



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

Volume 8, Number 1

December 1993

NEW ORLEANS WRAP-UP

Section Meeting, 2 September 1993
Reported by Diana Ruby Sanderson
Presbyterian Church USA Dept. of History

Katherine Hamilton-Smith (Curt Teich Postcard Archives) opened the meeting at 8:08 am and introduced Bonnie Wilson (Minnesota Historical Society) and Laurie Baty (National Historical Publications and Records Commission).

The agenda was uncertain since many of the members had other meetings to attend. It was decided to get as much done as possible at the start.

The formal part of the meeting began with liaison reports.

Architectural Records Roundtable. Mark Coir (Cranbrook Archives) is stepping down as co-chair. Sally Reeves (New Orleans Notarial Archives) is the new co-chair and will work with co-chair Nick Olsberg (Canadian Centre for Architecture). There are several sessions at the annual meeting on architecture. There are plans for a symposium in Montreal on appraisal issues for architectural drawings. The funding is not certain, but the organizers hope the Getty Foundation will come through with assistance.

SAA Council. Waverley Lowell (National Archives, San Bruno) is the section's representative on Council.

Elections Committee. Richard Pearce-Moses (Arizona State University) introduced the candidates and invited each to give a short speech. Gretchen Lake (University of Alaska Fairbanks) withdrew her nomination, leaving Stephen Fletcher (Indiana Historical Society), Sarah Rouse (Library of Congress), and Henry Mattoon (National Center for Film and Video). Ballots were passed out to those who had not voted by mail. Those who had voted for Gretchen by mail were put on standby.

Newsletter Report. Laurie Baty stated that the newsletter came out on time and that it's now up to 5 sheets of paper for 3, ten-page issues each year. She had hoped to be able to use larger point type with the addition of the fifth sheet, but she continues to have too much to publish. Laurie introduced Bruce Johnson (Indiana Historical Society), the newsletter's associate editor. Laurie gave her e-mail address [zau@cu.nih.gov]. She's always

looking for "stuff, gossip, book reviews, finding aids, etc." to include in the newsletter.

MARC-VM Roundtable. Beth Delaney (Schomburg Center for Research in Black Culture) stated that the meeting will be Friday and the roundtable will also hold office hours in the exhibit hall.

Association of Moving Image Archivists (AMIA). Gregory Lukow (National Center for Film and Video Preservation). AMIA held its annual conference in San Francisco in December 1992. Its focus was the history and preservation of sound recordings. Kodak announced a new "molecular sieve" technology to fight vinegar syndrome in film. In June, the Library of Congress published a report to Congress on the status of preservation of moving images in accordance with the National Film Preservation Act of 1992. This study is the first step of a two-step process. The second step is the creation of a nationwide program for film preservation. To complete this step, the library will work with the field in the development of a standard. Greg suggested that the section have a voice in writing that program.

AMIA is now at 215 individual and 50 institutional members. If you do not wish to be a member, a subscription to the quarterly newsletter is only \$15 per year.

The next AMIA conference will be in Chicago, October 19-23, 1993, at the Sheraton Plaza Hotel. This meeting will concentrate on marketing, non-standard formats, digital technology, multi-media, cataloging, and annotating amateur videos.

Beth Delaney has been appointed chair of AMIA's Cataloging and Documentation Committee [see article, p. 4.] and Bill Murphy (National Archives) is the chair of AMIA's Preservation Committee.

Regional Photographic History Group. Stephen Fletcher, the liaison, reported that this is an informal group that meets in conjunction with the Daguerreian Society. The next meeting will be October 16 at the Strong Museum, Rochester, NY, with a morning business meeting and afternoon research sessions. Dues are \$3. Contact Fletcher for more information.

At this point in the meeting, Richard Pearce-Moses announced the results of the election—Sarah Rouse was elected vice-chair/chair-elect.

READINGS WANTED!!

Although the august Academy of Certified Archivists does not test archivists on their knowledge of things photographic, it does request selected readings in said subject area for archivists who are preparing to take the exam.

Section members are respectfully requested to send a bibliography of their five (5) favorite/determined-to-be-most-important readings for working with visual materials to Sarah Rouse, Chair-elect by January 1, 1994 [For her address, see the box on page 2—Ed.]

Bibliography Committee. Richard Pearce-Moses announced that the bibliography list is available through an Internet Listserver. A 16-page hard copy may be requested from Richard for \$5.00. The bibliography serves as a basic reference source for photographic archivists. Richard suggested holding off on ordering a hard copy for 6 months when the bibliography will be updated. Richard also announced that he will be serving on the SAA Committee on Sections and Roundtables. There will be an open session to hear comments on Friday from 3:45-4:45.

Katherine asked if the bibliography included all visual formats. Richard indicated that it is heavily weighted toward photo processes.

The discussion turned to social events for the section during the meeting. The annual section dinner will be Thursday night at Mulate's and Saturday, at 4:00, the section is invited to a special tour of and reception at the Historic New Orleans Collection (533 Royal Street).

The next topic of discussion was workshops and sessions at meetings. Katherine stated that the section turned in some strong proposals for the New Orleans meeting. In addition, also there were two people on the program committee favorable to VM topics.

At this point, Katherine Hamilton-Smith turned the meeting over to incoming chair Bonnie Wilson.

Advanced Workshop Committee. Loren Pignillo (Photographic Preservation

Services, not present) is the current chair. It was the opinion of the section that the committee has languished. Based on discussion, the section would like to develop one or two advanced-topic workshops for the 1995 meeting to be held in Washington, DC.

Bonnie Wilson felt that the section had a good basic workshop, but not a good advanced one. What kind of an advanced workshop do we want? Who would teach it? Ideas thrown out from the section included:

1. Color (in all media). It was noted that Henry Wilhelm's new book [see *In Print*, p. 9] had just been published. A good workshop on color, storage, fading, etc., would be useful.
2. Digital scanning and transfer. We need not only demonstrations, but hands-on activities from industry, although we must avoid salespeople. The session must also address copyright issues.
3. Identifying processes—photographs and non-photographic reproductive processes.
4. Legal issues, privacy, repatriation.
5. Processing manuscript collections with photographs involved from a photographic point of view.
6. Development of guidelines for how to deal with marketing photographs in our collections. Many individuals are being approached by vendors to put photos on-line.

Larry Viskochil suggested a special one-day symposium on the issue of being a "content provider." What are the legal issues involved? What's in it for us? Other questions raised as a result of the discussion included: should we open the preconference symposium to all VM people? Yes. It was suggested that the Indiana Historical Society could offer space if the symposium were held in conjunction with the 1994 SAA meeting in Indianapolis. The section could do some independent advertising for the symposium. It was decided that the section needed guidelines for the symposium, with the end result a useful document that would be of aid to archivists.

