



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

Volume 9, Number 3

August 1995

VOTE!!! VOTE!!! VOTE!!! VOTE!!! VOTE!!! VOTE!!! VOTE!!! VOTE!!! VOTE!!!
Ballot will be found on page 9. Ballots must be postmarked by August 21, 1995.

VOTE!

Bonnie Wilson, Chair, Nominating
Committee, Minnesota Historical
Society

The nominating committee of the
Visual Materials Section offers two
candidates for chair elect:

Mark E. Martin
Judi Hoffman

The candidates' statements:

Judi Hoffman, Library of Congress

While I have primarily worked professionally as a moving-image cataloger and archivist, I come from a broad background and education in the visual arts and archival administration. I received my MLIS with a concentration in cinematic and photographic archives and preservation and my MA in Critical and Cultural Studies of Radio-Television-Film from the University of Texas at Austin. During graduate school, I worked as a research assistant in the Department of Photography, Theatre and Film at the Harry Ransom Humanities Research Center, where I inventoried the collection of special effects pioneer Norman O. Dawn and mounted an exhibit of his photographs, film clips, sketches, and other documentation. I also taught photography, videography, and non-book material preservation labs as a library school teaching researcher and created the first UT-Austin RTF Media Library. Since then, I have held positions as archives assistant at the Museum of Fine Arts, Houston, moving-image cataloger at the Library of Congress for the National Moving Image Database, and film cataloger/archivist for the American Archives of the Factual Film at Iowa State University.

In my current position as Moving Image Cataloger and Consultant at the Library of Congress for the Dance Heritage Coalition Access Project (DHC), I am centrally involved in the description and preservation of historical dance documentation, primarily visual in nature. My major accomplishment—in addition to the cataloging of over 1,000 items to date—has been a draft of moving-image cataloging guidelines for DHC institutions, incorporating AACR2 rules, *AMIM* (Archival Moving Image Materials:

VM-RELATED ANNUAL MEETING ACTIVITIES

Pre-Conference Workshops

Monday, August 28

9 am - 5 pm

*The Permanence and Care of Color
Photographic and Digital Images*,
Henry Wilhelm. Fee: SAA
members, \$109; non-members,
\$129

*Training the Trainer: Teaching
Techniques and the Adult
Learner*, Jack Prostko, Ph.D.,
associate director of the Center
for Teaching and Learning,
Stanford University. Fee: SAA
members, \$109; non-members,
\$129

Tuesday, August 29

9 am - 5 pm

The Digitization of Photographs,
Helena Zinkham and Carl
Fleischhauer. The workshop will
be held at the Library of
Congress. Fee: SAA members,
\$109; non-members, \$129

Note: Joint registration fee is
available to any one individual
registering for *The Digitization of
Photographs* and *The
Permanence and Care of Color
Photographic and Digital Images*.
Joint fee: SAA members, \$209;
non-members, \$249

Thursday, August 31

7:00 - 10:00 am (yes, that's 7-10),
Annual Section Meeting;
Section dinner to be announced

11:00 am - 12:30 pm, **Section Office
Hours**

A *Cataloging Manual* guidelines, and the particular access needs of largely unreleased visual collections of dance performance. In addition to SAA and the Visual Materials Section, I am a member of the Association of Moving Image Archivists (AMIA) and its Cataloging and

Sessions

Thursday, August 31

10:30 am - 12:30 pm

2W *Intellectual Property Rights for
Archivists*. NOTE: Limited
enrollment, preregistration
required.

6 *Microfilm and Digital Imaging: The
Hybrid Solution*

11 *Washington Design: Landscape
and Architectural Records of the
Nation's Capital*

12 *Teaching in the Library:
Augmenting the Curriculum
Using Special Collections*

12:30 pm *Digital Vendors Special
Forum*

1:30 pm - 3:30 pm

13W *Working Together For Archives
Preservation: An Open Dialogue*.
NOTE: Limited enrollment,
preregistration required.

15 *Cultural Identity and Other
Optical Delusions*

Friday, September 1

2:00 pm - 4:00 pm

27 *From Newsreels to Home
Movies—One Hundred Years of
Factual Film*

4:30 pm - 5:30 pm

38SF *Making Information Available
on the Internet: Design Issues*

39SF *Analog and Digital Audio
Recording Basics for Archivists*

Saturday, September 2

10:30 am - 12:30 pm

60 *Picture Appraisal in an Age of
Abundance*

61 *More Than a File Cabinet:
Scrapbooks as Personal
Expression*

63 *Preservation Priorities for
Audio-Visual Media: An
Appraisal Primer*

2:00 pm - 4:00 pm

73 *Toto, We Aren't in Kansas
Anymore: Issues of Access for
Archives on the Internet*

Sunday, September 3

9:00 am - 11:00 am

77 *The Science of Primary Sources*
82 *Special Interest Priorities and
Selecting for Preservation*

Documentation Committee, Standards Subcommittee, and working group on the revision of *AMIM*. I was also a member of the Society for Cinema Studies, an editor for the film history journal *The Velvet Light Trap*, and vice-president of the UT-Austin group MARBELE (Manuscripts, Archives, Records management, Rare Books, Library history, Etc.). Among my conference presentations, I have served as a panelist on topics of National Moving Image Databases (AMIA), Descriptive Access (New England Archivists), Accessibility of Information and Collections (Japanese American National Museum Conference), and Visions of the Internment Camps (SAA).

I welcome the opportunity to continue and build upon the impressive work of my predecessors as chair-elect of the Visual Materials Section. In particular, I look forward to realizing the potential of technologies, tools, and resources such as digitization, interactive technology, multi-format and multi-level databases, SGML, and the Internet in the preservation, description, administration, and use of our widely diverse collections of visual materials. I am dedicated to addressing the full range of needs and concerns raised by that diversity among our membership and the photographic, film, video, and graphic materials for which we care.

Although my experience has centered on description of moving images, it also has consistently involved issues of linking that description with related materials and formats. In addition, I want to further promote the section and our important work both within SAA and to the larger visual and archival communities, a task already well begun by our excellent newsletter. The section can only benefit from involved interaction with the SAA Council, more SAA workshops and sessions, additional use of communication channels such as listservs, and increased presence within related organizations, conferences, and working groups.

**Mark E. Martin, Director of Archives,
T.L.L. Temple Memorial Archives
in Diboll, Texas.**

I've been a member of the VM Section since I joined SAA in 1991, the same year I earned my MLIS degree at the University of Texas at Austin. The majority of my graduate hours beyond the required core are in archival enterprise with the greater part of that concentrating on photo archives. Over the past four years I've been fortunate to work at an institution that supports continuing education and attending conferences. As a result I've been involved in a number of workshops dealing with visual materials in the archival setting.

