



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

Volume 10, Number 1

December 1995

Doin's in DC

Minutes of the Business meeting of the Visual Materials Section, SAA Annual Meeting, Washington, DC, Thursday, August 31, 1995. Washington Hilton.

Section Chair Sarah Rouse (Library of Congress) opened the meeting at 7:13 a.m. by defending the decision to have the meeting at this early hour. She introduced Stephen Fletcher Chair-elect (Indiana Historical Society) and indicated that the agenda would take the meeting through to 10:00 a.m.

Sarah discussed guidelines governing sections in SAA and how the VM Section is meeting those guidelines. She thanked participants for attending the pre-conference tours as well as those who organized and led them and then discussed the pre-conference workshops held this year. They were quite successful.

Liaison reports:

1. **Newsletter**—Laurie A. Baty (NHPRC). Laurie announced that the "first" for this year was to download and reproduce a photo from the British Columbia Archives along with the related catalog information. She hopes to include a photo in every issue. Laurie indicated that no progress has been made in SAA allowing subscriptions to the newsletter for non-archivists or third-section membership for members of SAA. She can no longer send the newsletter to the "others" mailing list unless someone can sponsor the mailing. As a first step at remedying the situation, Laurie proposed that the section send a resolution to Council asking that a mechanism be put into place that would allow members to pay extra for newsletters from other sections. On other fronts she stressed the need for section members to send her information on new books, exhibits, etc., and reminded members that when sending her information, they needed to think of activities that will be happening three months *following* the deadline for activities that are time sensitive (for example, don't send her information about things that are happening in June when the June 1 deadline is for the August newsletter). Laurie is also looking for stories on collections or projects as well as news/gossip. She closed by thanking Bruce Johnson (Indiana Historical Society), Assistant Editor, for his continuing assistance in getting the newsletter out.

2. **Workshops**—Mark Martin (Temple Memorial Archives). Two pre-conference

workshops were offered this year: Color and Digitization. The color workshop with Henry Wilhelm and others went very well. It appears that this workshop will continue to be offered. The workshop on digitization, lead by Carl Fleischauer and Helena Zinkham (Library of Congress) and Elaine Engst (Cornell University), addressed more of the end results rather than the technical aspects, equipment, and process.

3. **Architectural Records**—Mark Coir (Cranbrook Archives). The roundtable did not have a mid-winter meeting this year. There will be a special issue of *The American Archivist* about architectural records and appraisal issues in the near future. The roundtable's proposed session for a history of architecture of Washington, DC, was held that afternoon.

4. **Academy of Certified Archivists**—Gretchen Lake (University of Alaska Fairbanks). Hasn't been much communication between the section and ACA. With recertification coming up, it is important to stay on top of things. There was a meeting of the ACA that evening.

5. **Association of Moving Image Archivists (AMIA)**. There was no one to give the report, but Judi Hoffman (Library of Congress), a member of AMIA, gave a report of the work on the Cataloging and Documentation Committee. The committee conducted a survey among those who want to use cataloging manual about cataloging practices and the use of the manual. The completed report of the survey and will be sent out to AMIA committee.

Helene Whitson gave a report on the News & Documentary Newsfilm Section of AMIA which met in April. Discussed working more with broadcast educators and preparing and disseminating information to students from archival collections.

6. **VM Cataloging & Access Roundtable**—Katherine Johnson (Dance Heritage Coalition). Katherine discussed the directions the roundtable wants to take. Jan Greenburg and Janet Murray (New York Public Library) are working on a pre-conference workshop for next year. The roundtable is setting up a liaison with the Descriptive Section.

Richard Pearce-Moses (Heard Museum) attended the curriculum development meeting. Workshops are being set up on descriptive standards. In addition, there is an effort underway to organize a 5-day institute with workshops underway. There is strong VM representation on the committee and there are hopes to offer the workshop in San Diego. He also mentioned the specialized cataloging workshop by Jan and Janet with VM. VM is not covered in APPM workshops, so they are needed.

Following a short break, Sarah continued

Judi Hoffman, Library of Congress, wins Chair-elect slot.

the meeting at around 8:00 a.m. when more people showed up for the second part of the meeting. Steve Davidson of the Wolfson Center gave a presentation on the new book on curatorial care of television and newsfilm collections.

Election—Bonnie Wilson (Minnesota Historical Society), chair of nominating committee introduced the candidates, Mark Martin and Judi Hoffman, each of whom made a brief statement. The election was held and Judi Hoffman was elected chair-elect.

Social announcements—The Section dinner will be Thursday night; beginning with drinks with LC photo conservators at 5:30. General announcements were made about exhibits. Another short break followed.

Sarah resumed the meeting at 9:03 a.m. Passed the pencil of leadership to Stephen. Hillary Kaplan (Georgia State Archives), co-chair of the 1996 SAA Program Committee, talked to the section about sessions for next year. There is no theme, but there will be a track about diversity—of collections, professions, etc. She encouraged the exchange of ideas and indicated that the program committee wants sessions to leave up to 30 minutes for discussion. She encouraged complete proposals, including commitment from speakers, rather than partially finished proposals. Instead of using the past system of prioritizing sessions, she suggested that the section should submit a series of proposals.

Bonnie Wilson brought up that this year there are three VM session against each other. She also said that some programs the section recommended were set aside in favor of proposals on similar issues from other sections that VM didn't know were being submitted. Joan Schwartz (on leave from the National Archives of Canada) defended the scheduling procedure. Erik Gottfried (NYU Labor Archives) complained about being in the session "ghetto" for the second straight year. She also questioned who decides whether or not a session is taped. [See *Ericks's letter to SAA Council* on p. 5—Ed.] Joan again spoke in defense of the scheduling procedures.

The last 20 minutes or so were devoted to the attendees dividing into small groups to brainstorm about ideas for sessions. At the end each group presented their suggestions.

Meeting adjourned at about 10:00 a.m. Respectfully recorded and submitted, Diana Ruby Sanderson (Presbyterian Church in America at Montreat).

The Section leadership's addresses, fax, phone, e-mail, etc., etc., will be found on page 2 of the newsletter.

Repository Tours A "Rouse-ing" Success

Sarah Rouse, Past Chair, Library of Congress

Over 45 VM Section members took advantage of the rare opportunity to tour D.C.-area visual-materials archives on August 29 and 30, the Tuesday and Wednesday of SAA week in Washington. On those days, members could opt to go behind-the-scenes at two or more archives. They included the Library of Congress's Prints & Photographs Division and Motion Picture, Broadcasting and Recorded Sound Division, the Smithsonian's Archives Center, the Holocaust Museum's photo archives and Wexner Learning Center, the National Geographic's Image Library, the National Museum of American Art, the National Portrait Gallery, and the National Archives new facility in College Park, Md. (Archives II), whose Still Picture Branch, Moving Image and Sound Collection, Cartographic Records, and Preservation Lab were revealed. Archivists at each institution presented those of us on the tour with displays, explanations, and revealing peeks at these various operations. Among the topics covered at each repository were marketing, public access, preservation, exhibition, cataloging, reproduction, surrogates including digitization, and new initiatives.

The tours were led by section chair Sarah Rouse, Diane Vogt-O'Connor, and Alan Lewis. At the '94 conference in Indianapolis, section chair Bonnie Wilson, seconded by Vogt-O'Connor, had suggested the tours. With the help of fellow Washingtonian Vogt-O'Connor, Rouse organized the tours this past winter and spring.

A number of those on the tours expressed their pleasure at having such a wide array of archival experiences—focusing on visual materials collections—offered at no cost, on the slow days before SAA geared up.

From the Chair

Stephen J. Fletcher, Indiana Historical Society

Several session proposals for the 1996 Annual Meeting went to the

Program Committee, either originating from section members or co-sponsored by the section. I believe they will be well received, with a number of session related to digital issues.

For those not able to attend the Washington meeting, we conducted a brainstorming session during the section meeting to come up with ideas for annual meeting session proposals. The overwhelming majority of topics centered on digital imaging. The nature of the questions was mainly "how to" and "what are others doing." When SAA fills the currently vacant position of education officer, we will address the need for more workshops that are practical and hands-on.

Visual Materials Section 1994-95

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Elections

Sarah Rouse

Newsletter

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Program

Sarah Rouse

Three-Year Plan

Judi Hoffman
Sarah Rouse

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Regional Photographic Historians

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I floated the idea of conducting a survey to find out what institutions are doing in the digital arena with our program committee liaison, section members, and SAA staff members. All saw the value of the information that would be gathered, but some thought an annual meeting session may not be the best forum for assessing the results. I concurred with those concerns. There is a possibility, however, that the survey could be conducted through *Archival Outlook*, and I will be pursuing this idea further. Please contact me if you have questions you would like to see included in the questionnaire.

