enhanced through the addition of more galleries, a darkroom, classroom, library, and archival facilities and support areas. The expansion also will include a 200-seat theatre, enabling MoPA to initiate a full-time cinema program. Construction is slated to begin in 1995.

As a leader of a consortium of three museums of photography (MoPA, the Friends of Photography, and the Center for Creative Photography), MoPA was awarded a \$400,000 grant from the Lila Wallace-Reader's Digest Fund to create a three-part exhibition titled *Points of Entry*, an examination of immigration to the United States. Curators from each institution will organize one of the three exhibitions and publish accompanying catalogues, educational materials, and videos. The first of these exhibits will be curated by director Ollman and will open in 1994. All three exhibitions will travel to museums in the United States.

For more information, call MoPA at (619) 239-5262.

TERMINOLOGY CHANGES MADE BY PRINTS AND PHOTOGRAPHS DIVISION OF THE LIBRARY OF CONGRESS

As of January 1, 1993, after consultation with users of its cataloging vocabulary, the Library of Congress, Prints and Photographs Division, will no longer use the term **PHOTOPRINTS** in its cataloging. The term **PHOTOGRAPHIC PRINTS** will be used when the particular type of print is not identified. The term **PRINTS** will be used with specific processes; e.g., **ALBUMEN PRINTS**. This affects both the physical description area (USMARC field 300) [*Graphic Materials: Rules for Describing Original Items and Historical Collections*] and the descriptor term (USMARC field 755) [*Descriptive Terms*

for *Graphic Materials (GMGPC)*]. The changes will be published in the *GMGPC*, 2nd ed., due out this year.

PAST PRACTICE:

[Robert La Follette, half-length portrait]
[graphic]. -- c1911. [*]
1 photoprint.
Notes, subject hdgs., etc.

At the seashore [graphic]. -- c1889.
1 photoprint: albumen.
Notes; subject hdgs., etc.
Albumen photoprints.

CURRENT PRACTICE:

[Robert La Follette, half-length portrait]
[graphic]. -- c1911. [*]
1 photographic print.
Notes, subject hdgs., etc.
Photographic prints.

At the seashore [graphic]. -- c1889.
1 photographic print: albumen.
Notes; subject hdgs., etc.
Albumen prints.

*These first two lines should be on one line; the column length is such that what should be one line wraps.

For a complete list of terms affected, e-mail Cathy Hoban at HOBAN@MAIL.loc.gov. Please provide your non-electronic mail address.

PHOTO BIBLIOGRAPHY NOW AVAILABLE ON-LINE

As reported in the December issue of *Views*, a new listserver related to the history of photography is available by sending subscriptions to:

Listserv@ASUACAD sub PHOTOHST
Fname Lname (Bitnet)

Listserv@ASUVM.INRE.ASU.EDU Sub
PHOTOHST Fname Lname (Internet)

As discussed, although devoted generally to questions of aesthetics and history of the medium, there is an archival twist to the list—location of sources, etc. Specifically, a cooperative bibliography for photographic archivists is available through the listserver. This bibliography contains works useful to photographic archivists, ranging from general histories to repository guides to cataloging tools to preservation. To obtain the bibliography, tell or send mail to
Listserv@ASUACAD send vismat bib (Bitnet)
Listserv@ASUACAD.INRE.ASU.EDU send vismat
bib (Internet) [There's a line wrap there that should not be in the command sent on Internet. See the Bitnet line—Ed.] we don't think you have to subscribe first, but you might.

If you have questions, drop Richard Pearce-Moses note and he'll send you a blurb. Richard is Curator of Photographs,

Archives and Manuscripts, University Libraries, Arizona State University, Tempe 85287-1006, (602) 965-9276, FAX: (602) 965-9169, Bitnet: IACRPM@ASUACAD