The T.L.L. Temple Memorial Archives began as a one-year project in 1991 as a one-person show. We are now enjoying our fourth year of activity and have three

FTE. The archives is dedicated to the collection, preservation, and research use of Temple family materials, family corporation papers, and community records. It contains a significant amount of visual materials, including ambrotypes, albumen prints, photo albums, portraiture and community views. We also have the town's newspaper photo files from 1939 to 1970. This past year, the Archives mounted monthly exhibitions celebrating the centennial of Diboll, its founding family, and that family's corporation—now a member of the Fortune 200. Our materials were also used to produce two videos, descriptive brochures, and for research on the social history of the lumber industry in East Texas.

I've had the pleasure of serving as chair of the VM Section workshop committee and as such have arranged for Henry Wilhelm's preconference workshop on color photography and color digital output for this year's SAA annual meeting. I've also been a peer reviewer for NHPRC grants, given local workshops on family photo care and feeding, and informally consulted in matters visual. I'd enjoy the opportunity to serve as chair-elect of the VM Section should the membership so choose.

FROM THE CHAIR

Sarah Rouse, Library of Congress

Hello, Visual Materials Section members! A short column with some very important messages, this time: First, be sure and COME to SAA's 59th Annual Meeting in Washington, D.C. For us VM Section members, this is the year to come. Here's why: There are two (count 'em, TWO) great pre-conference workshops our section has helped organize: One is on color permanence, taught by no less than Henry Wilhelm himself. (Thanks to Mark Martin for pulling this event together.) Another is the photo digitizing workshop featuring Helena Zinkham and Carl Fleischhauer. (Thanks to Stephen Fletcher for this coup.) Then we have a raft of behind-the-scenes tours Diane Vogt-O'Connor and I have organized. The lilac-colored flyer you received in the mail tells you how to enroll yourself for these informative, free VM Section exclusives. Next we have a number of good programs sponsored by VM Section alone or in conjunction with other sections. Especially note: Programs spotlighting scrapbooks, factual film, picture appraisal, and Washington design. The digital vendor special focus event on Thursday at 12:30 is not to be missed, either. And last: VOTE VOTE VOTE. We will have lots of time for elections, business, and

discussion of next year's program possibilities at our annual meeting, 7:00 am (yes) on Thursday. As I said, this is the year to come. We'll see you there!

BOOK FAIR AT SAA IN WASHINGTON

After the rousing success of last year's Book Fair held as part of the section meeting, we are announcing the Second Annual Visual Materials Book Fair.

To participate in the fair, all you need to do is:

- Bring a copy of a book, finding aid, manual, something recently published that's related to visual materials to the section meeting (make sure your name is in it somewhere so you can retrieve it later!)
- Have the bibliographic and ordering information written out on a 3x5 card that may be placed with the book.
- Bring the same information on photocopied sheets of paper that interested folks can take home with them.

After the business meeting, the books will be on display at office hours. Pick up your book(s) following office hours. *Views* editor Laurie Baty will take the cards that you've so thoughtfully provided and publish the list of displayed books in the December issue of *Views*.

If you know of a book that you'd like to display and (1) can't bring it or (2) don't even have it to bring, call either Sarah Rouse (202) 707-3635; fax 707-6647, e-mail: rouse@mail.loc.gov, or Laurie Baty (202) 501-5610, e-mail: laurie.baty@arch1.nara.gov, and they'll try to round up a copy of the book.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The annual meeting of the Architectural Records Roundtable is scheduled for Thursday, August 31, from 4:00 to 6:00 p.m. at the Washington Hilton, the site of the 59th Annual Meeting of the Society of American Archivists. Anyone interested in the affairs of the roundtable is welcome to attend the meeting. Check the final program for the room assignment.

The roundtable and the Visual Materials Section combined to successfully propose a session for this

year's SAA meeting on architectural records. "Washington Design: Landscape and Architectural Records of the Nation's Capital" will be held on Thursday, August 31, from 10:30 a.m. to 12:30 p.m. Speakers include Marka Woodham from the Smithsonian, Michele Hamill from the Library of Congress, Tony Wrenn from the American Institute of Architects, and Howard Gillette from George Washington University. As the title suggests, the session focuses on the documentation of the architectural heritage of the District of Columbia.

Tawny Nelb reported that the project she has been leading for the past sixteen months, "Documenting Michigan Architecture Program," was successfully completed this spring. This NHPRC-funded program involved the efforts of scores of students, architects, architectural historians, archivists, and state officials, who worked throughout the state to document and survey collections of architectural records and to instruct the public in the value of such documentation. The project directly engendered the organization of the Michigan Committee for the Preservation of Architectural Records (Mich COPAR).

During the weekend of August 11-13, 1995, Cranbrook Educational Community in Bloomfield Hills, Michigan will host a reunion of former associates and students of Eliel and Eero Saarinen, the famous Finnish-born architects. The event is being organized to gather oral histories that will help to advance scholarly study on the Saarinens and to document the significant contributions they made to twentieth century art, architecture, and design. In all, some one hundred individuals will be in attendance, including many of the best-known alumni of the Eero Saarinen office.

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

Visual Materials Bibliography
Donna Longo Dimichele, Brown University

There isn't much new to report on the bibliography this time around. My

survey questionnaire brought in one response. The lack of response to the questionnaire might be a reflection of the proverbial overload that each of us seems to experience. But the absence of responses might hold an inherent message about the value we assign to the bibliography.

I have been thinking about the future of the bibliography, especially in light of some of the issues addressed in the three-year plan (see *Views*, April 1995). I think its time for the Section to address what the objectives and uses are for the bibliography. Richard Pearce-Moses compiled an important tool. Others contributed citations after the initial release. But the file has been quiet for over a year.

Given the leaps and bounds of technological innovation in bibliographic databases, the WWW and its attendant search machines, the capacity to telnet to library catalogs, and is the bibliography a thing of the past? Please give some thought to the bibliography and come prepared to discuss it at the VM Section meeting at SAA. See you there.