Carolyn Kozo-Cole (Los Angeles Public Library), Paula Stewart (Amon Carter Museum), Laurie A. Baty, Stephen J. Fletcher, and Gretchen Lake agreed to serve on a committee to develop ideas for advanced workshop(s). [Mark E. Martin, Temple Memorial Archives, is serving as chair of that committee. See Bonnie Wilson's column, p. 3, for more information.]

The meeting then moved on to a discussion of session ideas for the 1994 meeting in Indianapolis. Ideas suggested:

Visual Materials Section 1992-93

Officers

Chair

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Chair-Elect

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Committee Chairs

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Bibliography

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Elections

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Newsletter

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Program

Bonnie G. Wilson

Three-Year Plan

Sarah Rouse

Liaisons

Academy of Certified Archivists
contact Bonnie Wilson

continues next column

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
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(313) 645-3154; FAX 645-3029

Association of Moving Image Archivists

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The American Film Institute
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AMIA Cataloging and Documentation Committee

Beth Delaney
Schomburg Center for Research in
Black Culture
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New York, NY 10037
(212) 491-2237; FAX 491-6760

MARC VM Users Roundtable

Janet Murray
Photography Collection
New York Public Library
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Regional Photographic Historians

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879; FAX 233-3109

1. Contemporary documentation, perhaps co-sponsored with the Oral History Section. Looking at creating, rather than collecting the historical record. Had a similar session rejected for this year because there was another session that had photographs as a component.
2. Marketing, revenue generators—visual materials are usually the first to be tapped for money. Many of us are in zero-growth budgets. Possibly have a roundtable with five-minute presentations to generate discussion.
3. Visual Materials as primary sources—family albums and scrapbooks. Similar to diaries, but in a visual format. Start with the visual record, then use the textual records to support. What is intellectual content and how can we teach our researchers to use visual materials as primary sources? Maybe co-sponsor with the

Reference Section. Also, use the session to alert catalogers and processors as to the value of these materials; they're not just an after-thought to a manuscript collection.

Katherine Hamilton-Smith advised that all session proposals must be in by October 8. Section will do a publications fair next year.

The meeting adjourned at 10:02 am.

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

FROM THE CHAIR

Bonnie Wilson,
Minnesota Historical Society

Whew! The chair finally has time to sit down and report on the hectic month between the annual conference and the deadline for program proposal submissions. Strong program sessions are now the hallmark of the Visual Materials section, and we tried to meet the high standards set over the past few years. We have two main sets of proposals for next year in Indianapolis, so I will describe them in order to acquaint you with our thinking.

During the section meeting on September 2, many members expressed an interest in a new pre-conference workshop. Some good suggestions emerged from the audience, and most of them will be pursued by our advanced workshop committee. There was strong interest in more information about digitization of images, so I decided to pursue that topic first. Stephen Fletcher of the Indiana Historical Society volunteered to host a pre-conference workshop and, furthermore, to plan it. Since then he has been working with Jane Kenamore of the SAA office to plan and arrange for a workshop that will teach in a hands-on fashion about digitizing images, emphasizing techniques and technical knowledge. The workshop will be preconference, on Tuesday or Wednesday. Then on the conference days there will be three or four sessions on digitization topics such as legal and copyright issues, the linking of images to already existing data systems, commercial picture exchanges, and the RLG digital image access project.

Meanwhile, there will be other visual material program sessions on topics of interest to all archivists. Much interest was expressed in having a program on creating and marketing products from the archives. Katherine Hamilton-Smith pulled together a "dynamic" roundtable session with five participants to be led by Cynthia Read-Miller of the Henry Ford Museum.

Stephen Fletcher and Sarah Rouse drew up a session on processing mixed-media collections: those that contain photos, films, and other visual materials combined with print materials.

For several years it has been a goal of the section to have programs that explore the research and intellectual potential of visual materials. To that end, two sessions were proposed. "Scrapbooks as Personal Expression" will explore the concept of scrapbooks as artifacts with narrative and cultural significance beyond their function as filing cabinets for ephemera. The Reference, Access, and Outreach Section and the Women's Collection roundtable participated with us in the development of this session. "Factual Films in the Archives, A Historical Look" celebrates the 100th anniversary of film making and examines the origins, milestones, key figures and historical significance of a great variety of non-fiction films.

The Visual Materials section is also co-sponsoring a proposal by the College and University Archives Section on the "use and misuse of primary sources" to which our newsletter editor Laurie Baty will contribute with some comments on the Civil War images used by Ken Burns. Thank you to everyone who referred other session proposers to the Visual Materials section so that we could stay informed on other proposals.

In other news: the Committee on Advanced Workshops has a new chair, Mark E. Martin of Diboll, Texas. He will gather together a small committee to develop some advanced workshop proposals due next July 15 for consideration for Washington, D.C. in 1995. Other liaisons and committee heads are listed elsewhere in this issue. I will be relying on them this year to keep this section moving ahead at the great speed it has achieved up to this point. Thanks to all of you who came to the section meeting in New Orleans and contributed so many good suggestions.

FROM THE CHAIR-ELECT

Sarah Rouse, Library of Congress

As chair-elect of the VM Section (thanks for your votes), let me just remind you that I'll be working on our Three-Year plan for SAA. This means not just program planning (your chance to suggest or lobby for program ideas) but probably a newsletter exchange with another SAA section, maybe the Preservation Section. We are justifiably PROUD of our fine newsletter, and would like to promote intersectional communication with this exchange idea. So, watch this space; our leader Bonnie Wilson or I will keep you

informed. If you have thoughts that you'd like to share, get in touch. Thanks!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Nearly sixty people attended the annual meeting of the Architectural Records Roundtable in New Orleans on Friday, September 3, 1993. The agenda included reports from several officers and members, informational updates from the field, the election of new officers, and news about next year's meeting in Indianapolis.

Mark Coir, the outgoing co-chair of the roundtable, presented a brief history of the roundtable for the benefit of new members and provided a synopsis of the work that had been carried on to date. After his remarks, the other roundtable co-chair, Nicholas Olsberg, led the meeting. Members heard reports from Elizabeth Banks, chair of the Conservation Committee; Alan Lathrop, chair of the Joint Committee on Architectural Records; Waverly Lowell, the roundtable's Council liaison; and Tawny Ryan Nelb, chair of the Nominating Committee. Kathy Ludwig, of the Minnesota Historical Society, and Kathleen Robinson, a member of the 1994 SAA Program Committee, also addressed the meeting.

Members elected new officers to administer the roundtable. Sally Reeves, of the New Orleans Notarial Archives, was elected co-chair. Alan Lathrop and Liz Banks agreed to continue to chair their committees and Tawny Ryan Nelb was elected chair of the Education Committee. Nick Olsberg will serve for one more year as the outgoing co-chair.

