



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

Volume 9, Number 1

December 1994

## Hometown Favorite Wins Section Election in Landslide.

Stephen J. Fletcher  
Chair-Elect

### The Indy Finish Line

The Visual Materials Section meeting was held on Thursday, September 8, 1994. Approximately 70 people were in attendance.

Chair Bonnie Wilson (Minnesota Historical Society) opened the meeting with an introduction of Sarah Rouse (Library of Congress), Laurie Baty (National Historical Publications and Records Commission [NHPRC]), and SAA council representative, Jackie Dooley. Wilson also mentioned that the "Publications Fair" was set up on tables at the back of the room and reminded people not to wander away with the books. Following the section meeting, the books would be removed to the exhibition hall for office hours.

After thanking the committee chairs and newsletter editor, Wilson turned the meeting over to immediate past chair Katherine Hamilton-Smith (Lake County Museum) for the election. The two individuals running for chair-elect were Stephen J. Fletcher (Indiana Historical Society) and James K. Burant (National Archives of Canada). Ballots were distributed and collected.

Stephen Fletcher announced that the annual section dinner would be at the Spaghetti Factory on So. Meridian at 8:00 p.m. Laurie Baty discussed the newsletter. The newsletter is now mailed to over 300 members of SAA. This is up from about the 80 individuals in the section when Baty took over as newsletter editor five years ago. As in the past year, there continued to be three 10-page newsletters. For the April issue, she joined forces with Karen Garlick of the Preservation Section to create the first joint newsletter. She hopes to continue with three 10-page newsletters this year and reminded incoming chair Rouse that the section budget needed to include the extra pages requested. Baty expressed her frustration with the SAA office not allowing SAA members to pay an extra fee to belong to a third section/roundtable or non-archivists to pay a subscription fee to receive *Views*. She continues to mail to SAA members who request the newsletter. Baty also thanked her assistant editor, Bruce L. Johnson (Indiana Historical Society) for his work and help in ensuring as error-free a newsletter as possible. Wilson commented that she had

hoped to institute a newsletter exchange between two sections. Conversations with Theresa Brinati of SAA office resulted in the suggestion that we apply to Council for a newsletter exchange. This idea already exists in our three-year plan, and we received no reply from Council for our request for guidance. Brinati also suggested that we append a request for a newsletter exchange to our next three-year plan, naming the section with which we wish to exchange. Brinati further encouraged our section to prepare a "How to" article for *Archival Outlook* and for us to submit particularly good *Views* articles to her for *Archival Outlook*.

Liaison and Committee Reports. [All reports will be found pp. 1-3—Ed.] Mark Coir (Cranbrook Educational Community) spoke on Architectural Records Roundtable activities. Janet Murray (New York Public Library) spoke on the MARC VM Users Roundtable. Mark Martin (Temple Memorial Archives) addressed advanced workshop ideas. Bonnie Wilson announced that Richard Pearce-Moses (Heard Museum) no longer wishes to maintain the Bibliography, but that Donna Longo DiMichele (Brown University) has offered to chair the committee. Gregory Lukow (National Center for Film and Video Preservation) and Beth Delaney (Albany Institute of Art and Science) discussed activities at the Association of Moving Image Archivists and Stephen Fletcher talked about happenings with the Regional Photographic Historians Group. Wilson then introduced Gretchen Lake (University of Alaska Fairbanks), the new liaison to the Academy of Certified Archivists.

Wilson then passed the chair to Sarah Rouse. Rouse discussed the need to generate program ideas for the 1995 meeting to be held in Washington, D.C. Proposals were due October 7. She then focused on several proposals submitted last year that were rejected.

Hamilton-Smith announced Stephen Fletcher as the new chair-elect. Rouse concluded the meeting by announcing the beginning of the Publications Fair.

### From the Chair

Sarah Rouse, Library of Congress

September was intense. First, the annual meeting in Indianapolis. I began early, attending a pre-conference workshop on digitizing textual materials, to learn about the topic and to see what SAA workshops are like. Then, the kaleidoscope of meetings, programs, and informal events kept me busy all week. As chair, let me thank all VM folks

who attended and participated in any way. By next year, we may be ready for another one, eh? After returning from Indianapolis, I beavered away at creating, shaping or encouraging program proposals and preconference workshops. Many of you did, too. This enthusiastic active participation is one of the strengths of our section.

Let me give a plug for the Visual Materials Section: Our ranks are swelling. Most of us have one foot in VM and another in a different section, which is fine. My aim is for VM to be as inclusive as possible. Visual materials range widely, and so do we. But on top of that, many of us specialize in a single format or subject. The trick here is to balance the specific and the general. We need to encourage SAA's interest in serving our specific needs, as well as our general ones, and not dilute these efforts in trying to be relevant to overall archival concerns. By happy accident, our 1995 workshop and program proposals span this duality, offering both the narrow and broad focuses we require.

This year we will have three workshop proposals. Thanks to the Advanced Workshop Committee headed by Mark Martin, we are proposing a workshop on color photographs, featuring Henry Wilhelm. Other proposed workshops are cataloging visual materials using the MARC VM format; and one begun last year, digitizing pictorial materials. We think all have a good chance of being accepted, so look forward to them.

A remarkable array of programs have been proposed or co-sponsored by our section. The first strong contenders are two slightly reconfigured proposals from last year: one about scrapbooks proposed by Jim Burant ("More than Just a File Cabinet—Scrapbooks as Creative Expression"), which those who attended the VM Section meeting in Indianapolis enthusiastically re-endorsed; and "From Newsreels to Home Movies—One Hundred Years of Factual Films" in connection with AMIA, and on the occasion of the first century of filmmaking. New program proposals are:

- "Acquiring and Marketing Archival Images—From the Vendors' Point of View," featuring Larry Viskochil and representative from three major picture vendors, including Continuum and Kodak Photo Exchange, who promise to reveal all to those of us faced with negotiating contracts with these folks;

- "Picture Appraisal in an Age of Abundance," co-sponsored by three sections/roundtables and chaired by Bonnie Wilson;

- "It's Not Just News Anymore," proposed by Helene Whitson, about local

television collections transformation into regional moving-image archives;

- "Blitzing History: The Importance of Preserving American Television News," with panelist Greg Lukow and others designed to heighten awareness of this medium's history and importance;

- "The Management of Location Television News Archives," chaired by Steve Davidson, providing an overview of the NHPRC-funded project which will (by mid-1995) have produced a curatorial manual for TV newsfilm and video collections;

- "Washingtoniana Design: Landscape and Architectural Drawings of the Nation's Capital," organized by Mark Coir, which will look at collections of design drawings for gardens and buildings in Washington, D.C.;

- "Access to Images: Issues and Innovations, Strategies and Solutions," proposed by Suzanne Warren and including Lucy Keister as a panelist, which will deal with multiple thesauri used in describing visual materials; and

- "Political and Government Research Resources in Oklahoma," revealing Oklahoma's special collections of western history and political commercials.

So you can see that, again, our section has a diverse and strong set of intriguing topics from which the Program Committee can select.

Thanks to all who crafted these great proposal. I know it's a lot of work—but worth the effort. And thanks to all who agreed to participate in them. We look forward to seeing you on the agenda next year.

Welcome to the Chair-Elect, Stephen Fletcher, of the Indiana Historical Society. He was very effective in his work on local arrangements for the Indianapolis confab. He'll be in charge of the section's three-year plan. Another of his activities will be to plan the workshop proposal mentioned above, digitizing images. Stay tuned for more on that. Thanks to Stephen for his energy and willingness to take an active role in VM Section leadership.