To write or call me: Donna Longo Dimichele, Brown University, Special Collections-Archives, Box A, Providence, RI 02912, e-mail AP201201@BROWNV.M.BROWN.EDU, phone (401)863-2148

AMIA CATALOGING AND DOCUMENTATION REPORT

Linda K Tadic, University of Georgia

The Cataloging and Documentation Committee's group working on the revision of *Archival Moving Image Materials: a Cataloging Manual (AMIM)* met in Los Angeles in May to review responses to the cataloging practices survey. There were sixty-seven responses to the initial questionnaire inviting participation in a larger survey; of those sixty-seven, thirty-one submitted the cataloging practices survey. Many thanks to those of you who took the time to fill out a minimum of ten pages of questions. The survey turned out to be quite a tome, and your responses are valuable.

At the marathon weekend session (graciously hosted by Jane Magree), the group read every survey and tabulated responses to the questions. It then laid out a plan for writing a report recommending areas where *AMIM* could use some revision, a timeline for the revision process, and a budget. The group is currently writing the report, which will be submitted to

the Library of Congress and AMIA Cataloging and Documentation Committee members one month prior to the Toronto AMIA conference. The report will be discussed during the Committee's meetings in Toronto, so all members are urged to try to attend.

If anyone has any questions about the survey or about the Committee, please contact me: Linda Tadic, Curator of the George Peabody Collection, University of Georgia Media Department, Athens, GA (706) 542-0902.

MEETINGS & CONFERENCES

Preserving Photographs in a Digital World. August 19-24, 1995, and August 17-22, 1996.

A five-day seminar offering three days of "traditional" preservation plus two days devoted exclusively to applications of digital imaging in photo collections. Sponsored by the George Eastman House International Museum of Photography & Film, the Rochester Institute of Technology Image Permanence Institute (RIT/IPI), and RIT's Technical & Education Center of the Graphic Arts & Imaging. The faculty includes James Reilly (Director, Image Permanence Institute, RIT), Grant Romer (GEH), Douglas Nishimura (Research Scientist, IPI/RIT), Debbie Hess Norris (U. Delaware, Winterthur Museum Conservation Program), David Wooters (Chief Archivist, GEH), and Franziska Frey (Imaging Scientist, RIT/IPI). All sessions will take place at the George Eastman House. Program fee: \$950. Contact: RIT/T&E Seminar Registration, Frank E. Gannett Building, 66 Lomb Memorial Drive, Rochester NY 14623-5604, 1-800-724-2536 or FAX (716)-475-7000.

Daguerreian Society

The Daguerreian Society's Annual Symposium will be held at the Oakland Museum October 26-29, 1995. Speakers will be announced in the near future. For more information contact the society's office at 3045 West Liberty Ave., Suite 1, Pittsburgh, PA 15216-2460, (412) 343-5525, fax (412) 563-5972, or e-mail DagSocPgh@aol.com.

AIC-PMG MEETING UPDATES

Sarah Wagner, National Archives

Two meetings of the Photographic Materials Group (PMG) of the American

Institute for Conservation have convened in the last year. Many talks from these meetings will be published by PMG in early summer in *Topics in Photographic Preservation*, Vol. 5. *Topics* is available through the AIC office (1717 K St., NW, Suite 301, Washington, DC 20006) for \$20.00.

Highlights of the Nashville Meeting held in June 1994 included the following presentations:

Doug Severson and Connie McCabe both gave presentations on Stieglitz's palladium prints treated by Steichen in the 1940s. These two talks reviewed the current appearance and condition of these prints, the possible treatments performed by Steichen in the 1940s at O'Keeffe's request, conservation and preservation concerns, and an investigation into the presumed treatment methods. In addition, original appearance and artist's intent were discussed, since O'Keeffe felt that the prints had discolored terribly when she asked Steichen to treat them.

Henry Wilhelm also discussed artist's intent as it relates to photographers' printing styles in terms of gallery lighting conditions—that is, many photographers view their freshly printed photographs in a brightly lit section of their darkroom with lighting levels typical to that of galleries (300-1000 lux). Wilhelm feels that exhibiting these prints at standard museum levels of 50-100 lux interferes with seeing the print as the photographer wanted it seen since certain tonalities and colors will be reduced or change appearance at such low illumination levels. Wilhelm recommends illumination of 280 lux for short and limited durations (e.g. a month), densitometric monitoring of all photographs, substitution of facsimiles for long term exhibition (3 months or longer), and cold storage when photos are not on exhibit to reduce dark fading.

Other talks included an excellent review of drymount tissue history by Stephanie Watkins, the technology of photographic processes used to reproduce architectural drawings by Lois Olcott Price, and the history/technology of paper negatives by Lee Ann Daffner. Scientific research talks included the use of FTIR spectroscopy for identification of nitrate and acetate film by Betty Walsh, the effects of air pollutants on black-and-white and color microfilm by Doug Nishimura of the Image Permanence Institute (IPI), research to develop passive acidity monitors for film cans by Monique Fischer, also done at IPI. IPI's ongoing air pollution study is revealing the complexity of image deterioration chemistry in that mixtures of various pollutants (sulfides, sulfur and nitrogen oxides, ozone) were found to be far more aggressive in many cases than pure single pollutants, proving there can be a synergistic effect with the normal combination of pollutants found in most

urban areas. In addition, different pollutants affected color and black and white photographs differently in many cases.

Steve Puglia discussed a cost benefit analysis for the preservation of film collections (see *Views* August 1994 on the NARA Preservation Conference) while Debbie Hess Norris reviewed observations on the recovery of water damaged photographs.

Finally, Andrew Robb discussed his research on the use of adhesives for hinging RC paper to mats.

The two-day, biannual Winter Meeting was held in Washington, DC this March 3-4. A total of sixteen formal presentations were given along with eight short talks.

Presentations included: Four talks by local curators, archivists, and photo historians. Sarah Greenough discussed Robert Frank photographs, Larry Scaaf presented his research and development of a database of Henry Fox Talbot images, Mary Panzer talked about Matthew Brady and his National Portrait Gallery of illustrious Americans, while Laurie Baty repeated her SAA paper on the ethical and accurate use of photographs as historical documents, rather than as "wallpaper" illustrations.

Topics on collections preservation included Jim Reilly's presentation of the RLG Digitizing Project which was also given at last years' SAA meeting. Of particular interest to PMG members was the analysis of image quality of common duplication formats, confirming that duplication reduction ratios should not exceed fifty percent, and the issue that image quality is the *raison d'être* of photography and should not be compromised. Digital was found to be inadequate for preservation compared to the quality and cost of traditional photographic methods. Doug Munson discussed the issues involved in duplication and the need for universally accepted standards for the field (as has been done with microfilm) to ensure quality in duplication products. Stephen Fletcher discussed the survey results of the Bass Photo Company Collection at the Indiana Historical Society. This collection encompasses 200,000 negatives, all of which were examined during the course of the project. Database statistical analysis has shown interesting features in terms of pockets of deterioration found among different film types and different year of manufacture. There was discussion by some photographic scientists in the audience as to whether or not one could draw any universal conclusion as to film types, manufacture dates and their projected potential for deterioration. However, similar problems with specific products and years have been found before, most noticeably with Du Pont Defender Film of the late 30s and early 40s, which is very prone to acetate deterioration.