At the meeting, Nick Olsberg updated the membership on his efforts to obtain a grant from the Getty Trust to hold an appraisal conference on architectural records next spring. In mid-September, the Getty Trust announced that it would fund the conference, which is slated for Montreal in April 1994. The conference will be held at the Canadian Centre for Architecture (CAA), the institution Nick works for. Details about the conference have yet to be worked out, but it appears as though its proceedings will be published in a forthcoming issue of *American Archivist*. For further information about the appraisal conference, contact Allan Penning, coordinator of conferences at CCA, at (514) 939-7000 or fax at (514) 939-7020.

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.

MARC VM ROUNDTABLE

Janet Murray, New York Public Library

The September 3 roundtable meeting chaired by Beth Delaney, Schomburg Center for Research in Black Culture, had a good turn-out representing a wide variety of experience in museums, universities, historical societies, special libraries and corporate archives.

First on the very full agenda was the Task Force on Sections and Roundtables. Beth brought up some questions from a survey conducted by the Task Force to be addressed by the entire roundtable. Although there was some objection to using roundtable meeting time to discuss organizational business, a few substantive issues were addressed, such as the role of the roundtable, its constituency, and communication in a forum other than the annual meeting. Janet Murray noted that, as roundtable membership is open to people who are not members of SAA, it could provide a link with other groups. She will be pursuing informational exchanges with the Visual Resources Association (VRA) and ARLIS/NA (Art Libraries Society/North America) in the next few months. Lucy Keister of the National Library of Medicine is looking into the possibility of establishing our own LISTSERV on the Internet. This has the potential for greatly facilitating information exchange between the members of the roundtable. More on this as it develops.

Moving along, the informational exchange that is the real purpose of the meeting went into high-gear with reports from several individuals.

Beth Delaney reported that there is now a liaison between SAA and the Association of Moving Image Archivists Cataloging and Documentation Committee. [see following article.]

As noted in the August issue of *Views*, *Descriptive Terms for Graphic Materials* (GMGPC) and *Library of Congress Thesaurus for Graphic Materials* (LCTGM) have new editions due in 1994. Arden Alexander of the Library of Congress reported that the Prints and Photograph Division has implemented a new thesaurus software, which initially slowed the production of the thesauri revisions, but which they feel is going to produce a superior product in the end. The thesauri will include more relationships and new appendices. Please keep sending in suggestions for and questions on terms to Arden for consideration.

A question was raised regarding a second edition of Betz's *Graphic Materials*, and Arden said that they haven't received much comment since a second edition was put under consideration. The comment period will be open for about another year, so if you have any comments or questions regarding Betz, please don't hesitate to

contact Helena Zinkham at the Library of Congress.

On multiple thesauri, one of the favorite issues of this column in the past year, Sarah Rouse of the Library of Congress reported for Helena Zinkham on the meeting of the Working Group on Form and Genre Vocabularies. So far they have addressed the letters C, G, R, and T. Changes to terms beginning with these letters will be reflected in the new edition of *GMGPC*.

Elisa Lanzi of the Getty's Art and Architecture Thesaurus project (AAT) made a few comments regarding efforts to lay the groundwork for collaborative editorial decisions at the various thesauri. Some of the issues discussed include using direct order for terms, literary warrant, economic feasibility and editorial collaboration. The second edition of the *AAT* is due in February, 1994. They plan to include information on cataloging and the *AAT* in the second edition. She also announced that there will be a session at ARLIS this year on the use of multiple thesauri in an on-line environment.

Catherine Johnson reported to the meeting on a project of the Dance Heritage Coalition to develop cataloging guidelines for performing arts materials, including visual materials. These guidelines will be based on existing rules and should be quite useful to those in performing arts collections, and perhaps even more so to those who have collections relating to performing arts, but who don't routinely handle this type of material. Contact her at the Dance Heritage Coalition for information.

The question of the impact of digital imaging on description raised in the August *Views* was addressed. Lucy Keister noted the popularity of their imaging system at the National Library of Medicine. However, at this point, the question of how imaging is affecting description is still a bit theoretical, since most people are not yet in the throes of it. This question is on the back burner for now, and we'll see where the digital revolution takes us. Finally, members were invited to introduce themselves and questions from the floor regarding cataloging practice were entertained. One question concerned cataloging of original art works in manuscript collections. Many members of the roundtable had suggestions of contacts and sources for the member raising this question. This ability to make concrete suggestions is definitely the strength of the roundtable. Others who are in a similar quandary about how to handle the visual materials that may be held in predominately "non-visual" collections shouldn't hesitate to get in touch with me for information, or for a list of roundtable members in your area who may be able to help you.

As the in-coming chair this year, I would like to thank those who attended the roundtable meeting this year for the lively meeting. Your questions, concerns and ideas can reach this column through me.

NEW AMIA COMMITTEE LOOKING AT CATALOGING AND DOCUMENTATION STANDARDS

Beth Delaney, Schomburg Center for Research in Black Culture

The Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) met twice during the annual AMIA conference. The committee's mission statement reads in part 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." SAA's Visual Materials Section Chair, Bonnie Wilson, has invited me to use this column to establish our liaison with the section.

The Cataloging and Documentation Committee wants to reach as wide an audience as possible and welcomes any questions about our work or AMIA. The committee has four subcommittees: Standards, Education and Training, Software, and Program to help carry out its mission within AMIA. This past conference found the committee defining its projects for the year ahead. We would like your input!

The Standards Subcommittee, chaired by Martha Yee (UCLA), is soliciting comments about the use of, problems with, need for revision of, suggestions for changes to, etc., on three different standards currently used in archival moving image cataloging: Wendy White-Hensen's *Archival Moving Image Materials: A Cataloging Manual* (AMIM), *US Marc Relator Terms for Archival Moving Images*, and *Moving Image Materials: Genre Terms* (MIM).

Margaret Byrne, Director of the National Moving Image Database (NAMID) at the National Center for Film and Video Preservation, reported on the review of *MIM* by a group of film scholars working on genre. She stated that the archival subcommittees of the Society for Cinema Studies is currently working on another list. Catherine Garland, Head, Processing Section, Library of Congress (LC), asked AMIA's Cataloging and Documentation Standards Subcommittee to review *MIM*, since it is currently being used by LC and various other institutions.

We have already been approached by other AMIA members using these tools. Please send your comments and concerns

about *MIM* (the genre terms list) and *AMIM* (the cataloging rules) to Martha Yee, UCLA Film and Television Archive, 1015 N. Cahuenga Blvd., Hollywood, CA 90038. She can be reached at (213) 462-4921, fax 461-6317, or e-mail efs4cmb@mvs.oac.ucla.edu. Please send your comments on the US MARC Relator Terms for Archival Moving Image Materials to Linda Tadic, 1349 Hearst Ave., Berkeley, CA 94702.

The Standards Subcommittee plans to collate the comments and then contact the appropriate bodies to initiate review and/or revision of the documents.

The Standards Subcommittee is also reviewing a draft *Guide to the Bibliographic Control of Music Video Material* by the Working Group on Bibliographic Control of Music Video Material, Music Library Association, and a draft of the guidelines for cataloging performing arts materials by the Dance Heritage Coalition.