EXHIBITIONS: What's Up

At Home

- through April 25. *Bellows' New York*. Amon Carter Museum, Fort Worth, TX.
- through April 28. *I Dream a World: Portraits of Black Women Who Changed America*. Museum of Photographic Arts, San Diego.
- through May 16. *Songs of My People*. Arkansas Arts Center, Little Rock, AK.
- through May 23. *Women Photographers in Camera Work*. Marion Koogler McNay Art Museum, San Antonio, TX.
- through May 30. *Songs of My People*. Denver Museum of Natural History, Denver, CO.
- through June 6. *The Family 1976: Richard Avedon's Portraits for Rolling Stone*. National Portrait Gallery, Washington.
- through June 6. *The Telling Image: Portrait Photographs from the Archives of American Art*. National Portrait Gallery, Washington.
- through June 13. *Recent Photography Acquisitions to the Chrysler Museum Collection*. The Chrysler Museum, Norfolk, VA.
- April 18 - September 6. *Helen Frankenthaler: Prints*. National Gallery of Art, Washington, DC.
- April 19 - August 29. *Arnold Newman's Americans*. Lyndon B. Johnson Library and Museum, Austin, TX.
- April 27 - June 26. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. IBM Gallery of Science and Art, New York, NY.
- May 1 - July 25. *Nineteenth-Century Landscape Photographs*. Amon Carter Museum, Fort Worth, TX.
- May 5 - June 13. *Witnesses of Time: Flor Garduño*. Museum of Photographic Arts, San Diego, CA.
- May 18 - August 1. *Like Us: Primate Portraits by Robin Schwartz*. The Chrysler Museum, Norfolk, VA. [Does this title bother anyone else besides me? To be grammatically correct it should be "Like We" because the verb "are" is understood, "Like Us Are" just doesn't cut it.—Ed.]
- May 21 - September 6. *We Fight for Freedom: Massachusetts, African Americans, and the Civil War*. Massachusetts Historical Society, Boston, MA (call (617) 536-1608 to make an appointment to see the exhibition).
- May 22-July 4. *Africa's Legacy in Mexico: Photographs by Tony Gleaton*. San Francisco African-American Museum, San Francisco, CA.

May 31 - July 18. *Seeing Straight: The f.64 Revolution in Photography*. Santa Barbara Museum of Art, Santa Barbara, CA.

June 12 - August 7. *Songs of My People*.

Contemporary Arts Center, Cincinnati, OH.

June 19 - August 18. *Proof: Los Angeles and the Photograph, 1960-1980*. The Friends of Photography, Ansel Adams Center, San Francisco.

June 19 - August 29. *Songs of My People*.

Detroit Institute of Arts, Detroit, MI.

opens July 17. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. Minneapolis Institute of Arts, Minneapolis, MN.

opens July 24. *Africa's Legacy in Mexico: Photographs by Tony Gleaton*. California Afro-American Museum, Los Angeles, CA.

opens July 31. *Turner's Frontier*. Amon Carter Museum, Fort Worth, TX.

IN PRINT:

THE REVIEW:

• Palmquist, Peter E., ed. *The Daguerreian Annual 1992*. [Arcata, CA]: The Daguerreian Society, 1992. 256 p. \$30 (plus \$3 p&h; CA residents add tax). Order (checks made payable to The Daguerreian Society) from Peter Palmquist, 1183 Union Street, Arcata, CA 95521.

Reviewed by Nancy Sahli, National Historical Publications and Records Commission.

Subtitled "Official Yearbook Of The Daguerreian Society," *The Daguerreian Annual 1992* is an eclectic assembly of articles, reprints, visual images, and other information, all of which relates in some way to daguerreotypes. Although most of it deals with historical aspects of the subject, some coverage of contemporary daguerreotypy is also included, such as Sandy Barrie's "A Daguerreian Report From Down Under," which reports on recent work by the author in Australia.

Even given the constraints of the yearbook's subject focus, there is a surprisingly wide variety of topics covered by the various authors. Individual daguerreotypists, such as Oliver B. Evans, are profiled, while articles of more general interest include Mike Jacobs' "The Daguerreotype in Italy" and Robert B. Fisher's "The Beard Photographic Franchise in England: An Overview." Several pieces focus on specific visual images, such as a striking portfolio of Mexican War portraits and an equally fascinating study comparing panoramic images of San Francisco taken in 1851 and 1990. Original research articles are interspersed with reprints and transcriptions of nineteenth-century articles and documents, such as the constitution and by-laws of the American Daguerre Association and the 1852 diary of daguerreotypist Tallmadge Elwell.