Congratulations are in order for Judi Hoffman, chair-elect. She will be chairing the three-year plan committee as one of her first responsibilities. Be sure to send to her any ideas you may have that you would like to see the section address.

Congratulations, too, to Larry Viskochil on his retirement from the Chicago

The Section leadership's addresses, fax, phone, e-mail, etc., will be found on page 2 of the newsletter.

Historical Society. Larry has contributed greatly to SAA and the field during his tenure there. He will be only semi-retired from the field, however, so hopefully we will hear from Larry from time to time.

From the Chair-Elect

Judi Hoffman, Library of Congress

Let me begin my first column by thanking the VM section for giving me this wonderful opportunity to serve the archival visual community. Stephen is already looking to be a hard act to follow, but I will do my best! I also wanted to let everyone know that, as of October 16, I will have finished my contract with the Dance Heritage Coalition and joined the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress as a television cataloger.

As the new Chair-Elect for the section, my first responsibility is chairing the committee for our Three-Year Plan. In order to facilitate this collaborative effort, I have asked my LC "neighbor" Sarah Rouse to join me on the committee, and she has graciously agreed. I also would like to follow Stephen's example of last year in asking for *your* input: without everyone's participation, I simply have no way of knowing your vision of the VM Section's future. Please help me in making the plan truly representative of the section's membership by sending your suggestions and comments by January 1 to me or Sarah. I look forward to hearing from you, learning of your individual needs and interests, and getting to know you a little better!

Architectural Records Roundtable

Mark Coir, Cranbrook Archives

The Architectural Records Roundtable held its sixth annual meeting on August 31, 1995, at the SAA conference in Washington. Forty-one members were in attendance. Roundtable co-chair Sally Reeves, of the New Orleans Notarial Archives, presided over the meeting. Sally announced that she would serve as the co-chair of the roundtable for one more year. Sally reported that the roundtable had made substantial progress in realizing its three-year plan. One of the best bits of news was that the organization now has a newsletter, thanks to the staff of the national COPAR.

Through reports from Tony Wrenn, Sherry Birk, and Sally Stokes, the

membership learned that the national COPAR has been reinvigorated this past year, and that it is willing to serve as a national clearinghouse for information about projects, exhibitions, grants, programs, and other activities involving architectural records. Members wishing to submit information to the national COPAR newsletter should send material to Sally Sims Stokes at the National Trust for Historic Preservation Library Collection, McKeldin Library, University of Maryland, College Park, MD 20742. You may also reach Sally by e-mail at ss42@umail.umd.edu. Sally and Sherry mentioned that the national COPAR newsletter will be published and disseminated about four times a year. The newsletter should be a great service for informing national audiences about local matters, but anyone wishing to include news items in the newsletter should bear in mind the publishing schedule. To keep information current, members are urged to send in their stories at least three months in advance.

Janet Parks and Sharon Thibodeau spoke at some length about the Berkeley Finding Aids Project and its ramifications for architectural records descriptive cataloging. Both agreed that SGML technology will play a major role in providing improved access to information about architectural records holdings but that other standard descriptive practices—such as the use of MARC records—will continue to serve the profession for years to come. Their advice: continue cataloging in the MARC format, especially whenever it meets institutional needs, but be prepared to adopt SGML technology as it becomes more widespread. This obviously has repercussions for the sharing of information about architectural records through the World Wide Web.

The membership heard reports from Mark Coir, chair of the program committee; Liz Banks, chair of the conservation committee; and from Nancy Schrock, who spoke about an NEH-sponsored initiative to catalog and conserve 5200 architectural drawings by Henry H. Richardson at Harvard Library. Susanne Warren also spoke about AAT issues that affect architectural records descriptions.

Janet Parks announced that ICAM (International Confederation of Architectural Museums) will meet in New York City May 14-23, 1996. This is the first time the organization has chosen to meet in the United States. You may contact Janet for additional information about the ICAM meeting at the Avery Architectural and Fine Arts Library, Columbia University, New York, NY 10027. Janet's work telephone number is (212) 854-6738 and her e-mail address is jsp1@columbia.edu.

Tawny Ryan Nelb, chair of the education committee, presented an interesting slide lecture showcasing the highlights of a recently completed NHPRC project that focused on documenting Michigan architecture. As previously reported in this column, Tawny headed the year-long project, which compiled information about architectural records stored in Michigan repositories and businesses. During the

course of the project, Tawny met with practicing architects and encouraged them to preserve their company records.

Elections were held and Enrique Vivoni was named the incoming chair of the roundtable. Enrique, a faculty member at the University of Puerto Rico, will serve at the post for the next two years, in accordance with the staggered leadership arrangement the roundtable adopted four years ago.

I urge anyone wishing to share information about initiatives involving architectural records to contact the national COPAR newsletter (see above). As always, anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list may contact me.

AMIA Cataloging and Documentation

Linda Tadic

The Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) met at AMIA's annual conference in Toronto, Ontario, Canada, in October. Committee members reviewed the committee's report recommending revisions of "Archival Moving Image Materials: A Cataloging Manual." The report was based on responses to the cataloging practices survey conducted by the committee last spring. There were 72 responses to the initial questionnaire inviting participation in a larger survey; of those 72, 32 submitted the cataloging practices survey. This is a 45% response rate, which is high considering the survey's length. Many thanks to those of you who took the time to fill out a minimum of ten pages of questions.

The report includes recommendations of areas where AMIM could use some revision, a timeline for the revision process, and a budget. Particular areas where respondents indicated a need for revision includes guidance in cataloging unedited footage and television programs. The report was submitted to the Library of Congress, which sponsored the original AMIM, and the Committee is expecting a response by the end of November. If you would like to receive a copy of the AMIM revision report, please contact Committee Chair Linda Tadic at (706) 542-1971 or ltadic@libris.libs.uga.edu.

At the conference, the Committee also sponsored a panel comparing different cataloging rules for physical description. Rules discussed were AMIM, AACR2, APPM, Rules for Archival Description (RAD), and FIAF Cataloging Rules.

History of Photography Group

If you will recall, William Allen, the keeper of the History of Photography Group, was looking for a way to maintain the list and make distribution universa

without incurring postage costs. The group's list is now available on-line through the help of Andrew Davidhazy at the Rochester Institute of Technology in Rochester, NY. If you are interested in having your name on the list, send e-mail to [and don't use the angles "< >"]:

<ritphoto@rit.edu>

on the message line write: <hpg-info>

in the message area write : <send the message>

You will receive a form to complete and return to an address given in the body of the letter.

To retrieve the list, send e-mail to: <ritphoto@rit.edu>

on the message line write: <hpg-list>

in the message area write: <send>

For more information, contact William Allen, Arkansas State University, e-mail WALLEN@aztec.astate.edu. Or see his Web site: <http://www.tiac.net/users/bzwax/Phot.Archipelago.html>.

Color Photo Preservation—Inexpensive Cold Storage Methods—Self-sealing Bags Sarah Wagner, Conservator

An inexpensive method suggested is the use of zipper-lock-type or twist-tie plastic bags for storing photos in a cold climate that may/may not be humidity controlled (see Wilhelm re use of Sears frost-free refrigerators). Plastic (e.g., polyethylene) bags are somewhat permeable to moisture, but permeability decreases greatly at lower temperatures to the point of being negligible at freezing or below. However, the sealed edges of the bag may have microholes. Most bags won't leak immediately when filled with water, but over time air/moisture can migrate through these pinholes. As with all bagging techniques for cold storage, one must squeeze out the excess air entrapped in the bags before sealing. If not, the moisture buffer will be "exhausted" more quickly and moisture condensation may occur on the inside of the bag when it is placed in the cold. Likewise, one should not immediately place records into cold storage in situations where the items may have become acclimated to relative humidities above 50% after exposure of a day or more in areas with poorly controlled environments. In these cases, the records should be placed in controlled environments for several days so that they become conditioned to the lower relative humidity and so that excess moisture absorbed into the paper and film may dissipate. (The exception to this would be in situations approaching disaster level where damage may occur if one does not immediately freeze material, etc.). In

addition, cost for any technique rises the more one uses the technique on an item level rather than the container level. However, the trade-off in cold storage is that single items will warm up faster to use conditions than boxes—and the bags can not be opened until the contents have warmed up to ambient conditions in order to prevent moisture condensation on the records. (See my "Cold Storage Handling Guidelines" on the NARA gopher.)

A recent improvement on the method is to use two bags to reduce the chance of moisture migration into the records if the bags have pinholes; a moisture absorbing material between the two bags to add even more insurance against pinholes and moisture migrations; and a humidity detector on the record container that tells when the inner bag has achieved too high a moisture level, at which point one should replace the moisture absorbing material.