Linda Tadic of the Education and Training Subcommittee conducted a survey of committee members to define who we are (archival moving image catalogers), what our training is, and what our needs are. She will be revising the survey and in the future, will send it to all AMIA members so that the Cataloging and Documentation Committee can better serve the association.

If you have any questions about AMIA's Cataloging and Documentation Committee, please contact me.

FROM THE LIST SERVERS

A New List Forms

The Association of Moving Image Archivists (AMIA) has announced the creation of AMIA-L, a net discussion list focusing on topics relating to the preservation of moving images. Messages intended for distribution to the entire list membership, should be sent to:

AMIA-L@UKCC.UKY.EDU

To subscribe to AMIA-L send the following message to LISTSERV@UKCC.UKY.EDU:

SUBSCRIBE AMIA-L Your Name

If you would like more information, contact the list coordinator, Tom House, Audio-Visual Archives, University of Kentucky Libraries, tmhouse01@ukcc.uky.edu (internet), tmhouse01@ukcc.bitnet, or phone: (606) 257-8372.

French databases

According to Bruno Mannoni, Ministère de la Culture et de la Francophonie, in a posting on the Museum discussion list (Museum-1%unmvmma.bitnet@vtbit.cc.vt.edu), you can now access the databases of the French ministry of culture, through its

gopher (choice 9). The name of the site is cyr.culture.fr (143.126.201.251).

The databases include:

ARCAMIS Commandes de l'Etat (acquisition d'oeuvres par l'Etat).

JOCONDE Dessins, estampes, peintures et sculptures.

JUPITER Antiquités grecques, romaines, étrusques.

MERIMEE Patrimoine architectural.

PALISSY Patrimoine mobilier.

PHARAON Antiquités égyptiennes.

PHOTOSX Photographies et cartes postales.

This experimental service is provided on an as-is basis, and may be closed without any notice. Should you have a problem querying the databases, please contact rouzou@culture.fr. Mr. Mannoni may be reached at e-mail: Bruno.Mannoni@culture.fr; phone: 33 1 30 85 68 18, fax: 33 1 30 85 68 68, or mail: route du fort de Saint-Cyr, 78182 Saint-Quentin en Yvelines, France.

MEETINGS:

The 12th annual conference of the Visual Resources Association will be held from February 16-19 1994, at the Omni Park Central Hotel in New York City. As always, the VRA conference will be concurrent with the College Art Association's annual meeting. *[We would very much like to include the program because there are so many relevant sessions but we haven't the room—Ed.]*

If you are not a VRA member and would like conference pre-registration materials, please contact Leigh Gates, Slide Librarian, Art Institute of Chicago, MacLean VRC, Ryerson Library, 37 South Wabash Street, Chicago, IL, 60603, (312) 899-1223.

If you have questions, please contact Jenni Rodda, VRA Vice President, Visual Resources Collection, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021, (212) 72-5872; fax (212) 772-5807, e-mail roddaj@acfccluster.nyu.edu.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

The Regional Photographic History Group (RPHG) held its fourth annual meeting on October 15 at the Strong Museum in Rochester, New York. The gathering, made possible by support from the Strong Museum and the Daguerreian Society, began with the business meeting followed by several presentations.

Ron Polito began the business meeting by welcoming the 19 members who

attended, six of whom represented institutional collections. He announced that the membership is currently 61, with eight or nine additional names yet to be added to the list. Attendees noted that, unlike last year's meeting in Columbus, Ohio, the History of Photography Group (HPG) was not sponsoring any programs, noting that the group may be defunct. The group suggested that RPHG send information about the organization to people on the HPG membership list.

A discussion about this column ensued. Members expressed their gratitude for the ability to inform the archival community about the group's activities. It became clear, however, that members desired some forum by which they could solicit information from other members about photographers. Others wished for a medium that would enable members to provide information in textual form rather than lists, such as demographic analyses, clientele studies, "how to" columns, and resources. Carl Mautz, California, volunteered to investigate the possibility of organizing such a forum, such as an annual newsletter.

It soon became clear that many of those in attendance were at their first meeting, so each person introduced her/himself and described her/his particular interests. The diversity of geographical projects was evident, ranging from a national registry of daguerreians active before 1860 to a listing of photographers active in a small upstate New York town (Binghamton) and its nearby communities. Research applications were just as broad, covering such topics as Civil War reenactments, cultural education, and exhibitions and reference assistance in institutional collections.

The attendees then discussed ideas for next year's program in Boston and decided upon a thematic approach. This decision came after a discussion of what the group's focus should be now that the HPG is not participating in the joint program with the Daguerreian Society. The consensus was that the RPHG should stay close to its "regional" approach to photographic research. The theme for next year will be "Step Back from the Data and Look Beyond the Lists." The extent to which the RPHG will be able to cover this issue is dependent upon whether or not the Daguerreian Society expands its schedule into Friday afternoon. More details will be presented in this column as they become available.

The afternoon sessions proved to be extremely informative. First, we learned (or relearned) from Matthew Isenberg that an ivorytype is not a photograph on milk glass, but is a heavily colored photographic print adhered to a glass surface using hot wax, usually beeswax. Mr. Isenberg focussed on several Philadelphia

photographers who used the technique invented by F. A. Wenderoth.

Ross Kelbaugh then presented a photographically based revelation of Baltimore during the Civil War, especially through the images and antics of photographer David Bendann. John Wood then gave an enthusiastic, if not spiritual, lecture on the autochrome based upon his recently published book.

On a panel about work based upon city directory research, Thomas Weprich gave an overview of early photography in Pittsburgh, followed by Linda Ries's statistical analysis of Harrisburg, Pennsylvania, photographers active between the years 1846-1900. John Craig then announced that the national registry of photographers active before 1860, based primarily upon reading every line in city directories for most major American cities, would most likely be completed within six months. The afternoon concluded with a presentation by Carol Johnson on the manner in which the Library of Congress included panoramic photographs on the *American Memory* videodisc.

The Daguerreian Society, our host, held its fifth annual meeting on 16 October at the International Museum of Photography at the George Eastman House. William Marder presented the first paper, "An Overview of American Daguerreian Advertising," based upon 17 different types of advertising, showing examples not only from newspapers and periodicals, but broadsides, case labels, packaging supplies, and brass tokens. Mr. Marder emphasized that advertisements provide a wealth of information about daguerreians, inventors, and manufacturers.

Jerome Monnier, from the Musée de l'Homme, Paris, France, showed slides of some of the one hundred recently rediscovered French anthropological daguerreotypes. The images ranged from scientifically matter-of-fact to hauntingly beautiful. Dolores Kilgo presented a story of the life of midwestern daguerreian and self-promoter Alexander Hesler. Mary Panzer discussed some of the difficulties in studying the early work of Matthew Brady and his studios. Hans-Werner Gummersbach showed the work of three unheralded German daguerreotypists. Merry Foresta offered her current thoughts on "How Daguerreotypes Affected Visual Imagery in the Nineteenth Century," and Matthew Isenberg closed out the formal sessions with "A Fresh Look at Southworth and Hawes." Grant Romer's delightful after-dinner treatise "Little Pictures Difficult to See" encouraged attendees to spend more time looking at the multitude of images of unidentified people made by unknown daguerreians. Despite the seeming lack of appeal to

collectors, Mr. Romer conveyed examples of the wealth of information these images contain. In addition to the papers, the society held a trade fair and business meeting.