Research talks included a presentation by Connie McCabe on a protocol for XRF analysis when using this method to verify print process identification of platinum, palladium, mixed platinum and palladium prints, and toned prints. Doug Nishimura presented the IPI Research Update which included a discussion of their newest research project to develop an environmental monitor that can rate different environments in terms of a "life expectancy index" based on the isoperm theory. The other new IPI development is the release of "A-D Strips"—"Acid-Detector Strips"—which can be used as a passive deterioration monitor to evaluate acidity levels of acetate film inside boxes or film cans. The research session was concluded with a talk by Stan Anderson of Kodak on the role of poor processing in the image deterioration of color photographs, including premature fading and discoloration. The session on historical methods and technology had three presentations, including a discussion of the history and technique of cliché-verre by Kim Schenck, dye transfer by Marck McCormick-Goodhart, and the traditional methods of handcoloring cased photographs and albumen prints by Monique Fischer. The conference was concluded with two conservation treatment presentations, one being a case study of the treatment of William H. Rau's Pennsylvania Railroad Scenery by Mary Schobert and the deterioration and treatment of cartoon animation cell art by Ron Barbagallo. The Rau albumen photographs had been mounted originally on boards for a traditional album format. The mounts were extremely brittle and broken while the binding had disintegrated. The photographs were given full treatment and remounted onto new archival boards, then housed in a portfolio to facilitate safe exhibition and research access. The cell art talk was of interest in that similar problems of acetate film deterioration are found in this media, along with the issue of flaking gouache paints. The final session of the conference focused on brief presentations on research and new techniques. Presentations included discussions on methods for shipping nitrate film by Donna Collins, sealed package frames by Hugh Phibbs, ANSI Standards and their importance to the field by Peter Adelstein, a method for inexpensively sealing photographs for cold storage by McCormick-Goodhart, and research updates on photo deterioration by Bertrand Lavedrine and Anderson.

POWDER-BAKED VERSUS ENAMEL COATINGS: AN UPDATE

Sarah Wagner, National Archives

Caretakers of photographic collections have long known that storage-furniture materials are sensitive to their environment (aren't we all) and have a tendency to fade and discolor when exposed to certain chemicals, whether the source for those chemicals is individual enclosures or the air in the storage environment.

Earlier *Views* articles have discussed issues regarding ANSI standards for storage enclosures and the Photographic Activity Test. Also of interest are ANSI storage recommendations for Film (IT9.11-1993) and the newly revised Print and Plate standards (IT9.20 and IT9.18 respectively). All three ANSI standards recommend environmental conditions for temperature and relative humidity levels, filtration of pollutant gases, and recommendations for storage furniture and enclosures.

Each ANSI standard addresses the issue of furniture and the storage room as sources of harmful gases. In terms of furniture, the standards recommend that chemically inert materials be used for storage furniture, including stainless steel, anodized aluminum and powder-coated steel. All three materials are readily available now from a variety of suppliers.

Powder coating is 50-year old technology that is used increasingly because of pollution laws, and is now found in advertisements for everything from appliances to lawn furniture. It is a solvent-free process in which electrostatically applied plastic resin particles are fused to a metal base by heat.

Traditional paints or baked-enamel finishes require a curing period (drying or baking) after application in order to drive off residual solvents from the liquid state. **If baked enamel finishes are improperly cured or baked, then the finish can remain slightly tacky, but more importantly, offgasses chemicals that can be harmful to photographic images.** In fact, this has been known to happen and requires that the furniture be shipped back to the factory for further baking. ANSI also recommends that cabinets painted with traditional paints not be used for three months in order to allow for proper drying and the complete offgassing of reactive chemicals such as peroxides, solvents and other

contaminants.

Several companies have specialized in powder coated storage furniture in the past decade and have been joined recently by other firms which have just converted to this technology. Some vendors who actively advertise their products as powder coated include Spacesaver, Planhold, Delta Design, and Interior Steel. Check with your vendor—they may use powder-coated finishes and may not actively promote its advantages over traditional paint finishes (if they even know that it's not baked enamel!).

CONSERVATION TRAINING PROGRAMS

United States

Archival Practice Programs In
Photographic Conservation
Grant B. Romer
Director of Conservation and Museum
Studies
GEH/IMPF
900 East Avenue
Rochester NY 14607

Conservation Center of the Institute of
Fine Arts
New York University
Margaret Holben Ellis, Chairman
14 East 78th Street
New York NY 10021
212.772.5800
212.772-5851 (FAX)

State University College at Buffalo
Art Conservation Dept., RH 230
F. Christopher Tahk, Director
1300 Elmwood Avenue
Buffalo NY 14222-1095
716.878.5025
719.878.6914 (FAX)

University of Delaware/Winterthur
Art Conservation Program
Joyce Hill Stoner, Director
303 Old College
University of Delaware
Newark DE 19716-2515
302.831.2479
302.831.4330 (FAX)

Europe

Konservatorskolen
Det Kongelige Danske Kunstakademi
Esplanaden 34
1263 Kobenhavn K

University of Goteborg
Institute of Conservation
Bastionsplatsen 2
S-411 08 Goteborg
Sweden

Universite de Paris I
(Panthéon-Sorbonne)
Maitrise Specialisee de Science et
Techniques
17, rue de Tolbiac
75013 Paris
France 45-83-33-57

NITRATE AND ACETATE FILM

Kathleen Hubenschmidt, Photographic
Collections, Arizona State Museum

In 1985 two staff members of the Arizona State Museum Photographic Collections suffered various health problems during a nitrate duplication project.

Exposure to the nitrate and diacetate negatives was believed to be the cause. The problem was investigated by Steve Holland of the University of Arizona Risk Management Department and Dr. Mark Van Ert of the UA School of Family and Community Medicine, who teaches industrial hygiene.