This is a publication that has considerable potential for making a serious contribution to the history of photography, as well as to social and cultural history in general. But in reading the yearbook with the eye of both an editor and historian, I found myself becoming distracted too frequently by certain inconsistencies in the content

and format of many of the articles. Some articles include carefully crafted footnotes, others fail to include them at all, while yet others include them, but do not format them in such a way or include information that would enable a researcher to do easy follow-up. For example, one of the footnotes in the article "The Rinhart Collection of Photographs," by Clyde H. Ditley, refers to a verification by "Ms. Josephine Cobb, National Archives iconography specialist." Readers wishing to pursue this citation would have a difficult time, since Ms. Cobb retired from the National Archives a number of years ago.

Some articles suffer from a simple lack of sufficient information to satisfy the needs of the reader. An interesting article on the use of automation for control of the daguerreotype collection at the Society for the Preservation of New England Antiquities (SPNEA) would have benefitted by providing more details about the computer system, standardized terminology, and other mechanics of the application so that readers would then be able to adapt SPNEA's work for their own purposes. Similarly, Peter E. Palmquist's chronology on Alphonse J. Liebert and "raffle wars" would have been stronger if more background information about this gaming phenomenon in the context of California history of the period had been provided. I also found myself wondering why daguerreotype images were not used as illustrations for the reprint of "The 'Daguerreotype' [in December 1839]." Do the images described in the reprinted article no longer exist? If so, the reader should be told that that is why they are not accompanying this piece.

Although it is commendable that the yearbook reprints nineteenth-century materials and provides transcriptions of diaries and other primary sources, it is not clear whether appropriate professional standards are followed by those responsible for selecting and preparing the transcriptions. For example, instead of transcribing and reprinting the original text of an interview with Mathew Brady that appeared in the *New York World*, April 12, 1891, Thomas R. Kailbourn chose to use a text that was reprinted in the *St. Louis and Canadian Photographer*, June 1891. The original source document would have been the preferred source; if for some reason it no longer exists (which seems unlikely), then the author/editor should indicate that this is the case, rather than leaving the reason for his selection of a later version to the reader's speculation. If the *Daguerreian Annual* is going to continue to incorporate primary source documents, then it needs to develop a policy on transcription and verification that conforms to contemporary standards for historical documentary editing.

This absence of editorial policy is also apparent in the lack of guidelines for prospective authors. Indeed, while the editor encourages submission, nowhere are we told how to submit (e.g., style and format) or even given an address to which submissions may be sent, although perhaps we are to assume that the society's business address, which is given, is also the editor's address? Other editorial inconsistencies are apparent in such areas as the captioning of and citations accompanying individual images, and the use and appearance of italics and accents. Such problems detract from the overall professionalism of the publication's appearance.

It is obvious to this reviewer that *The Daguerreian Annual* is at a crossroads. Although its appeal to collectors and connoisseurs is obvious, to be taken seriously as a scholarly research publication and to provide the fullest

possible benefit to its potential readers, it needs to establish and promulgate clear standards for both the editorial and historical research content of its pages. While not abandoning the variety of articles and topics that make this such an interesting and refreshing publication to read, the editor and the Daguerreian Society need to tighten up the standards that govern both the content and format of the journal. If that can be done, the *Annual* will be a publication truly worthy of bearing the name of Daguerre.

THE BOOKS:

Bonnett, Wayne. *A Pacific Legacy. A Century of Maritime Photography, 1850-1950*. San Francisco: Chronicle Books, 1992. ISBN 0-8118-0023-7. \$35 (cloth).

Natanson, Nicholas. *The Black Image in the New Deal. The Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992. ISBN 0-87049-723-5 (cloth) ISBN 0-87049-724-3 (paper).

Paret, Peter, Beth Irwin Lewis, and Paul Paret. *Persuasive Images: Posters of War and Revolution from the Hoover Institution Archives*. Princeton: Princeton University Press, 1992. ISBN 0-691-03204-1 \$35.

Robinson, Thomas. *Oregon Photographers; Biographical History and Directory, 1852-1917*. Portland, OR: Thomas Robinson, 1992. Distributed by Great Northwest Books, 1234 SW Stark St., Portland, OR 97205 (503) 223-8098; FAX 223-9474. \$38.50 (paper; includes p&h).