Next year's meeting of the Daguerreian Society will be in Boston, Massachusetts, and is planned for the first weekend in November.

STANDARDS FOR VISUAL RESOURCES COLLECTIONS

Linda McRae, University of South Florida

The Visual Resources Association announces the formation of a new standing committee charged with advocating and promoting the use of standard descriptive practices that will facilitate the management, organization, and exchange of information in visual resources collections. The Data Standards Committee includes within the scope of its charge standards that range from very flexible guidelines that inform a procedure or process to explicit rules that define a technical result, recognizing that while the purpose of standards is to impose order, they must remain responsive to changing needs, developing technologies, and practical application.

The Committee will investigate methods, tools, and resources used in analyzing, recording, storing, and accessing data and will focus on the following standards components:

- **Data elements:**

Standards that define the elements or categories of information that compose the various automated records used in visual resources collections.

Example: defined categories designed to carry specific units of information such as a category constituting the concept of "creator."

- **Descriptive practice:**

Standards that guide the ways in which descriptive information is represented within each unit or category.

Example: conventions for grammar and syntax, and for noting variations particular to each category such as how to designate "follower of" within the category for artist name.

- **Interpretive practice:**

Standards that assist in the translation of visual information into language when concrete descriptive information is lacking.

Example: lacking an artist's name or uniform title, guidelines for creating a title, describing an object, and applying subject terms.

- **Authoritative sources:**

Standards that inform the choice of terms or words that apply to a category of information.

Example: controlled vocabularies and name authorities such as ULAN, AAT, ICONCLASS, LCSH from which subject terms, and proper names would be selected.

- **Formats:**

Standards that define technical specifications, formats, and protocols for the exchange of text and image data in an on-line environment.

Example: MARC, SGML, TIF, JPEG.

The Data Standards Committee will identify, collect, analyze and disseminate information about existing and developing standards that can effectively be applied to visual resources collections. Where standards are absent, the committee will develop and encourage the development of new tools and resources. The Committee will communicate visual resources interests to commercial and non-commercial agencies that make policy or develop tools and resources that could affect or influence standard descriptive practices in visual resources collections, and it will seek to establish liaisons with similar interest groups in related fields such as those in the museum, library, and archival communities. For more information, contact Linda McRae at the College of Fine Arts Visual Resources Center, University of South Florida, Tampa, FL 33620, (813) 974-2360, e-mail lmcrac@cfrvm (Bitnet), or lmcrac@CFRVM.CFR.USF.EDU (Internet).

EXHIBITIONS: What's Up

At Home

through December 26. *A Shadow Born of Earth: New Photography in Mexico.* San Jose Museum of Art, San Jose, CA.

through January 2. *John James Audubon: The Watercolors for "The Birds of America."* National Gallery of Art, Washington, D.C.

through February 13. *VanDerZee, Photographer, 1886-1983.* National Portrait Gallery, Washington, D.C.

through February 21. *Louis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art.* National Gallery of Art, Washington, D.C.

through March 6. *A History of Photography: 15 Years at The Chrysler Museum.* Norfolk, VA.

through March 6. *A Shadow Born of Earth: New Photography in Mexico.*

- University of Oklahoma Museum of Art, Norman, OK.
- through spring. *Legend's Image: The Great War in the Air Pictured*. National Air and Space Museum, Smithsonian Institution, Washington, DC.
- opens February 9. *John James Audubon: The Watercolors for "The Birds of America."* Museum of Fine Arts, Boston, MA.
- opens March 12. *Living with AIDS: A Photographic Journal* by Sal Lopes. Chrysler Museum, Norfolk, CA.
- opens March 20. *Grotesques, Arabesques, and Fanciful Flourishes: Ornamental Graphic Art and Related Objects, 1300-1800*. National Gallery of Art, Washington, D.C.
- opens March 31. *A Shadow Born of Earth: New Photography in Mexico*. Joslyn Art Museum, Omaha, NE.
- opens April 5. *Women Photographers in Camera Work*. Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE.
- opens May 5. *Proof: Los Angeles and the Photograph, 1960-1980*. Des Moines Art Center, Des Moines, IA.
- May 7 - July 17. *John James Audubon: The Watercolors for "The Birds of America."* Art Institute of Chicago, Chicago, IL.
- May 31 - July 7. *Interiors: A Metaphysical Construct*, Art Building, Montgomery College Art Gallery, Rockville, MD.
- June 11 - August 28. *Pictorial Effect/Naturalistic Vision: Henry Peach Robinson and Peter Henry Emerson*. Chrysler Museum, Norfolk, VA.
- August 13 - October 23. *John James Audubon: The Watercolors for "The Birds of America."* Detroit Institute of Arts, Detroit, MI.
- September 18 - February 20, 1995. *Milton Avery*. National Gallery of Art, Washington, D.C.
- September 23 - November 20. *A Shadow Born of Earth: New Photography in Mexico*. Palmer Museum of Art, University Park, PA [Penn State].
- September 25 - December 31. *Robert Frank*. National Gallery of Art, Washington, D.C. [Traveling to Yokohama, Japan; Zurich; Amsterdam; Whitney Museum of American Art, New York, NY.] Will have illustrated book-length catalog.
- October 2 - December 31. *The Prints of Roy Lichtenstein*. National Gallery of Art, Washington, D.C. Travelling to LA County Museum and the Dallas Museum of Art. Catalog raisonné of prints, co-published by the National Gallery and Hudson Hills Press, NY.
- November 17 - January 29, 1995. *John James Audubon: The Watercolors for "The Birds of America."* Museum of Fine Arts, Houston, TX.

IN PRINT:

THE REVIEWS:

[And now for something completely different . . .]

- Szilagyi, Steve. *Photographing Fairies*. New York: Ballantine Books, 1992. 352 p. ISBN 0-345-37751-6 \$18.
Reviewed by Kathryn Allamong Jacob, NHPRC

Just holding this beautiful little book is a joy. Its small size and clean white jacket are intriguing—the only illustration is a tiny "photograph" the size of a quarter of a young woman's delicate shoulder, the nape of her neck, tendrils of her hair, and . . . her wings. Inside this first novel by painter and illustrator Szilagyi is an even greater treat, especially for photographers and historians of photography. There aren't, I'll wager, many novels whose heroes are photographers, whose pages contain discussions of contaminated developing chemicals and the profitability of portrait photography, and one of whose chief scenes involves a photographer and his assistant, stripped naked and slathered with mineral oil to keep down the dust, writhing about in slippery sexual abandon on the floor of a make-shift darkroom situated in the lightless cellar of an old church in the English countryside.