Their findings were written up in a report by Patricia Hollinshead, one of the museum staff who experienced health problems. Copies of the report, "Deteriorating Negatives: A Health Hazard in Collections Management," were widely distributed at the time. If you wish to obtain a copy contact me at khuben@ccit.arizona.edu or Kathleen Hubenschmidt, Photographic Collections, Arizona State Museum, University of Arizona, Tucson, AZ 85721, e-mail KHUBEN@ARIZVMS.BITNET

CALL FOR PAPERS

Alfred Stieglitz (1864-1946)

Mike Weaver and Anne Hammond, the editors of *History of Photography*, announce that 1996 will be the 50th anniversary of Stieglitz's death. As editors of *History of Photography* they would not wish to see the year pass without remembering him in some way. Accordingly, interested individuals are invited to contribute an item of not more than 1,000 words to a special issue to appear in 1996. The deadline is December 1, 1995.

The form of the contribution is entirely at the author's discretion, but they would prefer to print critical insights into his work as photographer rather than present him as avatar of modernism, gallery-owner, dealer, lover, etc. Contributions looking closely

at specific Stieglitz photographs will be especially welcome (for published photographs, please give bibliographical references with page or plate number/s).

Previously unpublished photographs of and by Stieglitz, as well as letters by and about him will be warmly received, as well as all kinds of scholarly and bibliographical items. Short or long (300-1,000 words), ingenious and interesting contributions are what they are looking for. Send them to: Dr. Mike Weaver, History of Photography, Linacre College, Oxford OX1 3JA.

FROM THE LIST SERVS

Daguerreian News

Gary W. Ewer
garyewer@POWERAMP.NET

For the past couple of months Gary has been sending out occasional and informal photo-historical related e-mail posts to a number of individuals.

These posts are called "DagNews" and are daguerreian-related advertisements, articles, and news taken from period publications from that particular day of the year. The posts vary from quite brief to fairly lengthy and usually happen once a week. The texts are typically "reprinted" without commentary on his part. He has done this partly to provide a methodology for himself for reading through the source material that has come his way in the past year-and-a-half.

Ewer thought that there are others who would enjoy this, as well, and so he sends the information to a small group of individuals.

If this subject is of interest to any readers, send Gary a brief e-mail note and he will be happy to include you as a recipient.

VIRTUAL NEGATIVE SPACES TO BE FILLED

Former chair Richard Pearce-Moses has been running the listserv PhotoHst for several years now, and looking for a new owner. If the new owner is not at ASU, the list will need a new home, too.

According to Richard, "The job is not particularly onerous. Most days I spend no more than a few minutes taking care of problems that result from 'static on the net.' Sunspots or some similar phenomenon

occasionally cause a rash of problems, and I may spend upwards of an hour on list maintenance."

The job has two principal technical responsibilities:

1. To take care of bouncing messages. If a message cannot be delivered, it comes to the list owner. The owner must decide if the bounce was likely to be a fluke (you ignore it), a snag (say, someone's disk is full, so you set them to no mail), or a dead account (you delete the account).

2. To help people with subscription problems. Occasionally people's e-addresses change "magically," and they cannot fix the problem themselves. Or, they need some help with a listserv command.

If you are interested, you should have access to a fairly good size computing facility. PhotoHst runs on listserv software, which requires an IBM mainframe. Richard knows that there is a port of listserv to UNIX, and he sees no reason why PhotoHst could not run using that system, but he doesn't think you would want to try this with a smaller system.

Ideally, the log files would go with the subscription list. If not, they would continue to be available through CoOL on the World Wide Web/Gopher service out of Stanford.

You don't have to be a hacker to run listserv. Most list owners are not acquainted with the ins and outs of the computers and software that their lists run on; they know a few simple commands to manage this list. You'll probably need some support on your end to move the list to your site, but if you've got the equipment to run it, it probably comes with people who would help in that transition.

You don't have to do it alone, either. You can have several co-owners, each taking turns doing the list management. The co-owners don't even have to be at the same site.

Richard would be happy to be a co-owner for a period of time to help the new owner(s) get on their feet.

If you're interested, please drop Richard an e-mail message. He has no deadline, no criteria for selecting a new owner (assuming more than one person steps forward), nor any sense of what would happen if no one steps forward. Richard may be reached at iacrpm%asuacad.bitnet@uga.cc.uga.edu.

Books

The Review:

Laurie A. Baty, Matthew R. Isenberg,

and John Wood, eds. *The Daguerreian Annual*. [Pittsburgh]: The Daguerreian Society, 1994. 290 p. ISBN 1-881186-00-8 \$30 (\$3 p&h). Order from the Society at 3045 W. Liberty Ave., Suite 1, Pittsburgh, PA 15216-2460; (412) 343-5525, fax 563-5972; e-mail DagSocPgb@aol.com.

Reviewed by Donna Longo DiMichele, Brown University.

The 1994 *Daguerreian Annual* offers biographical data, technical methods, historical analysis and methods, and selections from public and private daguerreotype collections to document the history of daguerreotypy and provide practical information for today's daguerreotypist and collectors. More than a medley of articles, the *Daguerreian Annual* has considerable worth as a research text. Lecturers on the history of photography will find a wealth of material for their programs. Excellent notes enhance many of the research articles. In addition to the articles based on current research, observations, and new acquisitions, there are facsimiles of contemporary advertisements, poetry, coloring patents, and reprints of 19th and early 20th-century articles on photography.

A number of articles elucidate methods for uncovering the history of daguerreotypy. An 1856 advertisement for an exhibit of Robert H. Vance's daguerreotypes offers clues about the disposition of Vance's original images that are now "lost." An analysis of a daguerreotype case more accurately identifies the site of the creation and date of a well-known image of Walt Whitman. Travel diaries created by the sitters further identify a series of daguerreotypes of Hawaiian royalty and their escort. Backdrops, props, and furniture used in daguerreotypes are used as evidence to attribute images to photographers or a particular studio.

Researchers make inferences about the sitters by analyzing the artifacts they hold and their clothing. A few authors describe the challenges, rewards, and the role of serendipity in collecting daguerreotypes. Such analyses are excellent introductions for beginning researchers and offer new information to seasoned ones.

There are three daguerreotype portfolios: a selection assembled from the collections of the Massachusetts Historical Society (MHS) by Chris Steele; images of African Americans compiled from five private collections by Matthew R. Isenberg; and views of Baltimore. A significant contrast between the first two portfolios is that the images from the MHS are primarily of prominent individuals and most of the

African-American sitters are unidentified. Captions for the African-American figures include John Graft's substantive descriptions of the sitters' garments. The captions, however, are too subjective with regard to the assumed demeanors of the African-American sitters. A third portfolio assembled by Ross J. Kelbaugh consists of ten views of Baltimore by Henry H. Clarke.