Samponaro, Frank N. and Paul J. Vanderwood. *War Scare on the Rio Grande. Robert Runyon's Photographs of the Border Conflict, 1913-1916*. Austin: Texas State Historical Association, 1992. (Barker Texas History Center Series number 1) ISBN 0-87611-099-5 (cloth) \$29.95; 0-87611-100-2 (limited edition) \$125.

We Fight for Freedom: Massachusetts, African Americans, and the Civil War (Boston: Massachusetts Historical Society, 1993). 32 p. \$8.50 (est.). (available May 15). To order, call the MHS at (617) 536-1608.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Sacramento. The California State Archives recently discovered a circa 1860 salted-paper print by California photographer Robert H. Vance. The image, a map of San Francisco, was an exhibit in a Supreme Court Case (*Lestrade v. Barth*, WPA 6431) in which property line locations were disputed. Information at *Views'* press time did not indicate whether the image was made from a paper or glass negative. This is the only known salted-paper print in the the archives'

collection. If you're on the west coast this fall, you'll be able to see the print. It's providing historical context for an upcoming exhibition, *Edward Muybridge and the Photographic Panorama of San Francisco, 1850-1880*, which will be on display at the Friends of Photography/Ansel Adams Center in San Francisco. For more information call Stuart Lauters at (916) 773-3000. [From *California Original*, 7(Winter 1993): 2.]

San Francisco. And, speaking of San Francisco, "*The Camera Obscura at the Cliff House Has Vanished!*" So begins a bright yellow flier spotted in San Francisco this past December. Or so it seems, if the Golden Gate National Recreation Area (GGNRA) agrees to a proposal to build a new Visitor Center at the Sutro Historic District. According to the flier, the camera will be moved to the parking lot, thus providing visitors with views of tourists stopping to go to the restroom! Friends of the Camera Obscura (FOCOS) further state that "[t]he 53-year-old Camera Obscura is part of San Francisco history. The lens captures a magnificent panoramic view of the Pacific Ocean. It is the only one of two camera obscuras in the world that captures the 'green flash' at sunset. It is perfectly perched at the edge of the continent, like a precious gem in its exquisite setting. It should not be moved to a parking lot!" FOCOS is asking for your support to stop the move. Write to Brian O'Neill, Superintendent, GGNRA, Fort Mason, San Francisco, CA 94123 to express your concern. For more information on the move to stop the move, write to FOCOS, 550 Natoma Street, San Francisco, CA 94103.

Santa Fe. M. Susan Barger wrote to tell us that Roberta DeGoyler, a photographic historian and daguerreian collector from Santa Fe, died suddenly February 13 in Santa Fe due to difficulties with asthma. She was 42. Remembrances may be sent to the New Mexico Council on Photography, P.O. Box 1283, Santa Fe, NM 87504.

MIDWEST

SOUTH

Fort Worth. The Amon Carter Museum has announced the appointment of John B. Rohrbach as Assistant Curator of Photographs, Eliot Porter Collection. Rohrbach, who joined the curatorial staff in September, has primary responsibility for managing the museum's collection of over 85,000 photographic works by Porter. Rohrbach came to the Amon Carter from the University of Delaware, where he is completing his Ph.D. in the program in American Civilization. He has served as a consultant to numerous publications and art exhibitions, most notably for the exhibition

Moments of Grace: Photographic Visions of the North American Land, scheduled to open in Philadelphia in 1995, and for the publication, *Paul Strand: His Life and Work* (Aperture, 1991). Rohrbach is also a former Director of the Paul Strand Archive in Millerton, New York. For more information call the museum at (817) 738-1933.

New Orleans. John H. Lawrence, Senior Curator of the Historic New Orleans Collection, is planning an exhibition on Eugene Delcroix (1891-1967), a pictorial photographer of the French Quarter. If you have any work by this man or know of individuals who knew him, please call John at (504) 523-4662.

We have recently received a call for contributions—as well as Issue #1—of a new publication that might be called a conservation fanzine. Creatively titled 'zine, this *avant garde* look at conservation promises readers to be "true to the newsletter tradition of being deeply informative on a very specific topic." We suspect that there will be some visual materials conservation information at some point. Write the editor, Jillian Katrina Rose, 604 France Street, Baton Rouge, LA 70802. It's awesome.