It is difficult to discuss the book without giving away too much of its plot, but it is easy to believe while reading its fast-paced pages that their author is an artist. Description is detailed and always with an eye for light and shadow, color and composition, creating wonderfully vivid mental illustrations for the reader. The only character not clearly drawn is the book's narrator and hero, Charles P. Castle, a thirty-two-year-old American commercial photographer, who has set up shop in London in the early 1920s. About to be hanged for a murder he didn't commit and lamenting that he will leave behind only a miserable legacy of hundreds of undistinguished photographs, Castle begins to recount the fantastic series of events "incised with perfect clarity in . . . the still camera of my brain" that landed him in this predicament.

The reader first meets Castle "up to [his] elbows in chemicals, developing group photos of the Kennel Hill Cricket Club." Stiff, formal subjects such as these, devoid of "art," are his bread and butter. Years spent as a starving painter have taught him that he can only turn away cricket clubs and whining matrons with their obnoxious children at his peril. Into this dull life literally bursts a huge, crude, country policeman, who thrusts into his hands negatives of pictures that will change his life—photographs of real, live

fairies. Without a second thought, Castle abandons his studio and sets off to find them. But not before he goes to see the wonderfully stuffy Sir Arthur Conan Doyle, who also, it turns out, has taken these photographs of fairies. (For a time, Doyle actually did believe in fairies and was duped into participating in one of the turn-of-the-century's silliest hoaxes.) The interplay of real personalities with Szilagyi's fictional characters lends a wonderful richness to his tale.

Bankrolled by Doyle, who wants the photographs and negative of these rival fairies destroyed, Castle sets off on a picaresque quest. What follows is by turns amazing, bizarrely erotic, hilarious, poignant, and very subtly told. Castle meets a clergyman, who is a physical culture enthusiast and runs around the countryside at night in tiny shorts, and his beautiful, faithless wife, who lounges about the altar like an odalisque; hideous gypsies; a syphilitic widower whose two little girls are, at first, the only ones who can see the fairies; and these hardly scratch the surface of a legion of unusual characters and events. And, of course, there are the fairies, who stream from the trunk of a gnarled old tree on ribbons of mist. All this and more—much, much more—in one little book. Read it and you will believe in fairies, you will believe in fairies, you will believe in fairies. . . .

- Kidney, Walter C. *Allegheny Cemetery: A Romantic Landscape in Pittsburgh*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1990. ISBN 0-916670-14-7 156 p. \$34.95.
Reviewed by Richard A. Cameron, NHPRC

This reviewer's primary motivation for reviewing a book on Allegheny Cemetery in Pittsburgh, Pennsylvania, was a parochial one, an interest in the cemetery growing out of personal connections to a place in my native city. A great-great-grandfather lies interred in a common grave there; family photographs show a great grandfather participating in a G.A.R. Memorial Day parade at the cemetery; and the reviewer's father earned money toward medical school expenses wielding a sickle around the graves of Pittsburgh's notables interred at Allegheny.

Allegheny Cemetery: A Romantic Landscape in Pittsburgh by Walter C. Kidney, will not disappoint those looking for an informative and attractive description of this Pittsburgh landmark. In 1980, the cemetery as a whole was placed on the National Register of Historic Places, superseding the original enrollment of its Butler Street Entrance on the Register in 1974. The book is handsomely illustrated with 50 color and more than 300 black-and-white photographs and won recognition from the Western Pennsylvania

Printing Industry Association. It provides thorough and sometimes striking documentation of the 300-acre "rural" cemetery and the architectural structures and details that help to define it as a "Romantic landscape" in the tradition of the English garden.

Many of the photographs are contemporary, taken to illustrate this volume, but they also include historical images from the cemetery's own records and previous publications as well as copies of maps, birds-eye views, and historical documents. In one of the historical photographs, this reviewer was delighted to find his great-grandfather marching amid his G.A.R. comrades, but for any Pittsburgher, the familiar views of the Penn Avenue and Butler Street entrances to the cemetery will help to place it in Pittsburgh's historic landscape. Equally effective for this purpose, is the aerial view that shows the city's distant downtown and many of the surrounding districts dwarfed in wide-angle perspective by the cemetery's green lawns and woods. However, most appealing to the untutored eye are the intimate landscapes that show the interplay of monument and natural setting or the closeups of architectural and artistic details that might otherwise be missed by the average visitor.

The book provides a workmanlike accounting of the cemetery's establishment in 1844, following an aborted attempt a decade earlier, and its physical development up to the present. It places it in the rural cemetery movement, initiated in this country by Boston's Mt. Auburn Cemetery in 1831, but, having made this connection provides little explanation of this movement or interpretation of its social significance for a city like Pittsburgh, emerging as an industrial and commercial center far from Brahmin Boston.

The book is clearly not intended to be a full history as the chapter entitled "Some History" suggests. Several earlier historical accounts have preceded it, and this volume concentrates instead on the physical development of the cemetery, particularly the design and architectural style of its various buildings. While the changes in size, styles, and features, provide indicators of an evolving landscape, it is disappointing that there is little discussion of the overall planning of this landscape or of the changing concepts it was designed to express. William Falconer, a graduate of the Royal Horticultural School at Kew, England, and early manager of one of Pittsburgh's best-known parks, is noted as one of the most distinguished superintendents of the cemetery, but his 25 years of leadership is summed up as "a courageous attack on curbs, fences, and other inconveniences of the past." The relationship of the rural

cemetery to the parks movement is left unexplored.

In the chapter on "Running a Cemetery," the cemetery is defined as "a public service, a showplace, a business, a landscape garden, and a rather complex engineering work," but the impressionistic portrait suggested by this definition never really emerges from the interesting details recounted pertaining to the cemetery's management over the years. Having mentioned or implied broader local, historical, and national contexts, the book leaves most of these unexplored. The landscape remains a local one, which will please those interested in the region or the genre, but which will add little to our understanding of the rural cemetery's place in our architectural or social history.

The final section of the book provides a useful section-by-section guide to 190 of the cemetery's noteworthy monuments, although it inaccurately asserts that architectural history "has apparently not gotten around to the tracing of the origins and transmission of ideas of tomb design." (See for instance a number of entries in the 17-page bibliography in Blanche Linden-Ward's *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*, Ohio State University Press, 1989.) Nevertheless, for anyone planning a visit to the cemetery, this section is the place to start, although some of the photographs here are too small to serve as anything but on-site locators. For such visitors, an inexpensive reprint of this section with a map would be a worthy derivative publication.

THE BOOKS:

Association of International Photography Art Dealers. *AIPAD 93: 1993 Membership Directory & Illustrated Catalogue*. Washington, DC: AIPAD, 1993. \$25.

