

# Annotation

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NEWSLETTER

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## NHPRC RECOMMENDS 38 GRANTS TOTALING UP TO \$3,359,140



*This photograph, taken during the Commission's consideration of electronic records grant proposals on November 14, shows (left to right) Barbara J. Fields, Fynnette Eaton, Brent D. Glass, Mary Maples Dunn, Nicholas C. Burckel, David H. Souter, Alfred Goldberg, John W. Carlin, Ann C. Newhall, Mark Conrad, Charles T. Cullen, Margaret P. Grafeld, Marvin F. "Bud" Moss, and Roy C. Turnbaugh around the table. Daniel A. Stokes and Richard A. Cameron are seated beside lamps at the left and right respectively. The man with his back to the camera is reporter Paul Cutler. The photographer was Roscoe George, NARA staff.*

At its meeting on November 13 and 14, held at the United States Supreme Court, the National Historical Publications and Records Commission recommended that the Archivist of the United States make grants totaling \$3,359,140 for 38 projects.

The Commission recommended 8 grants for Founding-Era documentary editing projects totaling \$1,330,636; 2 Founding-Era subvention grants totaling \$20,000; 9 State Board administrative support grants totaling \$129,111; 4 State Board planning, implementation, and regrant proposals and collaborative projects totaling \$324,639; 6 grants for electronic records and technologies projects totaling \$1,366,415; 5 non-Founding-Era subvention grants totaling \$40,167; and 4 grants for education projects totaling \$148,172. The complete list of funded projects appears below.

The Commission reinstated its annual fellowships in historical documentary editing and archival administration, and in light of the particular value of these programs at the present time, the hope was expressed that funding shortfalls would never again force their suspension.

In the absence of the NHPRC Chairman, Archivist of the United States John W. Carlin, the meeting was convened by Dr. Alfred Goldberg, the Commission's longest-serving member, who presides if the Archivist is absent. Dr. Goldberg thanked Associate Supreme

Court Justice David Souter for arranging for the meeting to be held at the Supreme Court, and announced that a bill appropriating \$6.436 million to the Commission for competitive grants in Fiscal Year 2002 had been signed by the President on November 12. He also welcomed Senator Christopher Dodd of Connecticut as the United States Senate's new representative on the Commission, and announced that Congressman Roy D. Blunt of Missouri had been reappointed to represent the U.S. House of Representatives on the Commission. NHPRC Chair John W. Carlin chaired the consideration of grant proposals on November 14.

Commission members received a brief report, prepared by Richard A. Cameron, Director for State Programs, outlining how NHPRC funding had facilitated disaster response in the aftermath of the events of September 11 in New York City by the New York State Archives in cooperation with the Metropolitan Archivists Group of New York City. The report also noted earlier NHPRC-supported disaster recovery efforts in North Carolina (Hurricane Floyd, 1999), Florida, and Virginia.

The Commission approved a funding strategy for Fiscal Year 2002 that aims for a 50-50 split of available funds for competitive grants between documentary editing projects (including the Founding-Era Editions, Second-Tier Editions, Subventions, the Editing Institute, and the Historical Documentary Editing Fellowship) and records projects (including State Board grants for planning, implementation, administrative support, and regrant; Electronic Records; Records Access projects endorsed last year and urged to resubmit this year; new Records Access projects; and the Archival Administration Fellowship). Over the year, this would provide a total of \$3.218 million for documentary editing and documentary editing-related projects and \$3.218 million for records access and records access-related projects. Such an equal division of available grant funds is aimed at reducing the conflicts inherent in the continuing struggle by the Commission to come to grips with the inevitable budgetary shortfall created by flat funding in the face of increasing need by the NHPRC's constituent groups.

*The Commission passed a resolution adopting the following criteria for evaluating second-tier documentary editing projects:*

The NHPRC is proud of its long history of support for the creation and publication of documentary editions of the papers of people and events of significance in American history—indeed, it was for this reason that the Commission was created—and renews its dedication to this purpose.