Testing shows that this method can match the old ANSI method which required expensive heat-sealed aluminum/plastic envelopes. The foil bags cannot be re-used unless one left a headspace at the top of the bag when initially sealing the bag so that there would be enough material left for resealing after opening—after several uses though, even this extra material would be used-up and the foil bag would have to be replaced. Because the foil bags are opaque, one must label the bags—obviously clear plastic offers an advantage in terms of visibility. By comparison, the foil bags may cost \$1 to \$2 each for the 4x5-inch size, while polyethylene bags cost \$.01 to \$.02 each for even larger sizes.

The long directions are as follows:

One double bags the items/box (squeezing out the air), while placing one or two pieces of paperboard (matboard, archival fiberboard, archival corrugated) in the space between the inner and outer bag to act as a moisture sponge. This moisture sponge, or buffering agent, provides insurance in case the bags do have microscopic pinholes that allow moisture to migrate inside. The humidity indicator strip (a small 1-in square) is attached to the the box or enclosure in a visible location (e.g., close to the box/enclosure label). The humidity indicator will change color from blue to pink if the relative humidity inside the inner bag rises to 50% RH (i.e., it is the indicator that shifts color at that RH, other ones shift at different RH). This indicator will show that the contents are approaching an undesirable humidity—if the moisture buffer becomes exhausted due to a leaky bag.

Mass Preservation of Photographs

Richard Pearce-Moses, The Heard Museum

Several aspects of preserving large collections of negatives have been bouncing around in my head recently, and

I'd be curious to learn about the opinions of others in evaluating the following possibilities.

1. While we've seen preservation projects for duplicating or otherwise preserving nitrate and diacetate negatives, the Image Permanence Institute's (IPI) research suggests that virtually all 20th-century negatives (other than those on a polyester base) will need preservation.

2. Cold storage is an effective means to slow the rate of deterioration.

3. At SAA, I heard a paper on Archives II's photo storage. They were able to regulate the environment within their cold storage chamber that the materials did not need to be put in special cold storage enclosures. (As I understood it, they were able to get around this by ensuring that the materials never crossed the dew point. Keeping the room around 55°F was part of that trick.) Hence, you're not spending lots of money on materials and labor housing the materials.

4. Instead of investing lots of money in duplicating a portion of the collection (the nitrate/diacetate, and often just a sampling of those negatives), spend that money on building a cold storage unit that could contain all the negatives (including the triacetate).

Given some of the budgets I've seen for dupe projects—even those that are based on samples—and the figures for cold storage facilities I heard at SAA seems like one could preserve the whole in cold storage for less than a fraction that through duplication.

Thoughts? Contact Richard Pearce-Moses, Documentary Collection Archivist/Automation Coordinator, The Heard Museum, 22 E. Monte Vista Phoenix AZ 85004; voice (602) 252-884C fax: 252-9757; e-mail buster@indirect.com

Albumen Prints

Michael J. Ware,
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There have been some ongoing questions about albumen stability under exhibition conditions as well as photocopying.

There is an experimental study originating from the Victoria and Albert Museum, London, of the stability of albumen prints under exhibition conditions. They found nearly as much change (in color and lightness) in contrast prints stored in the dark, as in prints which had been on touring exhibition for a period of more than one year.

Of course the gallery illumination must meet strict criteria regarding the light levels (lux) and the absence of significant ultra-violet radiation. Moreover, it must be stressed that what goes for albumen prints may certainly not apply to other photographic processes: photogen drawings, for instance, may suffer perceptible damage under 'ideal' conditions within a few hours. See Bob C. Pretzel and Elizabeth Martin, *Historical*

of *Photography* 15:2 (1991): 149.

The effect of photocopying has been studied by: Johan G. Neevel, *Contributions of the Central Research Laboratory to the field of conservation and restoration* (Amsterdam: Central Research Laboratory for Objects of Art and Science, 1994). ISBN 90-72905-37-7. His measurements, for a variety of photocopiers, show that between 4 and 117 photocopies would be equivalent to the UV dose delivered to the object by one hour's exposure to an incandescent tungsten lamp at 50 lux. Exposure to sunlight should, of course, be totally avoided. The tolerability of fluorescent lights will depend on their level and filtration.

Carbon Copy

September 20, 1995
President and Council
Society of American Archivists
600 South Federal, Suite 504
Chicago, IL 60605

Dear President and Council Members:

At this past SAA annual meeting, a member of the Program Committee appeared at the meeting of the Visual Materials Section, to make announcements and give information on program submissions for next year's meeting. I was pleased to have an opportunity to ask a question for which I have been wanting to know the answer for some time: Since not all sessions at SAA annual meetings are taped, on what basis is it decided which sessions will be taped and which not? To which the Program

Committee member replied: "It's done on a subjective basis."

Is this so? If it is, I find it very disturbing, for it is highly inappropriate for a professional organization such as ours. Surely there ought to be some sort of guidelines for making these decisions?

One of the principal reasons that I brought up the question is that I have noticed that few of the visual materials-related sessions that I have attended or participated on the panels of over the last six years have been taped. This year, for example, none of the visual materials-related sessions were taped. (I attach a copy of the tape vendor's order form to emphasize my point.) And visual materials-related sessions are, I might add, among the best attended of all the sessions at the annual meetings. For example, the recent panel on Archivists and the Documentary [Film] Process was attended by 60 people—at 8 a.m. on a Saturday morning.

According to the meeting tapes' vendor if one of a panel's presenters declines to give permission to be taped, then the entire session cannot be taped. This makes perfect sense to me. But I feel pretty certain that this is not the reason for neglect in taping visual

materials-related sessions—most of whose participants are only too happy (not to say desperate!) to share information with their colleagues. Also, when I brought up the topic of few tapings of visual materials-related sessions at the Section meeting, it was suggested by another member that perhaps because many of these sessions include visual components program committee members may feel that there is no point in taping them (if so, they would be mistaken—many excellent presentations have been delivered that would have been perfectly intelligible and valuable sans images, and many excellent discussions have ensued at many of these sessions that would have been most useful to have recorded).

That may be, but since we do not know on what basis the decisions are made, we can only guess.

I would not presume to try to dictate what guidelines for taping ought to be, but one possibility might be to base taping in part on projected session attendance, particularly as SAA already has a tool for making this determination in the session attendance survey sheets that are included in pre-registration materials for the meeting that are sent out annually.

A related topic I also want to raise has to do with the question of session scheduling. Again, my example is visual materials-related sessions (since this is my area of interest and one that I've focussed most on). Again and again, visual materials-related sessions are either scheduled on days and at times that are among the least convenient for meeting attendees (early morning sessions and/or the last day of the meeting). This, in spite of the fact that these sessions are, as I pointed out earlier, among the best-attended of all sessions at the annual meeting. Again, I use as an example the session on Archivists and the Documentary [Film] Process: it is true that the session, scheduled at 8 am, drew 60 people. However, had it been scheduled a little later, it is likely to have drawn even more people, some of whom would not have attended otherwise. More often than not, too, different visual materials-related sessions are scheduled at the same times. Now, scheduling is admittedly a complicated business, and it may not be possible at times to avoid conflicting sessions. How much more important, then, under those circumstances, to have sessions taped so that would-be attendees don't have to miss out.

With the deadline coming up for proposals for sessions for next year's meeting, this seemed to be a particularly appropriate time to bring this to your attention.

I await a reply at your earliest convenience.

Sincerely,

/s/
Erika Gottfried
Curator of Nonprint Collections
Tamiment Library/Robert F. Wagner
Labor Archives

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Negative Spaces to be Filled

The Hagley Museum and Library in Wilmington, Delaware has a position available for an experienced professional photographer. Must be capable of providing a full range of photographic services including: ability to shoot, process, and print all black and white films in formats ranging from 35mm to 8" x 10"; ability to shoot color films in the same formats; and ability to make print and transparency copies from non-contemporary formats, such as lantern slides. Knowledge of lighting methods, including available, studio, strobe, and conventional flash.

Ability to produce exhibition and publication quality prints and transparencies. Main tasks include copying library materials, making contemporary prints from vintage negatives, object photography, and events photography for public relations. Interest in history and familiarity with digital imaging technologies are pluses. Reply immediately to: Human

Resources Department, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807.

To find out more about the Hagley Museum and Library, see their Web page at <http://www.history.rochester.edu/hagley/hagley.htm>.