In addition to the biographical data scattered throughout many of the articles, there are a number of biographical articles and sketches of particular individuals. Henry Hunt Snelling, John Plumbe, Samuel Wheeler, Sarah L. (Judd) Eldridge, Alfred H. Critchlow, and two Ohio photographers are highlighted. The articles on Snelling and Plumbe are reprints of publications by A.J. Olmstead (1933) and Robert Taft (1936) respectively. Substantial notes written by Cliff Kranik annotate the Taft piece. A bibliographic essay by Kranik about Taft's work and other Plumbe sources follows the Taft selection. Critchlow's claim to the invention of the thermoplastic used in Union case is strengthened by an article by Bethany and Will Ouimet.

Although the volume primarily contains information about American daguerreotypists, there are chapters about photographers in London, Guatemala and Uruguay. David Haynes and Birgitta B. Riera translated a 1962 newspaper article by Enrique del Cid F. that provides sketches about daguerreotypists from the United States, France, Central America, and elsewhere who were active from 1843 to 1868 in Guatemala.

Three articles focus on technical aspects of making daguerreotypes. Emily J. Bailey and Clyde H. Barlow's method for recovering gold from used gold-toning solution will make good economic sense to contemporary daguerreotypists. An article by Kenneth E. Nelson on mercury gives an unnecessarily detailed background on the historical uses of mercury in medicine and industry, before it launches into a discussion of the benefits and safe use of mercury in daguerreotypy. A group of patents for coloring daguerreotypes provides background information about the various ways devised by daguerreotypists to enhance images. Doug Jordan compiled the patents and Laurie A. Baty introduces the selection with information about where to find patents in the National Archives. There is some nice correlation between various articles. The Kranik notes on the Taft reprint refer to a patent reproduced in the section compiled by Jordan. Robert H. Vance's work is

described in two selections.

The illustrations were electronically digitized and sized by computer, a *Daguerreian Annual* first. The quality of the reproductions in the *Daguerreian Annual* is excellent. There is good detail and tonal range in most of the images. Judging by the high quality of some of the figures, those exhibiting less detail are probably more deteriorated.

The 1994 *Daguerreian Annual* contains a section of additions and revisions to the 1990, 1991, and 1992 editions. A number of the revisions give new information about contemporary reproductions derived from daguerreotypes. Owners of previous volumes of the *Daguerreian Annual* will be delighted to find a five-year cumulative index for the years 1990 through 1994.

I had trouble discerning any organization within the volume. It would be easier to use the volume for reference if it was divided into sections for biography, technical issues, portfolios, contemporary poetry and advertisements, etc. Printing the broadside poems on adjacent pages would facilitate comparing the texts of the poems.

The 1994 *Daguerreian Annual* is a worthwhile and very reasonably priced addition for research libraries, historical societies, and anyone interested in the history of photography.

The Books:

Bainton, Casey, ed. *Picturing Paradise: Colonial Photography of Samoa 1875-1925*. (With essays by Alison Devine Nordstrom, Elizabeth Edwards, Peter Mesenholler, Virginia-Lee Webb and Momoe Malieta von Reiche.

Foresta, Merry A. and John Wood. *Secrets of the Dark Chamber. The Art of the American Daguerreotype*. Washington, DC: Smithsonian Institution Press, 1995. ISBN 1-56098-614-X \$55 (cloth); 0-937311-26-X \$35 (paper).

J. Paul Getty Museum. *Art & Architecture Thesaurus*, 2d ed. New York: Oxford University Press, 1995. **Print edition:** 5 vols. plus guide to indexing \$375. ISBN 0-19-50884-0. Guide to indexing \$35 ISBN 0-19-50880-8. **Electronic Editions:** Authority Reference Tool, single user license plus guide to indexing ISBN 0-19-50885-9. Authority Reference Tool, network license plus guide to indexing ISBN 0-19-50998-7. **Packages of Print and Electronic Editions:** AAT 2d with ART 2.0, single user license plus guide to indexing ISBN 0-19-

508886-7. AAT 2d with ART 2.0, network license plus guide to indexing ISBN 0-19-508999-5. Oxford University Press, Humanities & Social Sciences Marketing Order Department, 200 Madison Avenue, NY 10016, fax (212) 725-2972; in Canada 1-800-387-8020.

Hickman, R. C. *Behold the People: R. C. Hickman's Photographs of Black Dallas, 1949-1961*. Austin: Published for the Center for American History by the Texas State Historical Association, 1994. Barker Texas History Center series no. 3. ISBN 0-87611-136-3. \$29.95.

Library of Congress. *The First Americans: Photographs from the Library of Congress, with text by William H. Goetzmann*.

Washington, DC: Fulcrum Pub., 1991. 144 p. ISBN 0912347961. ISBN 0-912347-96-1. \$34.95

McCandless, Barbara. *Equal Before the Lens, Jno. Trlica's Photographs of Granger, Texas*. The Charles and Elizabeth Prothro Texas Photography Series, no. 3. College Station, TX: Texas A&M University Press, 1992. 196 p. ISBN 0-89096-486-6. \$34.50.

McCauley, Elizabeth Anne. *Industrial Madness: Commercial Photography in Paris, 1840-1870*. New Haven: Yale Univ Press, 1994. ISBN 0-300-03854-2, 448 p. ISBN 0-300-0385-4-2. \$45.

Miles, Ellen G. *Saint-Memin and the Neoclassical Profile Portrait in America*. Washington: Smithsonian Institution Press, 1994. 512 pp. ISBN 1-56098-411-2H \$95.

O'Barr, William M. *Culture and the Ad: Exploring Otherness in the World of Advertising*. Boulder: Westview Press, 1994. ISBN 0-8133-2196-4. \$64 (cloth), ISBN 0-8133-2197-20. \$17.95.

Partridge, Elizabeth, ed. *Dorothea Lange: A Visual Life*. Washington: Smithsonian Institution Press, 1994. 168 p. ISBN 1-56098-350-7 cloth; alk. paper \$55, ISBN paper \$24.95.

Points of Entry, A Nation of Strangers (Arthur Ollman and Vicki Goldberg). [San Diego: Museum of Photographic Arts], 1995. 144 p. \$24.95 (paper);

Points of Entry, Reframing America (Terence Pitts). [Tucson: Center for Creative Photography], 1995. 96 p. \$19.95 (paper);

Points of Entry, Tracing Cultures (Andy Grundberg). [San Francisco: Friends of Photography], 1995. 96 p. \$19.95 (paper);

The three-volume set comprising *Points of Entry, A Nation of*

Strangers, Points of Entry, Reframing America; Points of Entry, Tracing Cultures is available for \$59.95.