The chair would also like to thank her predecessor, Bonnie Wilson, for her guidance, patience, follow-through, professionalism, and general breadth of knowledge. Though you're a hard act to follow, your standards offer a fine challenge.

#### From the Chair-elect

Stephen J. Fletcher, Indiana Historical Society

I hope that all of you who had the opportunity to come to Indianapolis for the SAA annual meeting had a productive and fun meeting. As a member of the local arrangements committee, I can safely say that we truly enjoyed our part in the large effort required to put on the annual meeting, and would welcome the opportunity to do that much work again sometime in the distant future.

Now it's time to turn attention to the "business" of the section. Sarah and I had breakfast in Washington a couple of weeks

#### Visual Materials Section 1994-95

##### Officers

##### Chair

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##### Elections

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##### Program

Sarah G. Rouse

##### Three-Year Plan

Stephen J. Feltecher

##### Liaisons

Academy of Certified Archivists  
contact Sarah Rouse

#### Architectural Records Roundtable

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#### Association of Moving Image Archivists

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#### Visual Materials Cataloging & Access Roundtable (formerly the MARC- VM Users Roundtable)

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after the annual meeting and discussed the work ahead, which focused mainly on coordinating the effort to formulate session and workshop proposals.

With that behind us, it is now time to focus on the three-year plan, which is due 31 December. Remaining activities planned for the year-long period of September 1994 through August 1995 include the newsletter; a "reachout" effort to exchange newsletters with another section; the continued development of the bibliography, including distribution through e-mail (currently available) and hard copy; and contributing to the breadth of new archivists by communicating with the Academy of Certified Archivists (ACA), possibly by providing suggestions for visual materials-related questions on certification exams and a recommended reading list. Activities included in the plan for September 1995 through August 1996 include the usual activities associated with the annual meeting (section meeting, sponsoring roundtables, workshops and sessions) and the continuation of the section newsletter. The

plan also calls for the possibility of maintaining the newsletter exchange, the ACA liaison, and further refinement or specialization of the bibliography project. The year September 1996 through August 1997 is similar to the prior year, but worded more generically.

By *Views* publication time, Sarah and I will have selected a Three-Year Plan committee, which I will chair. The committee will submit its proposal to Sarah for approval and submission to SAA Council. To truly be a plan for the section, we will need your input. Spend some time reviewing the strategic plan of SAA with an eye toward how the section can help SAA meet specific goals. More importantly, ask the question, "How can the visual materials section have more voice within the organization?" Our section is known for its active and involved members, and I look forward to your suggestions.

### **Architectural Records Roundtable Reported by Mark Coir**

The Architectural Records Roundtable held its fifth annual meeting on September 8, 1994, at the SAA conference in Indianapolis. Twenty-four members were in attendance. Roundtable co-chairs Nick Olsberg, of the Canadian Center for Architecture, and Sally Reeves, of the New Orleans Notarial Archives, presided over the meeting.

Nick reported that the past year was the most successful in the roundtable's history. Through the generosity of the Getty Trust and the support of the SAA Council, the roundtable managed to co-host a spring conference in Montreal on the appraisal of architectural records. The proceedings of the appraisal conference will be published in a forthcoming issue of the *American Archivist*. Nick also reported that two sessions on architectural records were offered at the Indianapolis SAA conference.

In setting forth the agenda for the organization's three-year plan, Nick mentioned that further work remains to be done in examining appraisal issues for architectural records and that the organization needs to gather information about repositories holding architectural records. Members discussed how this could best be accomplished. Sharon Thibodeau, the roundtable's new Council liaison, expressed her willingness to advocate the roundtable's goals within SAA. Mark Coir reported that he was able to rebuild the membership rolls that were lost when his computer crashed more than a year ago. He will continue to update membership records.

Sally Reeves gave the report of the Education Committee on behalf of chair Tawny Ryan Nelb, who was unable to attend the meeting. Sally reported that SAA has urged the roundtable to develop and publish standards for the appraisal and description of architectural records. This engendered much discussion among members. It was generally felt that work of this nature should be tabled for now, since appraisal issues have

yet to be resolved and good descriptive methodologies are only now emerging.

Members were updated on an RLG (Research Libraries Group) initiative to approach the NEH (National Endowment for the Humanities) for a one million dollar grant to preserve architectural records. The proposal is being submitted in November.

The meeting signaled the end of Nick Olsberg's two-year stint as co-chair of the roundtable. Sally Reeves will continue to serve in that capacity for one more year. Janet Parks, Curator of Drawings at the Avery Library, was elected as the incoming co-chair.

Also at the Indianapolis meeting, the roundtable sponsored a bus trip to the town of Columbus, Indiana, one of the country's best known architectural treasures. Several members took advantage of the offer and had a marvelous time touring the town and its many wonderful attractions.

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

### **Association for Moving Image Archivists**

Gregory Lukow, National Center for Film and Television Preservation

The Association of Moving Image Archivists (AMIA) has announced the results of the association's 1994 election of officers. The following individuals were elected to the offices indicated and will constitute AMIA's Executive Board for the coming year: President: Edward Richmond, UCLA Film and Television Archive; Vice President (and President-Elect): Maxine Fleckner Ducey, Wisconsin Center for Film and Theater Research; Secretary: Gregory Lukow, National Center for Film and Video Preservation at AFI; Treasurer (Chief Financial Officer): Rick Prelinger, Prelinger Associates; Preservation Committee Chair: William O'Farrell, National Archives of Canada; Cataloging and Documentation Committee Chair: Beth Delaney, Albany Institute of History and Art; and Publications Committee Chair: Wendy Shay, National Museum of American History, Smithsonian Institution.

The new Executive Board took office at the end of the annual business meeting on November 17, 1994, during the AMIA conference in Boston, and held its first meeting on November 19. A more detailed report on the results of the Boston conference will be forthcoming in the next issue of *Views*.

In September, then-President Ernest J. Dick responded on behalf of AMIA to the national film preservation plan "Redefining Film Preservation" that was published in August by the Library of Congress in

consultation with the National Film Preservation Board. AMIA's letter of response thanked the Library for its work in producing the national plan and noted that the document holds great promise for the archival film community in the United States. The letter expressed support for several of the plan's defining characteristics, including: a greater emphasis on collaboration and partnerships between the public and private archival sectors; a recognition of "orphan films" as an essential part of the American film heritage; the emergence of storage as the key component of physical preservation; an affirmation that preservation is incomplete without meaningful access; and a promising new strategy for national fund-raising. The response singled out two of the plan's 30-plus recommendations as having special significance: the first calls for a parallel plan focusing on television and video materials; the second, and potentially the most far-reaching, recommends that legislation be drafted to establish a new federally chartered film preservation foundation to help increase federal and private sector funding for preservation. As the plan moves into implementation stages in 1995, AMIA's response concluded by urging, that the process continue to reflect two essential principles:

- 1) a national perspective recognizing the impact of implementation on the film community as a whole, and
- 2) a commitment to collaboration that will involve the archival film community in drafting legislation and in designing and executing implementation strategies.