RLG Publishes Proceedings from Digital Image Access Projects' Final Session

The Research Libraries Group has just published "RLG Digital Image Access Project"—proceedings from a symposium held in Palo Alto, March 31-April 1. RLG recently completed two projects funded by the William and Flora Hewlett Foundation and involving nine RLG institutions. The symposium brought together the projects' participants with other digital experts to share what had been learned and identify areas for future work. The publication, edited by Patricia McClung, contains papers by seven knowledgeable and articulate speakers, flanked by an introductory overview and concluding observations from Anne R. Kenney of Cornell University.

Presenters were: Hinda Sklar of the Harvard Graduate School of Design; Ricky Erway, RLG member services officer for digital access initiatives; Jackie Dooley—at the Getty Center during the project and now at the University of California at Irvine; Stephen Davis of Columbia University; Jack von Euw and Daniel Pitti from the University of California at Berkeley; and James Reilly of the Image Permanence Institute, who managed the project that focused on image quality in

digital conversions. Each paper is followed by a discussion summary.

The Digital Image Access Project resulted in the conversion of 9,000 photos in RLG-member collections on the theme of "Urban Landscapes." Software to combine a descriptive record with a thumbnail image was developed for the project by Stokes Imaging in Austin, Texas. The proceedings reflect the importance of intellectual control and retrieval issues—just as important as technical ones in digitizing images for the purposes of both preservation and access.

The publication is being distributed to RLG members. Copies are also available for \$20 each, plus shipping and handling. In the US, this is \$8 for the first copy, and \$2 for each additional copy in a shipment. For international requests, shipping and handling is \$25 for the first copy and \$5 for additional copies. Orders can be sent to Distribution Services Center, The Research Libraries Group, Inc., 1200 Villa Street, Mountain View, CA 94041-1100, or via electronic mail to bl.dsc@rlg.stanford.edu, or by fax to (415) 964-0943.

Call For Papers

A CALL FOR PAPERS to be published in a special issue of *Visual Resources An International Journal of Documentation*, Gordon and Breach Publishers.

Papers will discuss issues of Fair Use & Copyright Protection as pertaining to images and related intellectual property.

Constituencies:

Papers are requested from individuals and institutions who create, process, distribute, collect, reproduce, publish, own, use, license and sell images for educational purposes in all media. Artists, photographers, vendors, visual resource curators, librarians, scholars and other authors, teachers and students, museums and other object owners, exhibition and commercial galleries, publishers, and image database administrators are all invited to submit papers.

Due dates (final):

Abstracts and proposals (earlier is better) November 30, 1995 [Call them **NOW** if you're interested!—Ed.]

Submit abstracts of one or two pages or entire articles to Robert A. Baron, Guest Editor, *Visual Resources*, Post Office Box 93, Larchmont, New York 10538-0093; voice: (914) 834-0233; fax: (914) 834-0284; e-mail: rabaron@pipeline.com. Use subject: VR PAPERS.

Visual Resources is sponsored by The Visual Resources Association and is published by Gordon and Breach Publishers. *Visual Resources* is indexed by Art Index, ARTBibliographies, the Getty's Bibliography of the History of Art (BHA), and Fotodok.

We're looking for a few good https with photos. If your institution has one, let us know. Send us a sample image and we'll publish it!

Requests for information/ Research queries

19th Century Photographers' Price Lists.

I have been interested in the development of commercial photography in the U.S. during the nineteenth century, and most recently I have been looking at the prices photographers charged for their services. Most of the information I have collected comes from price lists printed in ads and on the backs of cartes-de-visite and cabinet cards. I now have a number of these, but would like to look at the issue with a bit more rigor. I would greatly appreciate it if list subscribers would send me either a transcription via e-mail of any price lists they have come across, or even better, photocopies of the original lists. If the dates of the price lists are not indicated, your estimation of a circa date would be most helpful. My mail address is: Ron Polito, Office of Graduate Studies, University of Massachusetts Boston, 100 Morrissey Blvd., Boston, MA 02125-3393; e-mail polito@UMBSKY.CC.UMB.EDU.

19th Century Photographers or Their Images.

If you have any research queries concerning 19th-century photographers or their images (especially card photographs), I will post them on my Web site's news page. E-mail them to me at SEKnoblock@aol.com. Steve Knoblock, City Gallery - Photography - History - Genealogy; <http://www.webcom.com/~cityg/>

From the Internet

History Computerization Project on the Internet

If you visit the History Computerization Project <http://www.history.la.ca.us/history> you will find: 1) Annotated directories of hundreds of historical resources; 2) Historical photos on display; and 3) An online order form to request a free, printed, History Database tutorial on the use of computer database management for historical research, writing, and cataloging.

The History Computerization Project is building a history information network for the exchange of information between historians, librarians, archivists, museum curators, preservation groups, and historical societies. The project employs the History Database program, running on IBM PC compatible computers. The program is used for both cataloging and research with all types of historical materials, including photographs, museum objects, archives, books, journals, and oral history interviews.

The course textbook, *Database Design: Applications of Library Cataloging Techniques*, by David L. Clark, is published by the TAB division of McGraw-Hill. For information contact: History Computerization Project Home Page: <http://www.history.la.ca.us/history>; e-mail: history@history.la.ca.us; 24851 Piuma Road, Malibu, CA 90265-3036.

Oregon State University

Larry A. Landis

Oregon State University is pleased to announce the launching of a new Web home page for the University Archives and Records Management Program. The URL for the Page is <http://gaia.ucs.orst.edu/Dept/archives>. This resource is a greatly expanded version of the resources found on the program's Gopher Server. Images, links, and completely revised text make this product distinct from both the Gopher version (August 1994) and the hard copy version of the *OSU Archives & Records Management Handbook* (March 1993).

The Home Page includes a program overview, and a program brochure. There are also distinct "Chapters" for Archives and Records Management. The Archives section contains both historical holdings and collections descriptions as well as directions on how to transfer materials and get reference and duplication services from the University Archives. An exhibit gallery is also contained in the Archives Section.

The Records Management section contains a number of general informational files, descriptions of services available to university departments, and the approximately 500 records retention dispositions of the University Records Retention and Disposition Schedule. The General Information section also includes a number of files on the management of electronic records; I am especially interested in comments on the interactive Electronic Record Retention Decision Chart as an administrative tool.

The Home Page contains the latest edition of the University Archives newsletter, the OSU RECORD, eventually the sole publication format. As a courtesy, the Home Page includes informational files about the Northwest Archivists, Inc. and the Willamette Valley Chapter of ARMA, as well as pointers to other archives and special collections on the WWW.

We welcome your comments, suggestions, and criticisms regarding this product. The general e-mail address for the University Archives is archives@ccmail.orst.edu or I can be contacted directly at landisl@CCMAIL.ORST.EDU; Larry A. Landis, Oregon State University 93 Administrative Services Corvallis, OR 97331-2103.

WWW Sites with Digitized images

[This will be the last WWW list offered in Views. With the various search engines now available for those of our readers who have Web access, we believe such lists are no longer necessary. In addition, this list, updated regularly, is available on the Web itself (address follows). Thanks to section member Henry K. Mattoon (hkm@crl.com) for passing this list on to me. This does not mean, however, that we will not announce new sites of interest as they appear. I have also edited this list down from what I received.—Ed.]

A date after a listing indicates when a site was last revised.

This list was updated 9/2/95 and is available at: http://math.liu.se/~behal/photo/Brunos_WWW-list.html <http://www.sics.se/~pd/photo-sites.html>

Please e-mail any suggestions, changes, deletions, or additions to

BrunoN@aol.com

<http://166.90.202.17/> (Chris Gulker, professional photographer)

<http://atnet.co.at/viennaslide/> (Viennaslide, online picture service)

<http://bookweb.cwis.uci.edu:8042/Jazz/jazz/html> (Jazz Photography of Ray Avery)

<http://bookweb.cwis.uci.edu:8042/AdamsHome.html> (Ansel Adams)

<http://clark.lcs.mit.edu/~rsilvers/rsilvers.html> *(Robert Silvers)

<http://cmp1.ucr.edu> (California Museum of Photography, University of California)

<http://cs.williams.edu/~95als/dephocus/> (Adam Seligman)

<http://diwww.epfl.ch/~diderich/photos/photos.html> (Claude Diderich, sports photography)

<http://edu-gw.isy.liu.se/~y94chrma/> (Chris Maluszynski)

<http://euphony.com/euphony/articles/35/Interior/Interior-RG.html> *(Rodney Gitzel, Skies photo essay)

<http://fermi.clas.virginia.edu/Niepc/peter-m.pl> (Peter Marshall, people on London Buses and at Notting Hill Carnival)

<http://gertrude.art.uiuc.edu/ludgate/the/place/place2.html> (Joseph Squier, instructor, University of Illinois)