Conger, Amy. *Edward Weston: Photographs from the Collection of the Center for Creative Photography*. Tucson, AZ: Center for Creative Photography, 1992. 92 p. ISBN 0-93826-221-1 \$100 (cloth).

Ferrari, Roberto A. *Bibliografía de publicaciones argentinas con fotografías montadas (Incunables fotográficos), 1864-1900*. Buenos Aires: n.p., 1993. 23 p. \$17.50 (paper).

Friedlander, Lee. *Letters From the People*. New York: Distributed Arts Publishers (636 Broadway, NY, NY 10012), 1993. ISBN 1-881616-05-3 82 p. \$95 until 12/31, thereafter \$125.

Hambourg, Maria Morris, et. al. *The Waking Dream: Photography's First Century: Selections from the Gilman Paper Company Collection*. New York: Harry N. Abrams for the Metropolitan Museum of Art, 1993. 384 p. ISBN 0-

87099-662-2 \$50 (cloth), ISBN 0-87099-663-0 (no price, paper).

Harris, David. *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850-1880*. Cambridge, MA: MIT Press, 1993. 135 p. ISBN 0-920-7853-79 \$75 (cloth), 0-920-7853-95 \$45 (paper).

Haworth-Booth, Mark. *Camille Silvy: River Scene, France. Getty Museum Studies on Art*. Malibu, CA: J. Paul Getty Trust, 1992. 120 p. ISBN 0-89236-205-7 \$15.95 (paper).

Kuspit, Donald. *Albert Renger-Patzsch: Joy Before the Object*. New York: Aperture and the J. Paul Getty Museum, 1993. 79 p. ISBN 0-89236-273-1 \$40 (cloth) ISBN 0-89381-537-3 \$27.50 (paper).

Latour, Ira H., ed. *Silver Shadows. A Directory and History, Early Photography in Chico and Twelve Counties of Northern California*. [With essays by William A. Jones, Ira H. Latour, Carl Mautz, and Peter E. Palmquist.] Chico, CA: Chico Museum Association, 1993. ISBN 0-9634512-0-0. \$24.95 (p&h extra). Order from: The Chico Museum 141 Salem St., Chico, CA 95928, (916) 891-4336 or The Chico Art Center, P.O. Box 4731, Chico, CA 95927, (916) 894-8547.

Livingston, Jane. *The New York School: Photographs, 1936-1963*. New York: Stewart Tabori & Chang, 1992. 400 p. ISBN 1-55670-239-6 \$75 (cloth).

Lovett, John R. and Donald L. DeWitt. *Guide to Photographs, Motion Pictures and Sound Recordings, Western History Collections, University of Oklahoma*, Norman, OK: The Association of the Western History Collections, 1993. 212 p. Price unknown.

McShane, Linda. *"When I Wanted the Sun to Shine": Kilburn and Other Littleton, New Hampshire Stereographers*. Littleton, NH: L. McShane, 1993. 121 p. \$20 (paper).

Nadeau, Luis R. *Modern Carbon Printing: A Practical Guide to the Ultimate in Permanent Photographic Printing: Monochrome Carbon Transfer and Barbro*. Revised 2nd edition. Fredericton, New Brunswick: Atleier Luis Nadeau, 1992. 76 p. ISBN 0-96908-413-7 \$16.50 (paper).

Newhall, Beaumont. *Focus: Memoirs of a Life in Photography*. Boston: Bulfinch Press/Little, Brown & Co., 1993. 264 p. ISBN: 0-82121-904-9 \$35.

Rankin, Tom. *Sacred Space: Photographs from the Mississippi Delta*. Jackson, MS: Square Books of the University Press of Mississippi, 1993. 84 p. ISBN 0-87805-640-8 \$35 (cloth) ISBN 0-87805-641-6 \$19.95 (paper) (\$3 p&h).

Roark, Carol E., Stewart, Paula Ann, and McCabe, Mary Kennedy. *Catalogue of the Amon Carter Museum Photography Collection*. Fort Worth, TX: Amon Carter Museum [Publications Sales Office, P.O. Box 2365, Fort Worth, TX 76113-2365, (817) 738-1933, FAX (817) 377-8523], 1993. 720 p. [Yowza!] ISBN 0-88360-063-3. \$95 (\$5.00 s&h; TX residents add 7.75% sales tax).

Rule, Am, ed. *Carleton Watkins: Selected Texts and Bibliography (World Photographers Reference Series, vol. 4)*. Oxford, England: Clio Press, 1993. ISBN 1-85109-193-9 189 p. \$85 (cloth).

Steele, Chris, and Ron Polito. *A Directory of Massachusetts Photographers 1839-1990*. Camden, ME: Picton Press. 704 p. ISBN 0-929539-76-1. \$89.50 (cloth, \$3.50 p&h) Order from Picton Press, P.O. Box 1111, Camden, ME 04843-1111, (207) 236-6565 (MasterCard and Visa).

Weaver, Mike, ed. *Henry Fox Talbot: Selected Texts and Bibliography (World Photographers Reference Series, vol. 3)*. Boston: G.K. Hall, 1992. ISBN 0-81610-576-6 189 p. \$85 (cloth).

Wilhelm, Henry and Brower, Carol. *The Permanence and Care of Color Photographs*. Grinnell, IA: Preservation Publishing Co. [Box 567, 719 State Street 50012; 1-800-335-6647; fax (515) 236-0800.], 1993. 746 p. ISBN 0-911515-00-3 \$69.95 (\$4.95 p&h). [Well worth it—Ed.]

Wood, John. *The Art of the Autochrome. The Birth of Color Photography*. Iowa City: University of Iowa Press, 1993. 202 p. ISBN 0-87745-413-2. \$65.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

FAR WEST

Honolulu. Lynn Davis has left the Bishop Museum to take a new position with a local university. We wish her well.

SOUTHWEST

Albuquerque, NM. Susan Barger has written to say that the last interview with Beaumont Newhall was filmed as part of the *Colores!* program by KNME television. It is available on video and some of you might want it for your library [personal or professional]. It is available for \$29.95 (\$3 shipping) from KNME, 1130 University Blvd NE, Albuquerque, NM 87102

(1-800-328-5663) It was first shown on April 22, 1992.

Dallas, TX. The Southwest Film/Video Archives has uncovered rare and valuable film footage from the pre-Nickelodeon era in a recent film acquisition. More than 30 short films have been discovered, including films produced by the Lubin Company of Philadelphia and the Selig Company of Chicago, plus several Edison Company films. Most of the film footage spans 1895-1907 and predates the "Nickelodeon Era" when makeshift motion picture theaters proliferated all over the United States. Many of the films had been thought lost; currently some of the films have been identified but others have not due to missing titles. The footage represents a strong cross-section of trick films, comedies, westerns, and documentaries, including footage of the 1906 San Francisco earthquake shot by the Thomas Edison Company. For more information, call the Southwest Film/Video Archives at (214) 768-1684.