Snyder, Robert and Jack Moore.

Pioneer Commercial Photography: The Burgert Brothers, Tampa, Florida. Gainesville: University Press of Florida, 1992. ISBN 0-8130-1150-7 (alk. paper). \$39.95.

Tyler, Ron. *Prints of the West.* Golden, CO: Fulcrum Pub., 1994. 197 p. ISBN 1-55591-1749. \$39.95.

Wright, Helena. *With Pen & Graver. Women Graphic Artists Before 1900.* Washington, DC: National Museum of American History, 1995. 24 p. To order send a check for \$5.00 made payable to "Smithsonian Institution" to Ms. Wright, Curator, Graphic Arts, NMAH, Smithsonian Institution, Washington, DC 20560.

WORLD WIDE WEB SITES: A LIST

Bill Allen, PhotArchipelago, a listing of photo resources:

<http://www-bprc.mps.ohio-state.edu/cgi-bin/hpp?PhotArchipelago.html> OR <http://www-bprc.mps.ohio-state.edu/cgi-bin/hpp/PhotArchipelago.html>

Ed Bridges, Photos in serial or book form and found photos,

edb@interport.net: <http://www.interport.net/~edb>

British Columbia Archives and Records Service (BCARS): <http://www.bcars.gs.gov.bc.ca/bcars.html> <http://edcwww.cr.usgs.gov/dclass/dclass.html> and <ftp://eccftp.cr.usgs.gov/pub/data/DCLASS/>

California Museum of Photography: <http://cmp1.ucr.edu/>

Digital Daguerreian Archive Project—Electronic texts from the dawn of photography, Gregory Walker, walker@netcom.com: <http://www.webcom.com/~gwalker/>

Fixing Shadows, University of Virginia, J. David Sapir, Department of Anthropology: <http://fermi.clas.virginia.edu/~ds8s> OR <ftp://bh1.anth.virginia.edu>

HCHS Home Page: <http://http2.sils.umich.edu/HCHS/>

Library of Congress, American Memory Collections: <http://rs6.loc.gov/amtitle.html>

NASA Historical Archive: <http://www.ksc.nasa.gov/history/history.html>

National Library of Medicine: <http://www.nlm.nih.gov/hmd.dir/oli.dir/>
National Museum of American Art,

Smithsonian Institution, *Secrets of the Dark Chamber* exhibition: <http://www.nmaa.si.edu/secrets/secretshtml/secrets.html>

Science Museum, London, England Home Page: <http://www.nmsi.ac.uk/Welcome.html>

University of Arizona Archives: <http://dizzy.library.arizona.edu/branches/spc/uaphoto.html>

University of Georgia, Hargrett Library: <http://scarlett.lib.uga.edu/darchive/hargrett/> (address may be incomplete)

University of Idaho Special Collections: <http://www.uidaho.edu/special-collections> (only one viewable image).

EXHIBITIONS

opened April. *Planet Peru: An Aerial Journey Through a Timeless Land.* Royal Ontario Museum, Toronto, Ontario.

opened May 22. *Astronaut as Photographer: A Personal View of the Universe.* National Archives, Mid-Atlantic Region (9th and Market Streets, Room 1350), Philadelphia.

opened May 28. *The Prints of Roy Lichtenstein.* Dallas Museum of Art

opened May 28. *James McNeill Whistler.* National Gallery of Art, Washington, DC.

opens September 12. *Points of Entry: A Nation of Strangers,* Museum of Photographic Arts, San Diego, CA.

opens September 13. *Points of Entry: Tracing Cultures,* Ansel Adams Center for Photography, San Francisco, CA.

opens September 15. *Points of Entry: Reframing America,* Center for Creative Photography, Tucson, AZ.

opens October 3. *Picturing Paradise: Colonial Photography of Samoa 1875-1925.* Southeast Museum of Photography, (Daytona Beach Community College), Daytona Beach, Florida.

opens November 14. *Points of Entry: Tracing Cultures,* Museum of Photographic Arts, San Diego, CA.

opens November 15. *Points of Entry: A Nation of Strangers,* Center for Creative Photography, Tucson, AZ.

opens November 15. *Points of Entry: Reframing America,* Ansel Adams Center for Photography, San Francisco, CA.

opens December 9. *Explorations in the Native American Southwest: Photographs by John K. Hillers.* Amon Carter Museum, Fort Worth, TX.

through August 6. *Imitation and*

Invention: Old Master Prints and Their Sources. National Gallery of Art, Washington, DC.

through August 20. *James McNeill Whistler.* National Gallery of Art, Washington, D.C.

through September 2. *Picturing Paradise: Colonial Photography of Samoa 1875-1925.* Pitt Rivers Museum, University of Oxford, Oxford, England.

through September 5. *Photographs and Beyond: New Expressions in France.* Museum of Photographic Arts, San Diego.

opens September 9. *Canyonland Visions: A Photographic Perspective.* Amon Carter Museum, Fort Worth, TX.

through October 1. *Seeing The Unseen: Dr. Harold E. Edgerton And The Wonders Of Strobe Alley.* International Museum of Photography and Film, George Eastman House, Rochester, NY.

through October 23. *Secrets of the Dark Chamber: The Art of the American Daguerreotype.* National Museum of American Art, Washington, DC.

through October 29. *American Artists in Uniform: The World War II Experience,* Heritage Plantation of Sandwich, Sandwich, MA.

through November 19. *Majestic in His Wrath: The Life of Frederick Douglass.* National Portrait Gallery, Washington, DC.

through December 10. *A William Wegman Primer: Shapes, Numbers, And ABCs.* International Museum of Photography and Film, George Eastman House, Rochester, NY.

through December 10. *Insight: Women's Photographs from The Collection.* International Museum of Photography and Film, George Eastman House, Rochester, NY.

through January. *With Pen & Graver. Women Graphic Artists Before 1900.* National Museum of American History, Washington, DC.

NMAA ESTABLISHES NEW CENTER FOR THE STUDY OF AMERICAN PHOTOGRAPHY

The National Museum of American Art has acquired a major collection of 274 daguerreotypes and photographs dating to photograph's first century, 1839 to 1939. Elizabeth Broun, the museum's director, announced the purchase on January 5. This body of work is the result of twenty years of

collecting by Charles Isaacs, a Philadelphia collector of American photography.