<http://holly.colostate.edu/~shane/photo.html> (Shane Iseminger)

<http://iia.org/~deckerj> (John Decker, documentary photo projects)

<http://infosphere.com/aspen/Hiser/DavidHiser.html> (David Hiser)

<http://infoweb.net/rockaloid/> (Rockland Colloid at the InfoWeb Mall)

<http://internetcafe.allyn.com/davidc.html> (Clumpner Photographic Archive)

<http://interport.net/~sr> (Stacy Rosenstock)

<http://liberty.uc.wlu.edu/~aholick> (Arne S. Holick-Kuhlmann, photojournalism)

<http://metro.turnpike.net/N/nbarker/index.html> (Neil Barker, founder, alt.journalism.photo)

<http://myth.com> (Mythopoeia, by Suza Scalora)

<http://nermal.santarosa.edu/~mfaught/2dog.html> (Two Dog Gallery, student photographers)

<http://nugat.tuwien.ac.at/~nyman/folio/folio.htm> *(Werner Friedl)

<http://odie.weeg.uiowa.edu/~goldis> (Al Goldis)

<http://photo.net/photo/> (Philip Greenspun)

<http://rtt.colorado.edu/~keivom/Home.html> *(James Keivom)

<http://sunsite.unc.edu/otis/pers/>

Volk_O.html (Oleg Volk)

<http://ultb.rit.edu/~rckpph> (School of Photographic Arts and Sciences at Rochester Institute of Tech.)

<http://www2.uplex.net/dzone/> *(Digital Zone Inc.)

<http://www.aaj.com/aaj> (WorldWide Gallery)

<http://www.ashe.miami.edu/ab/webme.html> (Adam Block)

<http://www.amug.org:80/~avishai/morephoto.html> (Fine art and historical type)

http://www.aztec.co.za/slpn/slpn_hp.html (SouthLight PictureNet, photojournalism in Africa)

<http://www.crl.com/~whisper/SaraTOC2.html>

<http://www.cs.put.poznan.pl/holidays/tatry/piclist.html> (Niville Hamers, the Tatras Mountains, Poland)

<http://www.cs.vu.nl/~pmhudepo/> (Patrick MJ Hudepohl)

<http://www.daum.co.kr/gallery> (Virtual Gallery at Daum Communications, Seoul, Korea, 5-29-95)

<http://www.ddb.com/olegv> *(Oleg Volk)

<http://www.designlink.com> (Designlink, San Francisco. Design, Graphics, Photo, Portfolios Online)

<http://www.eunet.fi/nepal/> (Petri Kaipiainen, photos of Nepal)

<http://www.foto.unibas.ch/> (Arno Guenzl)

<http://www.freestylesalesco.com> *(Freestyle Sales Co., Los Angeles)

<http://www.fullerton.edu/viscom/vishome.html> (VisCom, California State University, Fullerton)

<http://www.galaxyphoto.com/galaxy> (astrophotography)

<http://www.homepages.com/~photoweb/> (PhotoWeb, details about how to post your own photos for sale, etc., 4-27-95)

<http://www.iaex.com> (The International Art Exchange)

<http://www.infi.net/pilot/extra/gallery/gallery.html>

<http://www.intac.com/~jdeck/tahra> (Tahra Makinson-Sanders, two photo documentaries)

<http://www.interport.net/~kadvocat> (Keri Advocat)

<http://www.jyu.fi/~konkkola/photo/PhotoPage.html> (Markku Konkola)

<http://www.magic.be> ("Brussels-Geneva Regards Crois_s", 4 photographers explore the image of Brussels and Geneva, 6-17-95)

<http://www.math.liu.se/~behal/photo/> (Bengt Hallinger)

<http://www.mat.uc.pt/~rps/photos> (Rui Pedro Mendes Salgueiro, rally, rock concerts, Pentax info, Contax G1 controversy)

<http://www.mcs.net/~rjacobs/home.html> (Richard Jacobs)

<http://www.metrone.com/~arose/home.html> (Allen Rose, Fort Worth

Star-Telegram)

<http://www.mindspring.com/~baird/apg/index.html> (The Atlanta Photography Group)

<http://www.mindspring.com/~atlphoto/schwarz.html> (Michael Schwarz, photojournalist)

<http://www.mtn.org/~ddb> (David Dyer-Bennet)

<http://www.netwest.com/~aerial/> (Aerial*Zona, Phoenix, Ariz., aerial photos of Arizona, the Grand Canyon, etc.)

<http://www.newsusa.com> (The News USA, graphics, photos and line art)

<http://www.nwlink.com/~gmanasse> *(Geoff Manasse, photojournalism and other personal and experimental work)

<http://www.onramp.net/~hbarker> (Hal Barker, Korean War project)

<http://www.phantom.com/~kadvocat/portfolio.html> (prints for sale or just to admire)

<http://www.phys.rug.nl/mk/people/aeu/photo.html> (Jan-jaap Aue)

<http://www.picture.com/> (picture gallery)

<http://www.pncl.co.uk/~tuffley/tuffley.html> (Keith Walter, chief photographer, Trinity Newspapers)

<http://www.pt.hk-r.se/student/pi92mos/photo/photo.html> (Magnus Oestvall)

<http://www.rit.edu> (Rochester Institute of Technology)

<http://www.scotborders.co.uk/photon/photon.html> (Photon, a WWW photo magazine, UK)

<http://www.slip.net/~chuckg> (Chuck Gathard)

<http://www.teleport.com/~bbrace/bbrace.html> (Brad Brace)

<http://www.thespot.com> ("The Spot," the diaries and pictures of five people living in a beach house in Southern California)

<http://www.tis.com/Home/Personal/Ranum/Page.html> (Marcus J. Ranum)

<http://www.teleport.com/~illum> (David R. Griffith)

<http://www.umich.edu/~mfitz> (Mike Fitzhugh, staffer at the Michigan Daily)

<http://www.vdbs.com/~thague> *(Timothy Hague)

<http://www.webcom.com/~snap1/> (Bill Schwab)

<http://www.xmission.com/~insearch> (Infosearch PrintNet)

Journalism-related sites

<http://cris.com/~Mppa/> (Michigan Press Photographers Association)

<http://sunsite.unc.edu/nppa> (National Press Photographers Association)

<http://www.acy.digex.net/~acpress/acpress.html> (The Press of Atlantic City Online)

<http://www.blackstar.com> (Black Star, 4-28-95)
<http://www.inform.umd.edu/News/AJR/ajr.html> (AJR's Journalism Web Resource Center)
<http://www.injersey.com> (IN Jersey)
<http://www.latino.com/nahj.html> (National Association of Hispanic Journalists)
<http://www.mindspring.com/~frankn/atlanta/> (The Atlanta Photojournalism Seminar)
<http://www.scripps.com/> (Scripps Howard Newspapers)

Information and FAQ lists

<http://tronic.rit.edu/Minolta> (or /minolta) (Minolta User's Group)
<http://www.ashe.miami.edu/ab/photo.html> (a B&W instruction page)
<http://www.ios.com/~badger/> (Canon EOS FAQ)
<http://www.kodak.com> (Eastman Kodak Company)
<http://www.cs.arizona.edu/people/bmtong/> (Nikon, Pentax FAQ)
<http://www.cs.utoronto.ca/~acs/ftp://ftp.cs.utoronto.ca/pub/acs/> (EOS FAQ, HTML)
<http://www.halcyon.com/dsp/welcome.html> (rec.photo FTP archive)
<http://www.pt.hk-r.se/student/pi92mos/photo/photo.html> (Canon FD FAQ, ASCII)

Denver Public Library Photodigitization Project

Linda Running Bentley is the Cataloging Specialist in charge of cataloging historical photographs as part of an NEH photodigitization grant to the Western History Department of the Denver Public Library. In describing the photos (western history/Americana) she was having some discussion with our archivists about what they term "vintage" photographs (i.e. photographic prints that have been made by the photographer at nearly the same time as the negative) and has been unable to find any cataloging examples that use the word "vintage;" and, in fact, have had the suggestion made to her that the term "vintage" is not a very apt descriptor and more likely to be used by auction houses and/or dealers than historians, photographers or researchers. The archivists would like her to describe the prints as "vintage" in the cataloging record (preferably 300 field in the MARC format). Any opinions?