Tempe, AZ. Richard Pearce-Moses recently wrote us about a new project he's undertaking. He's on half-time leave from ASU to take the position of the Lila B. Wallace Research Scholar at The Heard Museum in Phoenix. While there he'll be establishing policies and procedures for their photographic holdings. As Richard writes, "This will be the chance to put everything I say in the photo workshop to test; I'm starting from ground zero, and I hope to have good control over the materials by the time I leave (in nine months), including collection-level cataloging, basic housing, etc. It's pretty cool." [I'm looking forward to the incorporation of what he's learned here into our basic workshop on administration of photographic collections!—Ed.]

Philip G. Stokes writes that his partner, Rhona Rimmer, has been appointed the biographer of Graham Ovenden—photographer, painter, poet, musician and founder member of the Brotherhood of Ruralists. She'd be most grateful to hear via Dr. Stokes any information or anecdotes about Graham from people who know him, especially as he's seen from the States. Dr. Stokes is at Arizona State University. His e-mail address is 100021.2555@compuserve.com.

MIDWEST

Columbus, OH. Michael McCormick of the Western Reserve Historical Society (Cleveland), tells us that the Ohio Historical Society (Columbus) has acquired, by purchase, a half-plate ambrotype depicting a portion of Public Square in Cleveland. The image is hand-

tinted, with foliage colors that suggest early autumn. The item is mounted with an oval embossed brass mat, stamped "Patent May 27, 1856." The view, with a medium-angle perspective, looks from the northwest to the southeast, and includes several notable structures from the city's early history. Shadows in the image are nearly vertical, suggesting that it was taken in the early afternoon. Donald Hutslar, a museum curator at the society, has analyzed the image for dating clues and has arrived at a September or October 1859 as a likely date.

SOUTH

MID-ATLANTIC

Philadelphia, PA. Jay Ruby wrote that he's looking for archives in Japan for a Korean grad student who wants to do a study of the ways in which the Ainu were imaged by the Japanese. If you can help Jay's student out, write, phone, or call Jay, Anthropology Department, Temple University, Philadelphia, PA 19122, (717) 436-9502, fax (717) 436-9559, e-mail v5293e%templevm.bitnet@vtbit.cc.vt.edu.

Washington, DC. Donna Wells will be joining the staff of the Moorlan-Spingarn Research Center as Curator of Photographs in January. She is currently working at the Moorlan-Spingarn center part-time.

Several branches of the National Archives announced closings in preparation for their move to Archives II in College Park, MD. Services will be discontinued as follows:

The Cartographic and Architectural Branch (NNSC, (703) 756-6700) will be closed from November 29, 1993, to January 31, 1994. No photo reproduction requests after November 12, 1993. No information and electrostatic reproduction requests after November 26, 1993. Requests received after the cutoff dates will be returned for resubmission after January 31, 1994.

The Motion Picture, Sound and Video Branch (NNSM, (202) 501-5449) will close February 12, 1994. Self-service video will be available beginning March 14, 1994. All research room services will be available beginning March 21, 1994. No reference inquiries (letters, faxes, and phone calls) from December 30, 1993, to March 21, 1994. No reproduction orders postmarked from December 13, 1993, to March 21, 1994. Requests received after the cutoff dates will be returned for resubmission after March 21, 1994.

The Still Picture Branch (NNSP, [202] 501-5455) will close from January 28, 1994, to May 2, 1994. No reproduction requests after December 30, 1993. No information requests after January 24,

1994. These services will resume May 2, 1994. Please note that the above dates are subject to change without notice as the move progresses. For clarification or more information, please contact the appropriate branch at the number listed above.

On electronic fronts at the National Archives, the Motion Picture, Sound and Video Branch (NNSM) and the Still Picture Branch (NNSP) have begun to make information about the National Archives' visual holdings available online. Currently, the online information includes: READ.ME, describing the contents of other online files; NA-GIL33.TXT, Motion Pictures and Sound and Video Recordings in the National Archives; NA-GIL34.TXT, National Archives Gift Acquisition Policy: Motion Pictures and Sound and Video Recordings; NA-GIL35.TXT, National Archives Gift Collection Acquisition Policy: Still Pictures; NA-GIL38.TXT, Information for Prospective Researchers About the Still Picture Branch of the National Archives; WW2-PIX.TXT, Select Audiovisual Records: Pictures of World War II. New files will be added regularly. For more information, call Debra Wall at (202) 501-5449, or e-mail her at vum@cu.nih.gov.

NORTH

Andover, MA. The Northeast Document Conservation Center (NEDCC) recently announced that it has expanded its photographic copying service and now has the capacity to copy large collections of photographic materials. The photoduplication laboratory was renovated and equipped with a grant from the National Endowment for the Humanities. For more information, contact Stephen Dalton, Director of Reprographic Services at (508)

470-1010 or write NEDCC at 100 Brickstone Square, Andover, MA 01810.

Hartford, CT. Stephen Rice is the new part-time assistant curator of prints and photographs at the Connecticut Historical Society.

FAR NORTH

Ottawa, Ontario. Check out the September 1993 (vol. 18, no.1, p. 14-17) issue of the *aca Bulletin*. The Feature Article is "The Nature of Documentary Photography" by Brock V. Silversides of the Provincial Archives of Alberta.

Fredericton, New Brunswick. Luis Nadeau's *History and Practice of Platinum Printing* has been out of print for some time and is currently undergoing a thorough revision. Anyone interested in contributing anything to the history or conservation chapters are invited to contact him. In addition, his next book is titled *History and Practice of Photoceramic Processes* and will have chapters on the history and conservation aspects of photoceramics. According to Mr. Nadeau, although there is a considerable body of literature that can be found on ceramics in AATA Abstracts, he has not seen anything specifically related to photoceramics. Can anyone help? Contact Mr. Nadeau at Box 7, Site 4, RR 4, Fredericton, NB, CANADA E3B 4X5, (506) 452-7662, fax: (506) 450-2718, e-mail lnadeau@unb.ca or unbmvs1.csd.unb.ca.

ACROSS THE POND

Edinburgh. The Scottish Society for the History of Photography (SSHOP) was founded in 1983 in response to a growing enthusiasm for Scottish photography. The annual subscription for individuals is £12

for UK residents, £17 for non-residents; subscription for UK institutions is £27, non-UK institutions £32. Institutional membership allows for two copies of each Bulletin and Newsletter, and an entitlement to send two individuals to attend each meeting. SSHOP has members worldwide. For more information contact Richard Ovenden, Acting Secretary, Scottish Society for the History of Photography, National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW, Scotland, telephone (031) 226-4531 x2110, fax (031) 220-6662, e-mail: ab240ro@uk.nls.admin.

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. Baty, Grants Analyst, NHPRC-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5601. E-mail zau@cu.nih.gov. **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: (317) 233-3109. **Chair:** Bonnie Wilson, Minnesota Historical Society, 345 Kellogg Blvd., W., St. Paul, MN 55102-1906, (612) 296-1275; fax 296-9961.

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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