For those not yet aware, AMIA has its own electronic discussion list, AMIA-L, which focuses on topics relating to moving image preservation and operation of film and the video archives. Messages posted to AMIA-L can include, but are not limited to: queries concerning archival holdings, new acquisitions, preservation activity, availability of equipment and services, announcements of job openings, conferences and meetings, new publications, etc. To subscribe to AMIA-L, send the following message to [LISTSERV@UKCC.UKY.EDU](mailto:LISTSERV@UKCC.UKY.EDU): `SUBSCRIBE AMIA-L <Your Name>`. You will be automatically added to the list and will receive a welcome message and further instructions. Contributions to the list are archived, so once you subscribe you can retrieve previous postings. Messages intended for distribution to the entire list membership should be sent to: [AMIA-L@UKCC.UKY.EDU](mailto:AMIA-L@UKCC.UKY.EDU).

AMIA is a professional association established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition and use of moving-image materials. AMIA's objectives are to exchange information, promote archival activities and professional standards, facilitate research, and encourage public awareness of film and video preservation. For additional information on the association please contact the AMIA Secretariat c/o the National Center for Film

and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, telephone (213) 856-7637 or fax (213) 467-4578.

### Bibliography

Donna Longo DiMichele, Brown University

As the new editor of the Visual Materials Bibliography I am excited about the opportunity to be the first to read about new, as well as previously undescribed, books relevant to visual materials archivists and historians.

Until further notice, the Bibliography will remain on the listserver at Arizona State University (Thanks to Richard Pearce-Moses!). To receive a copy of the most recent version of the Bibliography, send the following message SEND VISMAT BIB (nothing more in the body of the message) to [LISTSERV@ASUVM.INRE.ASU.EDU](mailto:LISTSERV@ASUVM.INRE.ASU.EDU) (Internet) or to [LISTSERV@ASUACAD](mailto:LISTSERV@ASUACAD) (Bitnet). Individuals who use the bibliography are requested to submit a citation to a work they find useful and appropriate to the list as "payment," by contributing to its utility.

I will dutifully add each bibliographic citation and its accompanying annotation to the bibliography. BUT, I can't do this alone! And that's where you, dear readers, come in! The Bibliography relies completely on submissions from its users. If you have recently perused an interesting book or article that you think would be of interest to other members of the VMS and others, please write up that citation and a few sentences describing the content and send them to me. If you put the citation in the Chicago *Manual of Style* format, so much the better. Also, if you have any ideas about content or format of the Bibliography, please share them with me. You can send them to me through the Internet ([AP201201@BrownVM.Brown.edu](mailto:AP201201@BrownVM.Brown.edu)) or the post (Special Collections Library-University Archives, Box A, Brown University, Providence, RI 02912).

Looking forward to your submissions—there's a lot of great (and not so great) publications out there waiting to be described in the Visual Materials Bibliography.

### Regional Photographic History Group

Stephen J. Fletcher

The Regional Photographic History Group (RPHG) published its first newsletter in September. The editor, Carl Mautz, solicited information for five possible areas of coverage: listing names of specific photographers along with questions about them so that other members may forward answers to that member directly; announcements for books or directories, either in progress or recently published; exhibition dates; features on special collections available as resources for researchers; news, discoveries, data, or

information of interest to members of the group. Due to space limitations, Carl had to eliminate items of interest to the general photographic image audience and narrow this list of topics to works in progress, works available, news, and inquiries pertinent to regional photographic historians. Anyone who was expecting a newsletter but did not yet receive one should contact Ron Polito at the address listed below.

The RPHG held its annual meeting at the Massachusetts Historical Society in Boston on 3 November, prior to the annual meeting of The Daguerreian Society. I was not able to attend this year's meeting, but I will recruit someone to report on the festivities.

To join the RPHG, contact Ron Polito, Department of Art, University of Massachusetts—Boston, 100 Morrissey Boulevard, Boston MA 02125-3393.

### Negative Spaces to be Filled: Curator of Audiovisuals, Ohio Historical Society

Responsible for the day-to-day administration and curatorial interpretation of a large collection of prints, painting, photographs, sound recordings, and motion picture films. Requires: graduate degree in American history, library science, fine arts, or related field; familiarity with OCLC procedures and US MARC formats; working knowledge of CD-ROM, optical disc, and digital imaging technologies; three or more years' experience working in an archives, library, or art museum, with specific curatorial responsibility for audiovisual collections. Superior interpersonal, organizational, and communications skills a must. Salary commensurate with experience and qualifications. Excellent benefits. Applications will be accepted until the position is filled. Apply to: Personnel Office, Ohio Historical Society, 1982 Velma Avenue, Columbus, OH 43211. EOE.

### Visual Materials Section Preconference Workshop Committee Progress Report Mark E. Martin, Temple Memorial Archives

I have submitted two workshop proposals to the SAA through Jane Kenamore. Descriptions follow:

- A one-day workshop on the care and preservation of color materials with Henry Wilhelm (independent) leading and Robin Siegel (National Geographic) providing support. Wilhelm has proposed to give presentations on the permanence and care of traditional color films and prints, color motion pictures, and digital color print materials (color hardcopy) to include slide presentations, hands-on sessions on the identification of color film and print materials, and hands-on sessions on the identification of digital output. Question and answer periods will be included. Siegel will provide an institutional point of view on the care and preservation of color materials.

- A one-day workshop covering the care and permanence of 20th century black-and-white photographic materials. Steve Puglia of the National Archives will be leading this workshop. This workshop, concentrating as it does on 20th century processes, would dovetail nicely with that presented by Laurie A. Baty and Richard Pearce-Moses.

These workshops could be presented in either of two formats:

- as a two-day workshop with the first day covering color material and the second day covering black-and-white
- as two, independent, one-day workshops with the black-and-white topic scheduled to follow Laurie and Richard's presentation.

Either way, these are topics that will appeal to a wide spectrum of the SAA's membership. The Preservation Section will surely be interested in the topics. Generally speaking, there isn't an archive in the U.S. or Canada that doesn't have photographic material. Recent discussions with members working in text dominated archives reveals the need for image preservation knowledge. The current trend toward digitization of image materials is also a hot topic which these workshops address. That should generate interest as well.

If you have any questions, comments, or suggestions contact me at (409) 829-3543 voice or (409) 829-3523 fax.

### Some Electronic Lists of Interest to Visual Materials Section Members

[AMIA-L@UKCC.UKY.EDU](mailto:AMIA-L@UKCC.UKY.EDU)

Association of Moving Image Archivists

[VRA-L@AFSYSB.UARK.EDU](mailto:VRA-L@AFSYSB.UARK.EDU)

Visual Resources Association

[MUSEUM-L@UNMVMA.UNM.EDU](mailto:MUSEUM-L@UNMVMA.UNM.EDU)

Museum List

[PRINTS-L@UKANVM.CC.UKANS.EDU](mailto:PRINTS-L@UKANVM.CC.UKANS.EDU)

Print History

[PHOTOHST@ASUVM.INRE.ASU.EDU](mailto:PHOTOHST@ASUVM.INRE.ASU.EDU)

History of Photography

**Your editor notes:** General Information on these lists follows. Each list above works with the same basic messages. I'm using the information that Richard Pearce-Moses sends to his History of Photography List (PhotoHst) subscribers, so when you see "PhotoHst@ . . ." below for addresses or directions, insert the name and address of the list with which you're working.

All messages to change your distributions options should be sent to the list manager ([LISTSERV@<address of listserv>](mailto:LISTSERV@<address of listserv>); e.g., [LISTSERV@ASUVM.INRE.ASU.EDU](mailto:LISTSERV@ASUVM.INRE.ASU.EDU)) NOT to the list itself. The listserv ignores the subject line. Your command should be the first line of the message.