If you have any ideas, contact Linda Running Bentley, Cataloging Specialist, Photodigitization Project, Western History Department, Denver Public Library, (303) 640-6470; lindarb@csn.org

Exhibitions

through December 5. *Living with AIDS: A Photographic Journal by Sal Lopes*. Waterworks Visual Arts Center, Salisbury, NC.
 through December 31. *Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections*. National Gallery of Art, Washington, DC.
 through December 31. *Prints by James McNeill Whistler and his Contemporaries*. National Gallery of Art, Washington, DC.
 through December 31. *Recent Acquisitions of Works of Art on Paper*. National Gallery of Art, Washington, DC.
 through December 31. *The First Century of Photography: New Acquisitions*. National Gallery of Art, Washington, DC.
 through January 3, 1996. *American Color: Photographs by Constantine Manos*. The Leica Gallery, New York, NY.
 through January 7, 1996. *Mary Ellen Mark: 25 Years of Photography*. Toledo Museum of Art, Toledo, OH.
 through February 11, 1996 *The Ties that Bind: Views of the Community on the American Frontier, 1850-1900*. Amon Carter Museum, Fort Worth, TX.
 through March 31, 1996. *Photography Speaks II: 70 Photographers on Their Art*. Chrysler Museum, Norfolk, VA.
 opens January 1. *Living with AIDS: A Photographic Journal by Sal Lopes*. University Art Museum, Wright State University, Dayton, OH.
 opens March 3, 1996. *Harry Callahan*. National Gallery of Art, Washington, DC.
 opens April 21, 1996. *American Color: Photographs by Constantine Manos*. Chrysler Museum, Norfolk, VA.
 opens April 28, 1996. *Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt Van Rijn*. National Gallery of Art, Washington, DC.

Books:

The Reviews:

- Bush, Alfred L. and Lee Clark Mitchell. *The Photograph and the American Indian*. Princeton: Princeton University Press, 1994. 334 p., chiefly illustrations, bibliography, biographies of photographers. ISBN 0-691-03489-3 \$49.50.

Review by Richard Pearce-Moses; Documentary Collections Archivist, the Heard Museum.

This collection of photographs grew out of a 1985 exhibition at the Princeton University Library; that exhibition accompa-

nied a scholarly conference of the same name. According to the authors, the exhibition's purpose "was simply to suggest the dimensions of the available photographic record by presenting as diverse a sample of images of Native American as possible" (p. vii). They sought "popular stereotypical images as well as more deeply informed visions, trying to balance the concept of the 'other' with document from the inside, aspiring to gather as diverse and disparate a vision of the many worlds of indigenous Americans as the record would allow" (p. vii). They made a special point to include work by Native photographers.

Lee Clark Mitchell's introductory essay looks at photography of Native Americans as embodying a tension between two cultural systems. According to Mitchell, photography is intrinsically imperializing (p. xi). "Any photographer has a more or less hidden agenda, involving at a minimum certain simple economic considerations (p. xiii). This view of photography is to monolithic; his examples of economic considerations are limited to professional photographers working for hire or to sell the images, and he misses the amateur who may photograph Native Americans (and other subjects) for unconscious, personal reasons, rather than for commerce. Photography is reduced to "a perfect emblem of urban-industrial consciousness in its tacit claim to represent the physical world exactly as is" (p. xii).

Mitchell uses Native Americans as a counterpoint to the Euro-American career culture. He suggests that photography of Native Americans contains much information, but because it Euro-American economic imperialism distorts the accuracy it claims, it is ultimately little more than distortions and stereotypes.

The essay describes three broad periods. Although the photographs are presented in rough chronology, the layout divides the images into different, topic categories. The authors note the photographs are "organized according to no specific or any special category" with the result that readers are left to make the own sense of "an eclectic assortment" (p. xv).

Photographs from the first period, 184 through the 1880s, reflect the visual syntax of bulky, slow photographic equipment and cultural attitudes toward Native Americans. The plates show Indian delegations to Washington and military delegations of Indians, formal studio portraits, and a few scenes of Native American civilization: pueblos, tipis in encampments, and dances. Unfortunately, the chronology does little to bring out genres of image or other relationships between the separate images.

The second period, the 1880s through World War I, shows a shift to the visual syntax of gelatin silver photography and cultural attitudes towards Native Americans. Many of the photographs from this period are under the heading "Transformation," and show the assimilation of Native peoples. While the division "The New Technology" notes that it was r



longer necessary to have long studio exposures, the section is largely filled with such images. This period also includes a large section of images devoted to the Hopi Snake Dance. Given the Hopi's particular sensitivity to the Snake Dance, this section seems out of place in light of the introductory essay's comments on the emerging recognition of cultural property and respect for religious and ceremonial expression.

Finally, photographs since the 1940s share much of the previous period's visual syntax, but are characterized by different cultural attitudes. Some Depression-era images are reminiscent of the Farm Security Administration, while others are from the pages of *Life*. Images made after the 1960s generally show the influence of fine-art photography, including contemporary aesthetics. Many of the images are by Native photographers, but not all.

Ultimately, we are left wondering—especially after the final mixture of images by Native and non-Native photographers—what is the point of this collection? If Mitchell's argument that photography is inherently imperialistic is true, do these final images indicate that Native photographers now share that trait with their Euro-American counterparts? Is it possible for Native Americans to incorporate their traditional cultures into a distinct photographic aesthetic?

What is the relationship between photography and Native Americans? "Is the photographer a passive recorder or someone who alters what he finds, sympathetic participant or rude intruder, preserver or thief?" (p. xv). This book's hodgepodge of images offers no answers beyond those which readers divine for themselves.

- Severa, Joan. *Dressed for the Photographer. Ordinary Americans & Fashion, 1840-1900*. Kent, OH: Kent State University Press, 1995. With a foreword by Claudia Brush Kidwell and Nancy Rexford. \$60 (\$3.25 p&h domestic and Canada; \$4.00 foreign). Cloth, 592 p. ISBN 0-87338-512-8 (Order from the publisher 1-800-247-6553 [credit card orders]; (216) 672-7913 all others. Give the code DM15 and receive 25% off the list price).

Reviewed by Laurie A. Baty, National Historical Publications and Records Commission.

I have been teaching workshops on the administration of photographic collections for almost ten years. One of my favorite sections is the identification and dating of images—you know, the use of internal evidence to figure out when the original image was made (and using external evidence to determine whether it's the original photograph or a photograph that's been copied or reprinted at a later date). I've always talked about costume and the need to understand clothing styles. Inevitably I have sung the sad song that there isn't *one* good costume book to turn to for solid dating information. Well, I can sing a different song now. Joan Severa has done it and done it well.

Weighing in at close to five pounds and

with close to 600 pages, *Dressed for the Photographer* covers clothing, hair, and hat styles for men, women, and children from 1840 to 1900. Severa uses actual photographs (from an 1839-40 daguerreotype to printing-out-paper prints and possibly gelatin-silver prints), rather than potentially misleading period fashion plates to advance her information. She has also scoured public and private collections across the United States for her examples.

The book is logically arranged by decade and chronologically therein. Each section begins with a substantial essay that discusses the development of clothing throughout the period from business, fashion, and photographic perspectives. The style books, while not illustrated, are used to discuss changing styles. Diaries and letters are used as well to discuss the changes in clothing. Severa further breaks down the essays to discuss fashions for women with potential subdivisions chosen from headdress, accessories, wraps, wrappers, undergarments, footwear, "reform dress," maternity alternatives (where else will you see an 1899 photograph of an obviously pregnant woman?), mourning dress, and hoops. For men she may discuss headgear, neckwear, hair and beard styles, and footwear. The sections on children are shorter and not subdivided but are just as thorough. There is a summary at the end of each essay.

Following each decade essay are sections titled "The Photographs." At this point Severa turns to the illustrations and talks about what it is you're looking at. What I found particularly interesting is Severa's discussion of construction techniques, explanations of how one can tell a woman's dress wasn't originally hers or was homemade as opposed to seamstress-made. The discussions are as richly detailed as the costumes Severa describes. She focuses extensively on primary source material, including dressmakers' diaries and other types of journals. In many instances the images are identified and dated, thus confirming Severa's dating process. Others are not dated, yet Severa remains strong in her dating discussion. In discussing a quarter-plate daguerreotype dated 1850-53 (see illustration, right), for example, she writes:

This young mother is modestly, but very well, dressed in black alpaca, a material frequently used for common day dress and one also considered "appropriate" for women working in dress or sewing shops or as governesses, nurses, or ladies' maids. The style is correct for the first years of the 1850s, as it is still based on the long, busked corset of the past decade. It wasn't until 1853 that the shorter, more curvaceous corset came into use, causing a change in the cut of dress bodices. The frontal fullness of this bodice lies in long, unpressed pleats simply taken into the neckline at top and tapered slightly toward



J. P. Ball, Cincinnati, OH. Quarter-plate daguerreotype, 1850-1853. Collection of Matthew R. Isenburg.

center down the long, flat front. The skirt is gathered very full and supported only with petticoats, as the hoop would not be introduced until about 1853.