This outstanding group of early photographic images by some of the finest early American photographers, painstakingly selected by Charles Isaacs, is a landmark addition to our growing photography program," Brown said. "By acquiring this rare and often unique material, the museum has become a major site for the study of American photography."

Chosen with particular concern for striking images, significance of the photographers, diversity of subjects and techniques, and representation of lesser-known periods of early photography, the Charles Isaacs Collection of American Photography extends the range of the museum's photography collection to the very invention of the medium. Previously, the NMAA concentrated largely on post-World War II material. Among the newly acquired images are many showing aspects of Western expansion and industry, the New England and Western landscape, and the Civil War; portraits of Native Americans, working people, and children; and everyday images.

"I'm delighted to see the collection become a part of the National Museum of American Art. It belongs in a context where the significance of early photography can be understood as a component of American art," Isaacs said.

"Having worked with the photography collection since its beginning in 1983, I find it tremendously gratifying to make this acquisition, which offers us a new opportunity to study the earliest images of the photographic era," said Merry Foresta, NMAA senior curator.

"We are excited about the relationships between this work and other elements in our collection of paintings, sculptures, and works on papers of the same period—particularly landscape painting, portraiture, and folk art."

Most of the nineteen Isaacs daguerreotypes will be included in the museum's upcoming exhibition. Co-curated by Foresta and John Wood of McNeese State University in Lake Charles, La., the show and its accompanying scholarly catalogue will document the history of the earliest photographic images in America. A major exhibition from the Isaacs Collection is planned for the spring of 1997.

ENYEART LEAVING EASTMAN HOUSE

From the *Rochester Democrat and Chronicle*, April 10: "George Eastman House Director James L. Enyeart has resigned to take a job as director of The College of Santa Fe's new Center for Photographic Arts, Eastman House officials announced yesterday. Enyeart, Eastman director since 1989, will also be the Anne and John Marion Professor of Photographic Arts at the New Mexico college. His wife, Roxanne Malone, a mixed-media artist, will join the art department faculty. Marianne Fulton, chief curator, has been named acting director effective July 21, the museum's board of trustees announced (4/27)." From the *Rochester Democrat & Chronicle*, April 29: "Fulton, 46, of Rochester, has been with Eastman House for 20 years, serving as a curator since 1978 and as chief curator since 1993. . . . Fulton said

she is unlikely to be a candidate for the permanent directorship. She will continue with her usual duties while serving as acting director. . . ."

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Bradford, England.

We recently heard from William F. Stapp, most recently in Ottawa as a fellow at the National Gallery of Canada, that he is awaiting his work permit before taking a position at the National Centre for Film, Video and Television in this English city. We wish him well in his new career across the pond.

Mexico City, Mexico

Luna Córneá, the photographic journal produced by Centro De la Imagen in Mexico City under the direction of Pablo Ortiz Monasterio and edited by Patricia Gola is going to be published with both Spanish and English texts. The May 1995 issue was the first bilingual edition and it took as its subject the historical relationship of Mexico to New Mexico and its effect on photography. The articles and work included spanned the 1850s to the present. Issues were available at the end of May. The journal is beautifully produced and there really is no other source for both contemporary and historical photography in Mexico. For more information contact *Luna Córneá*, Centro de la Imagen, Plaza de la Ciudadela No. 2, Centro historico, Mexico DF 06040, MEXICO. For single issues (and back issues) contact Ric Reed, photo-eye books, 376 Garcia

If you belonged to the Society of American Archivists, Visual Materials Section, you'd find a ballot in this space.

Why not consider joining the Society of American Archivists? If you're already a member of SAA, why not join the section?

SAA membership gives you *The American Archivist*, the quarterly journal of the Society, Views, the Newsletter of the Visual Materials Section of the Society of American Archivists and discounts on society publications, workshops, and annual meeting fees. In addition, you are supporting a profession and a professional section that involves the kinds of materials with which you work.

For membership information or to change your section affiliation, contact Bernice Brack at

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(312) 922-0140

Street, Santa Fe NM 87501, voice: (505) 988-5152, fax: (505) 988-4955, e-mail: 73311.766@CompuServe.com.

Arcata, CA

Peter Palmquist has announced the new "Women in Photography International Archive," the purpose of which is to collect, study and publish information concerning women photographers globally. Resources currently include information files on more than 11,000 women photographers with a literature base of over 800 books and 3,000 articles by or about women photographers. Archive and ephemeral items (including original photographs, correspondence, promotional literature, etc.) cover the role of women photographers from the origin of photography to the present day. Palmquist is seeking additional data on women photographers in every sphere, including commercial, amateur or fine-art activity. Palmquist is especially interested in biographical information. The resources may be made available to any serious scholar by arrangement. The Archive is currently seeking non-profit status. For additional information contact: Peter E. Palmquist, Curator, 1183 Union Street, Arcata, CA 95521

Durham, NC

The premiere issue of *DoubleTake* is now available. It is published quarterly by The Center for Documentary Studies, Duke University, Durham, NC. Editors are Robert Coles and Alex Harris. The premiere issue includes Danny Lyon's "Bushwick Series"; Lee Friedlander's "The Dreyfus Fund Portraits"; Paul D'Amato's "Barrio" and

"Dreams"; Wendy Ewald's collection of children's dreams as communicated through their own photos. Of interest to photo historians is the "Archive" feature (with this issue there is an article by Michael Lesy: "A Whole World: Pictures from the Detroit Publishing Collection") [*Are they all of dead people?*—Ed.]. Also, book reviews and too much else to list. It's supposed to be nicely printed.

Newtown, PA

Mark Osterman and France Scully Osterman announce the availability of a new quarterly publication, *The Collodion Journal*. According to their announcement, the journal, designed after the fashion of nineteenth-century photographic publications, is a quarterly, twelve-page publication with a tipped-in color reproduction.

While the preservation and advancement of wet-plate photography is the journal's chief aim, it will also contain such matter in each issue as will make it desirable and readable for the collector or dealer of nineteenth-century photographic images, equipment, and ephemera.

The subscription price is \$20, in advance. Postage prepaid in the U.S. Subscriptions, advertisements, technical inquiries, and article contributions should be addressed to the publishers.

To subscribe, send a check payable to: *The Collodion Journal*, c/o Scully & Osterman, Box 4543, George School, Newtown, PA 18940. Include your full name, mailing address, city, state, zip, telephone, and let them know whether you are a collector, photographer, dealer, or other, as well as your specific area of interest.

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 October 1, 1995. Opinions expressed are those of the authors.

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