You may include more than one command in your message, with each command beginning a new line. The list manager ignores anything after an invalid command.

## Subscribing to the list

Sub PhotoHst FName Lname

## Unsubscribing (Signing off) the list permanently

UnSub PhotoHst

## Suspending mailings (e.g., if you're going on vacation)

Set PhotoHst NoMail

## Resuming mailings (e.g., when you get back)

Set PhotoHst Mail

## Consolidating a day's messages into a single big message. This overrides the NoMail option.

Set PhotoHst Digest

**NOTE:** Your humble list owners greatly appreciate it if you use this option; it significantly reduces problems for them in handling bounced mail when nodes are down.

## To get an interactive message confirming your posting; if you're not logged on when the message comes in, it goes to electron heaven.

Set PhotoHst Msg

## To get a mail message confirming your posting

Set PhotoHst Ack

## To avoid any confirming message

Set PhotoHst NoAck

## To see your own messages posted to the list

Set PhotoHst Repro

## To prevent your receiving messages you posted; this is nice if you're on a system which charges you for incoming messages.

Set PhotoHst NoRepro

## To see your current distribution options

Query PhotoHst

## To see who's on the list with the e-address

Review PhotoHs

## Posting to the List

Messages you wish to send to the other readers should be sent to the list itself (<Name of listserv>@<address of listserv>; e.g., PhotoHst@ASUVM.INRE.ASU.EDU).

General rules of netiquette include:

- Keep to the subject of the list. Topics for PhotoHst, for example, principally include the history of photography, aesthetics and criticism, historical processes and techniques, and biography of photographers and relevant individuals. Other topics include announcements and reviews of relevant publications, exhibition notices, and job announcements in the field (job solicitations are considered an Internet no-no). A few topics *generally* not covered on this list: practical techniques of photography ("What f/stop should I use to shoot the moon?" or "Can you recommend a good slide film?"); discussion of the ramifications of technique on a photographer's or genre's imagery, however, is within the scope of this list; archival administration of photographic collections; preservation of photographic materials/collections.
- Advertising and dealing is generally considered an Internet no-no. A few people have been concerned about

posting something in which they have a financial interest; e.g., announcing a book on photo history they've written. If the posting would be appropriate to the list if posted by someone else (e.g., people would want to know about a new history of photography), go ahead and post. The spirit of netiquette is principally concerned about junk e-mail. If you seldom post messages by which you might financially gain and the subject is relevant, post. I would prefer that participants err on the side of posting than not posting.

As moderator, Richard has avoided editing information; but if he feels the subject is way off base, he'll mention it privately to the poster. *[And sometimes he talks to the entire list!—Ed.]*

- If you respond to a posting, please include enough of the original posting so that a reader knows what you're responding to. Often the subject line doesn't give enough clues (or is inaccurate) or sufficient time has passed between the original and your response, that a brief posting makes no sense. If the original message is brief, you may echo it in its entirety; if the original is long, please paraphrase or quote only relevant portions.
- When responding to someone's query, consider whether the whole list will be interested in the answer. It may be more appropriate to contact the individual directly. Similarly, if you're asking for information, offer to post a summary of comments sent to you directly. Saves bandwidth and people's patience.
- Be nice. According to Richard, "PhotoHst is remarkable for the absence of flame wars. Congratulation and compliments to you; your list owner is *very* grateful. Strong opinions are fine, but please take them for what they are: hot air. Get angry about hunger, poverty, and disease; don't go ballistic over someone's latest theory of deconstructionism."

## Looking for Previous Postings

All messages are archived and available for review. To see a list of the archive files containing the messages for a given period of time, send the following to the listserv@asuv.m.inre.asu.edu

## Index PhotoHst

Early logs were weekly; if a week's missing, no messages were posted that week (it was very quiet in the early days). Later logs are monthly. The file name for logs are in the form:

PHOTOHST LOGYYmmw  
(YY=year, mm=month, w=week) or  
PHOTOHST LOGYYmm

If you want to search \*all\* the logs for relevant information, send the following JCL batch program to the listserv@asuv.m.inre.asu.edu: //ListSrch JOB Echo=no Database Search DD=Rules /Rules DD \* S \* in PhotoHst SINCE dd-

MMM-YY index date.8 sender.30 subject.40 print /\* // EOJ Substitute your topic for the \* in S \* in PhotoHst; e.g., S Alfred Stieglitz in PhotoHst SINCE 1-JAN-94

## Note for Bitnet Users

If you use Bitnet or if it is more convenient, you may substitute the Bitnet node (@ASUACAD) for the Internet node (@asuv.m.inre.asu.edu) throughout.

## Problems

If you have problems, contact the listowner directly. In the case of the Photo History List, it's Richard Pearce-Moses, Curator of Photographs Heard Museum, Phoenix, AZ. Internet: IACRPM@ASUVM.INRE.ASU.EDU Bitnet: IACRPM@ASUACAD

### Library of Congress Thesaurus for Graphic Material: Topical Terms for Subject Access Now Available on the Internet

Robert McKimmie, California Historical Society; and Walter Henry, Stanford University

A hypertext version of LCTGM is now available via WWW on Conservation OnLine. The URL is <http://palimpsest.stanford.edu/lex/lctgm/lctgm.html> (the URL for Conservation OnLine itself is: <http://palimpsest.stanford.edu/> [the trailing slash is necessary]).

Arden Alexander, Editor, TGM, Prints and Photographs Division, Library of Congress, has provided enthusiastic support in making LCTGM available in electronic form via the Internet.

### American Hand Book of Daguerreotype Available Online

Greg Walker of the Digital Daguerreian Archive Project, "electronic texts from the dawn of photography," has prepared a digital edition of the fifth edition of the *American Hand Book of the Daguerreotype* by S. D. Humphrey (1858). He has contributed the ASCII text version (with GIF images of the illustrations) to Project Gutenberg. Files are available via anonymous FTP from: mrcnext.cso.uiuc.edu in directory /pub/etext/etext94

The files are:  
amdag10.zip (or .txt) — ASCII text  
amdgif10.zip — GIF files of the illustrations

Any comments or suggestions are welcome. A second text that he has prepared will be one of the October releases. Please feel free to contact him at his e-mail address: gwalker@netcom.com.

## History Of Medicine On-Line Image Catalog

The National Library of Medicine's collection of over 59,000 historical images covers a large range of dates and medically related topics, from medieval astrology, to nineteenth-century slum conditions, to the international fight against drug abuse and AIDS in the twentieth century. These images are now available, along with their catalog record, online over the World-Wide Web (WWW). For information regarding the technology, software, hardware, etc., contact Rick Rodgers at oli@nlm.nih.gov.

## Archives of American Gardens Survey

The Horticulture Services Division (HSD) in the Smithsonian Institution is researching collections of garden/horticultural photographs and post cards within the United States. The Archives of American Gardens (AAG), a division of HSD, is a collection of approximately 60,000 photographic images and records. The collection documents historic and contemporary gardens in 43 states from the early 1890s to the present and is open by appointment to interested members of the public.

AAG would like to learn what similar collections exist in other organizations and how the AAG collection compliments or overlaps them and how different organizations are handling important issues such as copyright, access, and establishment of collection development policies.

If you work with or know of a significant collection they want to hear from you. They have a short survey for you to complete and they would like to see copies of your collection development policies.