The older boy wears the gingham-checked long sleeved frock worn by all children, with the addition of a nice frilled white collar, over wide-legged, rather than short dark trousers and sturdy boots. His hair is done in a topknot with wide hair at the ears, a clear indication of an early-fifties style.

The younger boy wears a dress, as he is probably only about a year old. Of a sturdy cotton or wool, it is short sleeved and has frontal bodice pleats extending down to a long waistline, a cut similar to his mother's dress and another indication of the early-fifties date. White stockings, like his brother's, and shiny black boots complete his costume. His hair is parted at the side, as though a topknot had been attempted. (A little girl's hair would have had a center part.) [p. 123.]

The book concludes with a glossary, extensive bibliography, and detailed index. Also included are the addresses for the institutions and individuals from whose collections she used photographs.

So what's wrong with this book? Very little, as far as I can tell. Many dressmaking terms are included, which is good, but for those of us who don't sew or who aren't into costumes, I would have liked to have seen a line-art schematic with named parts of the dress/shirt/trousers. (Oh!, that's a placket!) My only photographic complaint is the usual one about the incorrect use of the term "stereopticon" in place of the correct "stereographic."

If you or your researchers need assistance in dating photographs through costume, and I can't imagine anyone who

doesn't, then this book is for you and them. Although the first printing was only 2,500 copies I am sure this book will remain in print for some time. Buy it now—you'll not regret it (and the press is offering a 25 percent discount through the end of the year!).

- Van Bogart, John W. C. *Magnetic Tape Storage and Handling*. Washington: Commission on Preservation and Access, 1995. To order send a check payable to "The Commission on Preservation and Access" to the Commission, 1400 16th Street, NW, Suite 740, Washington, DC 20036-2217. Orders must be prepaid. ISBN 1-887334-40-8. 34 p.

Reviewed by Laurie A. Baty, National Historical Publications and Records Commission

Finally, in one place, for not a lot of money, in easy to read and understand English, we have a book that deals with the basics of magnetic tape storage.

The book is divided into logical components: An *Introduction* comparing magnetic media to paper and film; *What Can Go Wrong with Magnetic Media*, *Preventing Information Loss: Multiple Tape Copies, Life Expectancy: How Long Will Magnetic Media Last*, and *How Can You Prevent Magnetic Tape from Degrading Prematurely*. While these chapters make for informative and interesting reading, the most important part of the book is the lengthy appendix—almost one-third of the contents. An excellent glossary rounds out the publication.

From the outset the reader knows what's being covered: the preservation of the tape. Van Bogart reminds us of what we should already know: "Audio and video collections require specific care and handling to ensure that the recorded information will be preserved. Special storage environments may be required if the recorded information is to be preserved for longer than ten years. For information that must be preserved indefinitely, periodic *transcription* from old media to new media will be necessary, not only because the media are unstable, but because the recording technology will become obsolete."

From there he methodically and clearly discusses how this format can deteriorate. Excellent illustrations graphically show the reader exactly what is being discussed. Words are chosen carefully. Van Bogart continually reminds the reader that the purpose of the report is to assist caregivers of archival magnetic tapes in preventing magnetic tape from degrading *prematurely*—not from degrading period—but from degrading any sooner than it inevitably will.

When he turns to preventative measures he begins to sound like any archivist concerned with any media: care and handling, storage conditions and standards, and frequent access. The information is all there in eight pages. It is information that many of us look for on a regular basis, but need to turn to several sources to find. But here it all is, in one place.

I was delighted to see this book come out over the summer and highly recommend it to any of us responsible for taking care of—preventing the premature deterioration of—magnetic materials in our holdings.

The Books:

Aberdeen and Temair, Ishbel Gordon, Marchioness of. *Through Canada With A Kodak*. Toronto: University of Toronto Press, 1994. 286 p. ISBN 0-8020-7765-X \$24.95 (paper). This is a reprint edition.

American Preserved. A Checklist of Historic Buildings, Structures, and Sites. \$74 (includes p&h). 1,184 p. hardbound. There is also a CD. Order from the Library of Congress, Cataloging Distribution Service, P.O. Box 75840 Washington, DC 20013-5840, e-mail: cdsinfo@mail.loc.gov; toll free 1-800-255-3666 (USA only); (202) 707-6100 or fax (202) 707-1334.

Collections Guide. Moving Image Collections of Northeast Historic Film. Bucksport, ME: Northeast Historic Film, 1995. \$9.95 (s&h: \$4.95 4th class, \$6.50 UPS). Order from Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416. 1-800-639-1636. Credit cards welcome.

Davidson, Steven and Gregory Lukow. *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual*. (Los Angeles: Center for Video Preservation of the American Film Institute, 1995). For ordering information, contact Steven Davidson, Wolfson Media History Center, 101 W. Flagler Pl., Miami, FL 33130.

Davis, Keith F. *An American Century of Photography. From Dry-Plate to Digital. The Hallmark Photography Collection*. New York: Harry N. Abrams, 1995. 423 p. ISBN 0-8109-1964-8 (cloth) \$65; 0-87529-701-3 (paper).

Dornbin, George D. *Thirty Years Ago. 1849-1879 Gold Rush Memories of a Daguerreotype Artist*. Edited by Peter E. Palmquist. Nevada City, CA: Carl Mautz Publishing, 1995. 64 p. ISBN 1-887694-003 \$14.95 (paper; \$3.50 p&h) Order from Carl Mautz Publishing 1-800-816-3535. Institutions billed.

Hamburg, Maria Morris. *Nadar*. New York: Metropolitan Museum of Art, 1995. 272 p. ISBN 0-87099-735-1 (cloth) \$65; 0-87099-737-8 (paper); 0-8109-6489-9 (Abrams)

Hamer, David. *New Towns in the New World: Images and Perceptions of the Nineteenth-Century Urban Frontier*. New York: Columbia University Press, 1990. ISBN 0-231-06620-12 \$35 (cloth).

Harrell, Thomas H. *William Henry Jackson. An Annotated Bibliography: 1862 to 1995*. Nevada City, CA: Carl Mautz Publishing, 1995. ISBN 1-887694-02-1 (paper) \$19.95 (\$3.50 s&h.) Order from Carl Mautz Publishing 1-800-816-3535. Institutions billed.

Heyman, Theresa Thau, ed. *Seeing Straight. The f.64 Revolution in Photography*. Oakland, CA: Oakland Museum, 1992. 0-295-97219-X. \$29.95.

Jay, Bill, ed. *Rollicking Bull. Light Verse, and Worse, on Victorian Photography*. Munich: Nazraeli Press, 1995. ISBN 3-923922-21-3 \$17.95. softcover. 94 p. (To order, contact Nazraeli Press Fulfillment Services, 1955 West Grant Road, Suite 230, Tucson, AZ 85745; voice (520) 798-1513; fax 798-1514).

Jay, Bill and Aimée Linhoff. *USA Photography Guide 2*. Due this fall. Munich: Nazraeli Press, 1995. ISBN 3-923922-30-2 \$45. hardcover. (To order, contact Nazraeli Press Fulfillment Services, 1955 West Grant Road, Suite 230, Tucson, AZ 85745; voice (520) 798-1513; fax 798-1514.)

Johnson, Brooks. *American Color*. New York: W. W. Norton, Co., 1995. 96 p. ISBN 0-393-03912-9 \$29.95 (cloth).

Johnson, Brooks. *Photography Speaks II. From the Chrysler Museum Collection. 70 Photographers on Their Art*. Norfolk: Chrysler Museum, 1995. 176 p. ISBN 0-89381-652-3 \$16.95 (paper); 0-89381-651-5 \$29.95 (cloth).

Lessard, Michael. *Montreal au Xxe Siecle. Regard de Photographes*. Montreal: Les Editions de l'Homme, 1995. 335 p. \$50 (Canadian).

Lopes, Sal. *Living With AIDS: A Photographic Journal*. New York: Bulfinch Press, 1994. 133 p. ISBN 0-8212-2081-0 \$24.95.

Mattison, David. *Camera Workers: The British Columbia Photographers Directory, 1858-1900* (Victoria: David Mattison, 1985). Re-print edition. \$25 (US or Canadian money order, incl. p&h) David Mattison, 2236 Kinross Ave., Victoria, BC, CANADA V8R 2N5; e-mail mattison@freenet.victoria.bc.ca.

McCauley, Elizabeth Anne. *Industrial Madness. Commercial Photography in Paris, 1848-1871*. New Haven: Yale University Press, 1994. (Yale Publications in the History of Art). ISBN 0-300-03854-2 \$45. [This book has several glaring factual errors about Theodore Maurisset's La Daguerreotypomanie, so we're not sure how well researched the rest of it is. Stay tuned for a review.—Ed.]