MID-ATLANTIC

Philadelphia. In 1839, Robert Montgomery Bird, a prominent Philadelphia physician, novelist, and playwright, announced "Photography must be a hoax!" Yet M.A. Root later discussed how Bird "mastered each successive discovery and improvement as fast as they appeared," and became "probably the ablest writer on sunpainting in the United States." The Library Company of Philadelphia recently announced the acquisition of 191 of his paper prints, negatives and manuscripts from the early 1850s. Bird's landscapes, views from the windows of his Filbert Street house, and family portraits were all made according to the method of Gustave Le Grey, a French painter-photographer. Le Grey improved Talbot's process. Ken Finkel, Curator of Prints and Photographs at the Library Company also speculates that Dr. Bird may have been the translator of Le Grey's treatise on photography, published in 1853 in Philadelphia. For more information on the collection, please contact Ken Finkel at (215) 546-3181.

In an effort to save money, the Free Library of Philadelphia has restructured the Central Public Departments. As of February 1, 1993, the Print and Picture Department became the Print and Picture Collection, an administrative unit of the Art Department. The position of department head in Print & Pictures was eliminated. J.B. Post, the department head stated, "I'm out of here."

He was transferred to the General Information Department and placed in charge of that agency. Other specialized departments also are being merged. Post further stated, "How this affects how I deal with each of you remains to be seen."

PHOTO SHOW

NO CAMERAS:

Washington, DC
October 10, 1993

10 a.m. to 5 p.m.

Rosslyn Westpark
1900 N. Ft. Meyer Drive
Arlington, VA

\$5.00 admittance

Contact: Russell Norton, P.O. Box 1070, New Haven, CT 06540, (203) 562-7800. Rusty also does a show in Boston at about the same time. Contact him for more information.

Washington, D.C. Diane Vogt-O'Connor has left the Smithsonian to take a position as Archivist for the National Park Service [yup, the entire system!]. O'Connor left the Smithsonian in early March and may now be reached at: National Park Service, 800 North Capitol Street, #230, Washington, DC 20013-7127; (202) 343-1011. FAX 343-1767. We wish her well.

And for those of you vultures wanting to know about the vacancy, keep your eyes

posted. It appears that there will be at least two professional-level jobs posted at the Smithsonian Institution Archives, as well as some technician-type positions. For more information, contact Alan Bain, St. Archives (202) 786-2747.

Judith L. Lusky, a former photographic archivist at the Smithsonian's National Museum of African Art, and president of Visual Resources Consultants, died in San Francisco on February 16. She had been working as head archivist for a film documentary on American Indians. Lusky was co-author, with Paula Richardson Fleming, of *The North American Indians in Early Photography* (Harper & Row, 1986). A second book, *Great Endeavors in American Indian Photography* (Smithsonian Institution Press), is due this fall. (Washington Post, 2/23/93.)

NORTH

New York. Don't miss Belinda Rathbone's article, "Researching the Life of Walker Evans" in *Museum Archivist, Newsletter of the Museum Archives Section, Society of American Archivists*, 7 (February 1993): 20-1. She talks about using the archives at the Museum of Modern Art.

Pittsfield. The American Graphic Arts Museum, currently in the planning stages, is scheduled for opening in 1994. Housing a collection of fine-art prints, the museum will also display exhibits relating to printmaking processes. Production studios and storage facilities for each of the major printmaking processes will also be included. Printmaking will be demonstrated to the public and taught to art students and apprentices by master printmakers.

Rochester. The Rochester Institute of Technology's Image Permanence Institute has recently created *The IPI Storage Guide for Acetate Film*. While the Guide does not predict the lifespan of individual pieces of film or of specific collections of film, it does provide information for evaluating and planning storage environments for cellulose acetate photographic films. The Guide sells for \$25, with shipping and handling extra. To order call (716) 475-5199, M-F 8:30-4:30 EST, or FAX (716) 475-7230. No COD or credit card orders. Shipping and handling charges are added to invoice.

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

Editor: Laurie A. Bety, Program Officer, NII/PAO-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: 501-5601. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: 233-3109. Chair: Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60064, (708) 526-8638; FAX 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1993. Opinions expressed are those of the authors.

The Society of American Archivists

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