Contact Marca Woodhams, Project Manager, or Francie Schroeder at the AAG, HSD, Arts and Industries Building, Room 2282, Smithsonian Institution, Washington, DC 20560, voice (202) 357-1926 or fax 786-2026.

Madison, WI. Professor Donald Crafton resigned from his post as Director of the Wisconsin Center for Film and Theater Research August 1 to return to teaching and research. During his seven-year tenure, the center expanded its collections by the addition of a variety of films, photographs, and papers. He negotiated the acquisition of a complete collection of the trade journals *Film Daily* and *Radio Daily* and oversaw the microfilming of these materials. During the next year, the center's affairs will be directed by an ad hoc steering committee chaired by Tino Balio, Associate Chair of the Department of Communication Arts and acting director of the center. The steering committee will also select a new director. For more information contact Tino Balio at the center, 6040 Vilas Hall, 821 University Avenue, Madison, WI, 53706, (608) 262-2605.

## Milwaukee Public Museum Library and Archives Policy on Access to Culturally Sensitive Collections

Judith A Turner

### Background

Recently a Milwaukee Public Museum curator issued a memo establishing guidelines for the use of culturally sensitive photographic items held by the Museum Library and Archives. The memo requested that the Photographic Collection Manager forward all requests for prints of photos of objects which may be considered sacred or ceremonial by Native Americans to her for final decision. The Library and Archives staff response to this memo was motivated by our concern the curator was attempting to restrict the public's right to information and was acting without much understanding of library and archival codes of ethics and the professional obligations inherent in our position as information providers.

Following a series of one-on-one discussions and group meetings, I have drafted the following document with the assistance of other members of the Library and Archives staff. I would very much appreciate your comments and suggestions as this is currently in draft stage. My apologies for inflicting this on those of you not currently grappling with NAGPRA, but I think NAGPRA may be a signal of more legislation to come as the concept of cultural sensitivity is adopted more widely.

### Assumptions

I've written the following as a major addition to the introduction to the Library's collection policy and tried to couch the document in the most general terms. We anticipate that problems will mainly arise in the photo area because of the strong visual orientation of Native Americans, but who's to say that we won't be dealing with similar requests from Australian aborigines, Bantus, ethnic Serbs or Milwaukee Catholics at some point in the near future, so I don't even mention NAGPRA. I've tried to word things generally enough so that the document applies to archival and bibliographic collections as well as the photo collection. Underlying all of this are the following assumptions:

- 1) We do not want to be put in the position of acting as censors and deciding who has the right to use certain materials and who does not.
- 2) Native Americans are the best judge of the most appropriate way to treat objects which they created in the first place. It's not as though they've suddenly decided these things are worth a lot of money and want them back for financial gain.

Given the attitudes of many publishers on copyright and fair use questions, I'd think we're more likely to reach mutually beneficial arrangements with representatives of Native American tribes. There are a lot of similarities between the intent/impact of NAGPRA and that of the Copyright Act of 1976.

The following is a major revision of the Museum Library Collections Policy which appears as Addendum II of the Milwaukee Public Museum Collection Policy.

### Collections Policy Addendum

All collections (bibliographic, photographic and archival) will be made available to the public with no restriction on access under the provisions of "fair use" as defined in Section 107 of the Copyright Act of 1976 (Title 17, U.S. Code). Library staff members subscribe to codes of ethics adopted by the library and archival professions which provide the basic framework for interaction with colleagues and clientele. Library staff members are professionally and ethically obligated to uphold the public's right to know as delineated in the Library Bill of Rights and the American Library Association's statement, "Freedom to Read."

Alongside these very basic, strongly held beliefs there exists an obligation to be sensitive to the needs of all users, be they museum staff, visiting scholars or members of the public. Cultural sensitivity is of particular concern because of the milieu in which the Milwaukee Public Museum exists. Cultural sensitivity is defined for the purposes of this policy document as an understanding of and sympathy toward belief systems which may differ from those held by professional librarians and archivists.

Therefore, the staff of the Museum Library will strive to achieve an approach to materials identified as culturally sensitive or potentially repatriatable which places maximum emphasis on working with the group to achieve a mutually satisfactory approach to the materials in question. Items, whether photographic or archival in nature, that have been identified as potentially sensitive material, will be tagged as such. Open access to these materials will be maintained. Users will be informed of their sensitive nature, however, verbally and by written information sheet at the time of the request. Users will be encouraged to contact the curator in charge of the artifact collection or the tribal authorities to discuss appropriate use.

Users who choose to publish or publicly exhibit these images or facsimiles of documents will be required to sign a release form indicating that they accept complete responsibility for the appropriateness of such use. When a formal claim is made to the Museum requesting repatriation of an object, the curatorial section receiving the request will inform the Library. Photographs of these objects will be removed from the open collection and sealed pending the disposition of the claim. The only access to the photographs during this time period will be with the permission of the Museum President/CEO. As part of the formal object repatriation process, the claimant will be asked if the Museum may retain the images and resume its policy of access for all users.

If the claimant refuses to grant access to the photographs, the images will be deaccessioned from the Photographic



Collection and returned to the appropriate tribal authority. Copies of deaccessioned photographs may be retained by either the Anthropology section or the Museum Registrar for record-keeping purposes only. The receiving office will be responsible for seeing that the photographs are used according to the restrictions imposed on them. The Library will maintain a record of the name and address of the appropriate tribal authority to whom the photographs have been returned and will refer all requests for access and/or reproduction rights to that authority. Judy Turner, Milwaukee Public Museum, 800 W. Wells Street Milwaukee, WI 53233, (414) 278-2730; fax (414) 278-6100; jat@csd4.csd.uwm.edu.

### American Film Institute and the National Endowment for the Arts Film Preservation Program

The Film Preservation Program is a joint program of the National Endowment for the Arts (NEA) and the National Center for Film and Video Preservation at the American Film Institute. It awards grants to help organizations preserve and restore films of artistic and cultural value. Grants are awarded to cover lab costs for the generation of film preservation masters. The Film Preservation Program does not fund film purchase, the preservation of videotape, or the transfer of film to videotape.

Applications are reviewed by an independent professional panel appointed by the NEA. These applications are then processed by National Center staff who will notify organizations of grant awards or rejection, disburse all funds, and administer all paperwork. Information on the films preserved and the preservation elements produced through the program will be publicly accessible through the Center's National Moving Image Database (NAMID).

Only tax-exempt organizations may apply for support from the program. Grants are made on a matching basis, and are generally less than \$25,000. Applications must be postmarked no later than January 31, 1995. Awards will be made after October 1995. For application or additional information on the program, contact: AFI/NEA Film Preservation Program, National Center for Film and Video Preservation at the American Film Institute, The John F. Kennedy Center, Washington, DC 20566, (202) 828-4070; fax 659-1970

### FINDING AID AT WHEATON COLLEGE

The Wheaton College Archives and Special Collections is pleased to announce the availability of the finding aid to the Allen Lewis Collection (SC-60) via the Wheaton College gopher. Lewis was a prominent engraver working in the late-nineteenth and early- to mid-twentieth century. Educated at the Ecole des Beaux Arts in Paris, Lewis won numerous honors at various exhibitions

in the United States upon his return. The Collection contains correspondence, articles, reviews, along with over 1200 of Lewis' prints and prints of other artists like Norman Kent and Warren Chappell. Also in the collection are his handmade tools and numerous linoleum and wood blocks. Inquiries can be forwarded to [wcarchiv@david.wheaton.edu](mailto:wcarchiv@david.wheaton.edu).