Myth, Magic, and Mystery: One Hundred Years of American Children's Book Illustrations. New York: Roberts Reinhart, forthcoming 1996.

Neering, Rosemary and Thompson, Joe. *Faces Of British Columbia: Looking at the Past, 1860-1960*. North Vancouver: Whitecap Books. ISBN 1-55110-377-X. \$24.95 paper.

Pohlmann, Ulrich, ed. *The Dream o Beauty: Frank Eugene*. Munich: Nazraeli Press, 1995. 256 p. ISBN 3-923922-33-7. \$65. hardcover (To order contact Nazraeli Press Fulfillment Services, 1955 West Grant Road, Suite 230, Tucson, AZ 85745; voice (520) 798-1513; fax 798-1514.)

Price, Mary. *The Photograph: A Strange Confined Space*. Stanford, CA

- Stanford University Press, 1994. 204 p. ISBN 0-8047-2308-7 (alk. paper) \$32.50.
- Rathbone Belinda. *Walker Evans: Message from the Interior*. New York: Houghton Mifflin Co., 1995. 338 p. ISBN 0-395-59072-8 (cloth) \$27.50.
- Richards, Bradley W. *The Savage View: Charles Savage, Pioneer Mormon Photographer*. Nevada City, CA: Carl Mautz Publishing, 1995. 182 p. ISBN 0-9621940-6-9 (paper) \$29.95 (\$3.50 p&h); 0-9621940-5-0 (cloth; limited to an edition of 500) \$45 (\$3.50 p&h). Order from Carl Mautz Publishing 1-800-816-3535. Institutions billed.
- Robideau, Henri. *Flapjacks And Photographs: The Life Story Of The Famous Camp Cook And Photographer Mattie Gunterman*. Vancouver: Polestar Book Publishers, 1995. ISBN 1-896095-03-8.
- Ruby, Jay. *Secure the Shadow. Death and Photography in America*. Cambridge, MA: MIT Press, 1995. 220 p. ISBN 0-262-1814-9 \$39.95.
- Salloum, Sheryl. *Underlying Vibrations: The Photography And Life Of John Vanderpant*. Victoria: Horsdal & Schubart, 1995. ISBN 0-920663-40-0. \$35 (paper).
- Silversides, Brock V. *Waiting for the Light: Early Mountain Photography in Alberta and British Columbia*. Saskatoon, SK: Fifth House, 1995.
- Steidle, Otto, and Verena von Gagem. *Architectural*. Munich: Nazraeli Press, 1995. ISBN 3-923922-19-1 \$45. hardcover. 144 p. (To order, contact Nazraeli Press Fulfillment Services, 1955 West Grant Road, Suite 230, Tucson, AZ 85745; voice (520) 798-1513; fax 798-1514.)
- Thesaurus for Graphic Materials*. A new single volume in two parts that replaces LC Thesaurus for Graphic Materials: Topical Terms for Subject Access (1987) and Descriptive Terms for Graphic Materials: Genre and Physical Characteristic Headings (1986). Part I: Subject terms c. 458 p; Part II: Genre and Physical Characteristic Terms, c. 82 p. Washington, DC: Library of Congress, 1995. Order from the Library of Congress, Cataloging Distribution Service, P.O. Box 75840 Washington, DC 20013-5840, e-mail: cdsinfo@mail.loc.gov; toll free 1-800-255-3666 (USA only); (202) 707-6100 or fax (202) 707-1334.
- The Vancouver Journal*. North Vancouver: Whitecap Books. ISBN 1-55110-251-X. \$19.95 hardcover. (Full-colour undated day journal with postcards and other memorabilia.)
- von Gagem, Verena. *The Anatomical Angel*. Munich: Nazraeli Press, 1995. ISBN 3-923922-30-2 \$45. hardcover. 56 p. (To order, contact Nazraeli Press Fulfillment Services, 1955 West Grant Road, Suite 230, Tucson, AZ 85745; voice (520) 798-1513; fax 798-1514.)
- Wood, R. Derek, ed. and comp. *photohistorica. Literature Index of the European Society for the History of*

Photography. Vol. 54/55. Abstracts for 1993: 7230 to 7570. Croydon, England: European Society for the History of Photography, 1995. [Yes, that's a lower case "p"—Ed.] Free to society members, \$10 for non-members. Write to Roy Green, ESHPh Administrator, Acorn House, 79-94 Cherry Orchard Road, Croydon, Surrey CRO 6BA England. 40 p. (paper).

Artful Dodging: News Heard, Enhanced, and Passed On

Chicago, IL. The Prints and Photographs Department of the Chicago Historical Society recently updated its departmental brochure and fee schedules for film and video reproductions. Their fee schedule for photographs dates from a February 1994 revision, but in his cover letter, curator Larry Viskochil wrote me that the schedule "will be revised soon to push some of the prices upward (of course!) and to incorporate a new 'corporate reference service fee' that the newly formed 'Revenue raising committee' has been asked to develop. If you have a separate price list for 'fee for service' research we would like to see it." Sample brochures are yours for the asking. In the meantime, Larry retired on September 30! Diane Ryan is now the acting curator. Larry, where are you now? You can reach Diane at the Prints and Photographs Department, Chicago Historical Society, 1601 N. Clark Street at North Avenue, Chicago, IL 60614-6099; voice (312) 642-4600 x 325; fax 266-2076.

Forrest Preserve, IL. Katherine Hamilton-Smith, former VM Section chair, is the mother of a new baby. We missed her at SAA because of the new arrival. We wish her and the infant well and look forward to seeing both of them at SAA in San Diego.

Fort Worth, TX. Tom Southall has left the Amon Carter Museum as part of its downsizing that took place in the late spring/early summer. He has found a one-semester appointment teaching photohistory at the University of New Mexico. Barbara McCandless and John Rohrbach continue to work with the photo departments as part of the curatorial staff at the Carter.

Pittsburgh, PA. The Daguerreian Society recently established its Home Page. Included is information on the society and its activities. What's especially nice is a list of daguerreian-related texts. Those of you on Gary Ewer's "DagNews" will recognize some of the texts. The site also provides links to other early photograph-related sites, including Greg Walker's Digital Daguerreian site. Check out <http://turing.austinc.edu:443/user/cwahren/dag/TDShome.html>.

Providence, RI. The Museum of Art, Rhode Island School of Design is reviewing its photography fees and policies. They

ask all interested parties to send them a copy of your current fee schedules (Larry V., are you reading this?). They also want to know your policies concerning the following:

- reproduction via CD-ROM or other electronic media
- permitting outside photographers to shoot works in your collection (do you charge a usage/security fee? so you insist on retaining all negatives?)
- reproductions on calendars, postcards, notecards, etc. (do you charge royalties?)
- cropping or altering images
- permitting borrowing institutions to photograph your works at their site

Please write to Melody Ennis, Coordinator of Visual Resources at the museum, Providence, RI 02903-2723; voice (401) 454-6535; fax 454-6556.

Washington, DC. The National Film Preservation Board of the Library of Congress recently released its implementation strategy for the national film preservation plan. Write the board at the Library of Congress, Washington, DC 20540-4000 for your copy of *The National Film Preservation Plan: An Implementation Strategy*.

The World. Alfred Eisenstaedt, the *Life* magazine photographer whose images captured a nation died at the end of the summer of a heart attack on Martha's Vineyard. He was 96. His best known showed a sailor and a nurse kissing in Times Square to celebrate V-J Day. He was doubtless the inspiration to millions of photographers. *Life* has published a WWW page in his honor: <http://pathfinder.com/Life/lifehome.html>.

Helmut Gernsheim died on July 20 in Switzerland. All of us have been touched by Gernsheim's work in some way, shape, or form, so I won't list all of his work other than his and his wife Alison's seminal *History of Photography*, the 1969 edition of which is much sought-after. He was 82.

If you have a new book, exhibition, of some juicy gossip to share, let us know!

We're always on the lookout for new information to pass on to our colleagues!

Write to Laurie Baty, the editor. Her address will be found on page 12!



Salted-paper print, late 1850s. Collection of Laurie A. Baty. ©

Date this photograph!

If you can't (or even if you can), read the review of Joan Severa's new book, *Dressed for the Photographer: Ordinary Americans & Fashion, 1840-1900* on page 9!

VOLUNTEERS WANTED!!!

Collection Snapshots
Exhibition Announcements
New Books
Book Reviews
Photo Web Sites
Project Reports
Gossip

1996 Deadlines:
For April issue, February 1
for August issue, June 1
for December issue, October 1

For more information contact
Laurie A. Baty, editor

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1996. Opinions expressed are those of the authors.

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