### Old Kodachrome Slides Sought by Author

The best preserved photographic record of the daily lives of post-war Americans was made on Kodachrome slide film. Introduced as the first modern color film in 1936, Kodachrome was widely used in the post-war era by "snapshot" photographers wanting to document family and friends in vivid and realistic color. The vast majority of these Kodachromes remain in excellent condition in attics and closets of homes across the country.

If you have old Kodachrome slides of family or friends you have an opportunity to become part of a unique folk portrait of the American people in postwar America. Guy Stricherz, a photographic historian and printer of fine-art photographs, is producing a book and traveling exhibition entitled *Americans in Kodachrome: Photographic Folk Art, 1945-1965*. The book and exhibition will consist of 100 photographs made from Kodachrome slides taken by non-professional photographers in the post-World War II years.

You may submit any number of Kodachrome slides taken in the United States between 1945 and 1965. People should be the primary subject. All slides will be handled with great care and promptly returned. It is recommended that slides be sent via U.S. Certified Mail, and include return postage. If selected, the photographer will be credited in the book and exhibition [*I certainly hope so!*—Ed.], and will receive a 16"x20" dye transfer print of the selected Kodachrome and a copy of the book. Dye transfer is a fade-resistant color printing method of unsurpassed quality first made available in 1946.

For more information please call or write: Gary Stricherz, 23 Prince Street, New York, NY 10012, (212) 226-3399.

### IN PRINT:

#### The Reviews:

• Deborah Willis, ed. *J. P. Ball: Daguerrean and Studio Photographer*. New York: Garland Publishing, 1993. pp. ISBN \$130. Reviewed by Mark E. Martin, Temple Memorial Archives.

This is a very confusing book, not so much in its writing, which is brief and lucid, but because it goes to great lengths to undermine everything it says it is intended to be. *J. P. Ball: Daguerrean and Studio Photographer*, begins with Ms. Willis

stating, "This project, begun in 1972... has been supported over the last 12 years..." (p. xi). It is all too common for an author to work for 12 years to complete a project only to have it lay dormant for years while seeking a publisher. In this case, if the publishing date is to be trusted, *J. P. Ball* lay around for nine years before seeing the light of publication. That is not a problem in and of itself except as it may reflect on the content of the work.

In the foreword by David C. Driskell, Professor of Art at the University of Maryland, College Park, the reader is assured that "Without a doubt, the research and photographic record presented here by Willis... will shed new light on the lifestyles and disciplines in which nineteenth-century African-Americans citizens engaged throughout the nation." (p. xi) If only that were the case. Granted, the Biography section provides a peek at the life and times of J. P. Ball but it is only the barest of peeks. The author's 12 years of research resulted in only 12 sources for seven pages of text which include the introduction and a very brief (two paragraph) discussion of the catalog.

One of those sources, the catalog for *Ball's Splendid Mammoth Pictorial Tour of the United States*... is cited twice by the author in the biography and wholly reproduced at the end of the image section. Eight of the 15 footnotes to the biography section are either sources published by Ball (as is the *Tour* catalog) or newspaper articles. Five newspapers are cited and three of the remaining sources are historical works, three are exhibit catalogs, and one is a nineteenth-century magazine.

Where are the census reports, birth registries, and other valuable primary historical sources? Where is the information from other city papers which may have contained information about the artist? It is possible that the other papers would not have carried advertisements from black citizens; even so, they could have provided valuable comparative information regarding the number of other daguerreians in town, the types of studios in competition, and an approximation of studios per towns person when adding in census data (also glaringly missing).

As for shedding new light on the lifestyles and disciplines of nineteenth-century African-Americans throughout the nation (as promised in the foreword), we are again shorted. There is very little in the biography to justify the above statement except that we now know of at least one more African-American photographer and his newspaper-owning son.

The image material doesn't shed much more light on the topic. Of the 35 images of African-Americans, roughly 37% of the images are family members of the artists and 11% detail the hanging of a black man. As a whole, these 18 images make up 51% of the total.

The remaining 49% of the images of African-Americans do give us a look at other aspects of contemporary life but it is a very limited view. There are 13 images not dedicated to the artists' family, hanging, or servitude. All thirteen were taken in Helena, Montana. Women are subjects in only 2 of these. It seems, therefore, that the light shed

is restricted to Cincinnati and Helena, rather than covering the nation.

In the "Acknowledgments" Ms. Willis writes of "compiling the annotated section of the bibliography," yet when I turned to the bibliography none of the entries were annotated. I also found another puzzle. Of the 68 different sources in the bibliography only 12 were cited in the text. Why only 12? If the author has gone to the trouble to search out and read 68 sources why not use them? And if they aren't going to be used in the text, why cite them in the bibliography? This section might best be titled "Suggested Further Reading."

If one takes an author at her word, then one should be able to examine how well the author has kept that word. Ms. Willis states, "Within each section of the catalog the photographs are arranged in chronological order as much as possible. The descriptions are standardized and give the title or subject, dimensions, and date, as known."

This presents a problem on two accounts. First, there is no explanation as to why chronological order would not be possible. Add to that the number of instances where there is no chronological order and it makes me wonder why this statement was even made. Second, the standardization claimed is not evident.

Perhaps the most damning aspect of this work is the complete lack of analysis by the author. If the initial essays hadn't promised this to be a work of importance which was, among other things, to place Ball firmly in the American photographic milieu, this lack of insight wouldn't be a problem. If this work had only been touted as a coffee table book full of interesting pictures there would be no need for analysis. But promises were made and left unfulfilled: there is no analysis of the number of competing daguerreians in the cities where he worked; there is no mention of his changing style and what influenced that change; there is a complete lack of interest in his shift from studio work to a journalistic style.

Truly, there is little more here than the barest of foundations. The bibliography provides access to sources that may be helpful for further study, though why Ms. Willis opted to ignore the majority of them for this work remains a mystery. The images published contain a wealth of material for analysis. We own thanks to the author for tracking them down and compiling them in one place.

The book, itself, is well-bound and printed on acid-free paper. The image reproductions are clear and large enough to be easily viewed. I don't know why the editor and/or author chose to crop some of the images to remove their backing boards and not others. Most of those cropped are carte-de-visite and may not have carried any additional information. Cabinet cards are usually reproduced in their entirety.

Did I mention that this work costs \$130.00? For anyone considering purchase of this book I would recommend tracking down someone else's copy for hands-on review before committing the funds.

• Frank N. Sampaonaro and Paul J. Vanderwood. *War Scare on the Rio Grande. Robert Runyon's Photographs of the Border Conflict, 1913-1916*. Austin, TX: Texas State Historical Association, 1992. 135 pp. ISBN 0-876110-99-5. \$29.95.

Reviewed by M. Susan Barger, Department of Earth and Planetary Sciences, University of New Mexico.

Many of our present ideas about and political policies toward Mexico were shaped by the events of the Mexican Revolution and the resulting Border Conflict in the period from 1910 through 1916. Even so, that historical period is not widely understood or studies on the north side of the line. *War Scare on the Rio Grande* provides us with a rich selection of images from the extensive photographic work of Robert Runyon who documented the period from 1913-1916 around Brownsville, Texas, and neighboring Matamoras, Mexico. Runyon kept a lively trade in photo postcards of local events and places and photographed the events of the Border Conflict in the region. This book is divided into four sections: an overview of the life and work of Robert Runyon, an historical essay on the agrarian reform movement in Mexico, an historical essay on the Border raids and turbulent times on either side of the border in 1915, and finally, another essay on the mobilization of US troops along the Border in 1916. The essays provide the historical context for the images that accompany the text. The book is focused on the geographical region around Brownsville and Matamoras, but it provides a basis for looking at these events all along the Border region. *War Scare on the Rio Grande* is a very interesting book and brings to light the conflicts and connections on either side of the border. The images are intriguing and provide something more than the romanticized images for Pancho Villa and other revolutionary personages. The essays are well written. For those who want to see and know more about this period of American and border history, this book is a good place to start.

#### The Books:

Alloway, Lawrence, et. al. *The Pictographs of Adolph Gottlieb*. New York: Hudson Hills Press, 1994. ISBN 1-55595-114-7. \$45.

Batchen, Geoff. *Real Hieroglyphics: Photography and Egypt 1850-1900*. \$3.00 (\$5.00 s&h). Order from Brent Riggs, The University Art Gallery, c/o Visual Arts Department, University of California, San Diego, 9500 Gilman Drive, La Jolla, CA 92093-0327 (619) 534-0327.

Baty, Laurie A., Matthew R. Isenburg, and Wood, John, eds. *The Daguerreian Annual 1994*. Pittsburgh, PA: The Daguerreian Society, 1994. 302 p. ISBN 1-881186-00-8. \$30 (paper; \$3 s&h North America and Mexico, \$5 s&h elsewhere). Order from the Society, CNG Tower, Suite 1735, 625 Liberty Ave., Pittsburgh, PA 15222-3114, (412) 338-2686.

Bruce, Chris. *After Art: Rethinking 150 Years of Photography*. Seattle: Henry Art Gallery, University of Washington, 1994. ISBN 0-29597-41-5.

Corlett, Mary Lee. *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-*

1993. New York: Hudson Hills Press and the National Gallery of Art, 1994. 328 p. ISBN 1-555595-105-8. \$95.

Danly, Susan, and Cheryl Liebold. *Eakins and the Photograph. Works by Thomas Eakins and His Circle in the Collection of the Pennsylvania Academy of Fine Arts*. Washington, DC: Smithsonian Institution Press, 1994. ISBN 1-56098-352-3H \$85 (cloth); 1-56098-353-1P \$34.95 (paper). Includes essays by Elizabeth Johns, Anne McCauley, and Mary Panzer.

Edwards, Elizabeth, ed. *Anthropology and Photography—1860-1920*. New Haven: Yale University Press, 1992. 275 p. ISBN 0-30005-516-89. Price unknown.

Ferrer, Elizabeth. *A Shadow Born of Earth: New Photography in Mexico*. New York: American Federation of the Arts in association with Universe Publishing, 1993. 143 pp. ISBN 0-87663-645-8 \$25.

Frizot, Michel, ed. *Nouvelle Histoire de la Photographie*. Paris: n.p., 1994. 776 p. 960FF.

Greenough, Sarah and Brookman, Philip. *Robert Frank: Moving Out*. Washington, D.C.: National Gallery of Washington, 1994. ISBN 0-89468-172-9. Price unknown.

Hartley, W. Douglas. *Otto Ping: Photographer of Brown County, Indiana, 1900-1940*. Indianapolis: Indiana Historical Society, 1994. ISBN 0-87195-105-3. \$19.95.

*The Imperfect Image; Photographs their Past, Present and Future: Conference Proceedings: Papers Presented at the Centre for Photographic Conservation's First International Conference at the Low Wood Conference Centre, Windermere, 6th-10th April 1992*. London: Centre for Photographic Conservation, 1992. 379 p. ISBN 0-95213-930-8. Price unknown. (Order from the Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England.)

*In Focus: André Kertész*. Santa Monica, CA: J. Paul Getty Museum, 1994. ISBN 0-89236-290-1. \$15.95 (paper). To order call (800) 223-3431.

Jacob, Michael G. *Carte De Visite. Fotografie dell'800*. Spoleto: n.p., 1994. [Catalog of exhibition on the occasion of the 37th Spoleto Festival, Spoleto, and the Spilimbergo Fotografia '94, Spilimbergo] For ordering information, contact Mr. Jacob at via Martiri della Resistenza 23, Spoleto (PG), Italy. 06049.

Miles, Ellen G. *Saint-Mémin and the Neoclassical Profile Portrait in America*. Washington, DC: Smithsonian Institution Press, forthcoming December 1994. 512 p. ISBN 1-56098-411-2H. \$95 (cloth).

Mitchell, W. J. Thomas. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994. 445 p. ISBN 0226532313 \$34.95 (s&h \$3.50).

Palmquist, Peter, comp. *A Bibliography of Writings By and About Women in Photography 1850-1990*. Arcata, CA: Peter E. Palmquist, 1994. 332 pp. \$30 (\$3 s&h) (paper). Order from Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521.



**To The Editor:**

Dear Laurie:

With regard to your review of *A Directory of Massachusetts Photographers: 1839-1900* (Views, August 1994), I would like to describe briefly the rationale for arranging the information by geographic location rather than a state-wide, alphabetic listing by photographer. Since our differing points of view may also be of interest to members of the Regional Photographic History Group, many of whom are engaged in directory work, I am distributing this letter to that body with the hope that a broad discussion around the issue of directory formats might emerge. If you feel my comments may also be of interest to *Views* readers, please feel free to reprint this letter in that forum.

First, let me state that I take no issue with directory compilers who elect a strictly alphabetic approach, or for that matter any other rational form of organization. The format should suit the compiler, the data, and the needs of the user. Indeed, for the researcher following the careers of individual photographers, a state-wide, alphabetic arrangement would eliminate, as you correctly point out, the need to refer to an index in order to locate every reference to that photographer. (In all fairness, George K. Warren, the photographer you chose as an example, is one of the more extreme cases of the need to skip from geographic section to geographic section.)

One would hope, however, that tracking individual commercial photographers would not be the only use made of regional photographic directories, or perhaps even the principal one, given the number of potential users versus the time and cost of producing such works. For the researcher, archivist, collector, or historian working within the prospective of specific cities or towns, a geographic arrangement has obvious merit.

There are other attributes of a geographic format, not possible to achieve with a large alphabetic arrangement. The Massachusetts directory provides a profile of photographic activity within each city or town and since most town listings run only a few pages, it is possible for a reader to explore shifts in photographic activity by year, street, and even single studio address, especially when succession from one photographer to another is not documented or readily apparent.

The geographic format also allows the Massachusetts directory to report principal sources of information (primarily nineteenth-century city and town directories) at the beginning of each listing. This provides the reader with a sense of the depth and completeness of the primary sources for each locality and also helps determine whether an apparent break in a specific photographer's activity was likely a true break or possibly due to the unavailability of directories for the period of time.

In summary, however, it is unlikely that any format for a regional photographic directory, existing or yet imagined, will suit

all needs or please everyone. What is important is a continuing exploration of the pros, cons, and possibilities of various formats and I sincerely hope others will join in this discussion.

Before closing, I feel it necessary to correct one element of your review. My contribution to the Massachusetts directly was significantly greater than "editorial input."

Sincerely,  
Ron Polito, Boston MA

Dear Ron:

Thanks for your letter. We're always happy to hear from our readers and we appreciate having the opportunity to share your opinion regarding my review of Chris Steele's and your book. Nevertheless, we stand by our review.

Laurie A. Baty, Editor

### Internet Exhibit in Oregon Larry Landis

The Oregon State Archives and the Oregon State University Archives are pleased to announce the availability of a new historical photographic exhibit on the internet. The exhibit, "Fighters on the Farm Front," commemorates the 50th anniversary of Oregon's Emergency Farm Labor Service, 1943-1947. The exhibit focuses on the diverse population that contributed to the war effort by harvesting food and fiber for home and the fighting forces overseas during the most desperate days of World War II and the unstable years immediately following allied victory. The exhibit is dedicated to the soldiers, prisoners of war, foreign born migrant farm workers, senior citizens, women, and youth who labored in Oregon's fields and orchards for victory. The electronic version was developed by the Oregon State University Archives and the Oregon State Archives. This exhibit is a somewhat expanded version of an exhibit currently touring Oregon. The original traveling exhibit was designed and fabricated in the spring of 1993 by the University Archives with assistance and support from the University's Office of Agricultural Communications and the Oregon Council for the Humanities. The electronic version contains over 70 images. The exhibit images are from the University Archives collections, but are resident on the World Wide Web (WWW) host server maintained by the Oregon State Archives in Salem, Oregon. The exhibit may be viewed if you have Mosaic client software installed on your Internet connected computer. It is available through the homepage of the Oregon State Archives WWW host server or can be accessed by utilizing the sensitized map of the continental United States found under the

WWW server homepage maintained by the National Center for Super-Computing Applications. The exhibit can also be reached by using the Mosaic Browse and opening <http://159.121.28.251>. The staff of the University Archives welcomes your observations, suggestions, criticisms, and recommendations. Please send comments privately to either Michael Holland, [hollandm@cmail.orst.edu](mailto:hollandm@cmail.orst.edu) or Larry Landis, [landisl@cmail.orst.edu](mailto:landisl@cmail.orst.edu)

### What's Up

through December 31. *Robert Frank: Moving Out*. National Gallery of Art, Washington, D.C.  
through January 2, 1995. *The Pictographs of Adolph Gottlieb*. The Philips Collection, Washington, D.C. (Advance tickets available through Ticketmaster (202) 432-SEAT.  
through January 8, 1995. *The Prints of Roy Lichtenstein*. National Gallery of Art, Washington, D.C.  
through January 8, 1995. *Essential Elements/ Harry Callahan*. Museum of Photographic Arts, San Diego, CA.  
through January 8, 1995. *James McNeill Whistler*. Tate Gallery, London, England.  
through January 22, 1995. *Milton Avery: Works on Paper*. National Gallery of Art, Washington, D.C.  
through February 19, 1995. *A Shadow Born of Earth: New Photography in Mexico*. Western Gallery, Western Washington University, Bellingham, WA.  
through February 26, 1995. *Face Value: Portrait Photographs from the Collection*. Amon Carter Museum, Fort Worth, TX.  
through February 28, 1995. *Imaging Families: Images and Voices*. The National African American Museum, Smithsonian Institution, Washington, D.C.  
through March 5, 1995. *After Art: Rethinking 150 Years of Photography*. Henry Art Gallery, University Of Washington, Seattle, WA.  
through April 9, 1995. *Seven Years in Tibet, 1944-1951: Photographs of Heinrich Harrer*. University of Pennsylvania Museum, Philadelphia, PA.  
through May 29, 1995. *Federal Profiles: Saint-Memin in American, 1793-1814*. National Portrait Gallery, Washington, D.C.  
opens December 10. *Marjorie Content: Photographs 1925-1935*. Chrysler Museum, Norfolk, VA.  
opens December 18. *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo--The Cathedrals of Florence and Pavia, and St. Peter's. Rome*. National Gallery of Art, Washington, D.C.  
opens January 11, 1995. *Informed By Film*. Museum of Photographic Arts, San Diego, CA.

opens February 3, 1995. *The Pictographs of Adolph Gottlieb*. Portland Museum of Art, Portland, ME.

opens February 6, 1995. *James McNeill Whistler*. Musée d'Orsay, Paris, France.

opens February 11, 1995. *Robert Frank: Moving Out*. Yokohama Museum of Art, Yokohama, Japan.

opens February 16, 1995. *The Prints of Roy Lichtenstein*. Los Angeles County Museum, Los Angeles, CA.

opens February 19, 1995. *Imitation and Invention: Old Master Prints and Their Sources*. National Gallery of Art, Washington, D.C.

opens March 22, 1995. *A Shadow Born of Earth: New Photography in Mexico*. Museum of Photographic Arts, San Diego, CA.

### Artful Dodging: Things Heard, Enhanced, and Passed On

**Andover, MA.** The Northeast Document Conservation Center's Microfilming Services is advertising "Under New Management" with two new members appointed to direct the department. Shawne Cressman is the Center's new Microfilm Production Coordinator and Steve S. Dalton is the new Director of Reprographic Services. In addition, NEDCC has received a grant from the National Endowment for the Humanities to expand their photographic copying services. For more information on duplication or microfilming, contact Steve at (508) 470-1010 or write him at the Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810.

**Austin, TX.** The *Index to American Photographic Collections*, compiled by the International Museum of Photography at George Eastman House and published by G. K. Hall, lists over 500 public photography collections and the known locations of work by thousands of photographers. The index has recently been made available on the

Internet by the University of Texas at Austin. The NEH has supported this activity. For more information, contact Andrew Eskind at Eastman House (716) 271-3361.

**Indianapolis, IN.** Stephen Fletcher participated in a group exhibit by members of INVISION, a newly formed alliance of photographic artists in Indiana. He exhibited five photographs of Stonehenge. The exhibit was on display at the Gallery Centre in Indianapolis through November.

**Montreal, Quebec.** Denis Simard (simardde@ERE.UMontreal.CA) recently posted the following notice. GRAFICS ("Groupe de Recherche sur l'Avancement et la Formation des Institutions Cinématographique et Scénique" or "Research Group on the Beginnings and the Formation of Cinema and Theatrical Institutions), located at University of Montreal, is pleased to announce its new WWW (World Wide Web) server. The aim of the server is to publicize our works and to serve as a platform and a gateway for various cinema resources, especially in the field of Early Cinema Studies. The server is mainly in French, but there is a home page in English and there are a lot of links that point to services in English. The server URL is: <http://grafics.histart.umontreal.ca/default.html>. For more information contact Denis Simard at the University of Montreal, work: (514)343-6111, fax: (514)343-2393.

**Philadelphia, PA.** After 17 years, Ken Finkel has left his position of Curator of Photographs at the Library Company of Philadelphia to become a program officer with a major foundation in the city. Susan Oyama, his assistant for nine of those years, has also left. We wish them well with their new endeavors. Ken's vacated position was announced in August, with the closing date for applications this past October. We hope to announce the new curator in our April issue.

**Rochester, NY.** William F. Stapp has left the International Museum of Photography at George Eastman House. Last seen, Will was in Ottawa as a Fellow at the National Archives of Canada. What with the Curator of Photography position open at the Canadian Architectural Collection in Montreal, might we see him moving East? His fellowship was up in October. We wish him well.

Phil Conday has also left Eastman House. We last saw him in Rochester at PhotoHistory IX. He appeared to be well.

**Santa Fe, NM.** Contemporary Daguerreian Robert Schlaer enjoyed good coverage in the April/May issue of *Compressed Air* magazine. M. Susan Barger, co-author of *The Daguerreotype* was able to have a box outlining daguerreotype care included as part of the article.

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

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

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