Since the implementation of its current Strategic Plan in October 1998, the Commission has experienced an extraordinary surge in the number and quality of the proposals submitted to the NHPRC and in the dollars requested. Throughout this same period, however, NHPRC's appropriations have not been (*continued on page 10*)

# Annotation

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Material accepted for publication will be edited to conform to style and space limitations of *Annotation*, but authors will be consulted should substantive questions arise. The editor is final arbiter in matters regarding length and grammar. Published material does not necessarily represent the views of the Commission or of the National Archives and Records Administration; indeed, some material may challenge policies and practices of those institutions.

**NHPRC MEMBERS** — *John W. Carlin*, Archivist of the United States, Chairperson; *Roy D. Blunt*, representing the U.S. House of Representatives; *Nicholas C. Burckel* and *Marvin F. "Bud" Moss*, representing the President of the United States; *Charles T. Cullen*, representing the Association for Documentary Editing; *Christopher Dodd*, representing the U.S. Senate; *Mary Maples Dunn*, representing the American Historical Association; *Fynnette Eaton*, representing the Society of American Archivists; *Barbara J. Fields*, representing the Organization of American Historians; *Brent D. Glass*, representing the American Association for State and Local History; *Alfred Goldberg*, representing the Department of Defense; *Margaret P. Grafeld*, representing the Department of State; *David H. Souter*, representing the U.S. Supreme Court; *Winston Tabb*, representing the Librarian of Congress; and *Roy C. Turnbaugh*, representing the National Association of Government Archives and Records Administrators.

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## FROM THE EDITOR

The December 2001 issue of *Annotation* focuses on non-textual records access projects. Our featured articles are:

"To Tell the Story of a Region: Three Audiovisual Collections from the Archives of Appalachia," by Amy Barnum

"Tracking Downeast History on a Day-to-Day Basis: The Maine Television Collections Project," by Virginia Wright

"Picturing San Diego," by Gregory L. Williams

"Maine Architecture: Shingle Style to Bauhaus," by Woodard D. Openo

"Coming into Focus: Cataloging Photo Collections at the Wisconsin Historical Society," by Donna Sereda

"The Pawnee Images Project: Kiru Ra' At (Where Has It Gone?)," by Dolly Gonzales and Denise Miller

"Historic Photographs in the Shelburne Farms Archives," by Erica Donniss

On November 12, President Bush signed an appropriations bill that included \$6.436 million for NHPRC competitive grants in Fiscal Year 2002. The amount falls far short of the Commission's \$10 million authorized appropriations cap, and is not nearly sufficient to meet the many excellent requests for support to be acted upon by the Commission during FY 2002. However, it does constitute the highest appropriation for competitive grants ever received by the NHPRC.



Immediately following the attack on the World Trade Center on September 11, staff at the New York State Archives took directory information they had gathered with funding from an NHPRC State Board planning grant, sorted it by Zip code, and quickly produced a list of the 72 historical records repositories in the affected area below 14th Street in Manhattan. Working with members of the New York City Metropolitan Archivists Roundtable, they contacted all the repositories to make certain the staffs were safe and to check on damage and the need for assistance. Where help was needed and salvage was possible, help was provided—mostly in dealing with significant damage from dust. This is only one example—but one of which we're extremely proud—of ways in which NHPRC grants have enabled the stewards of America's historical documentation to respond to all kinds of disasters quickly and effectively.

It is doubtful that anyone who witnessed the collapse of the Twin Towers will ever forget those horrific images. In the future, anyone researching life in the United States following September 11, 2001, or the origins of the subsequent war in Afghanistan will be working at a disadvantage if he or she does not have the benefit of seeing the tapes of those scenes, as well as the reactions of the nation's leadership and the general public, again as shown on the news. Since then, photographs of the World Trade Center and snapshots of the thousands of individuals who perished in the collapse have taken on an almost iconic status: a record of what was, and what was lost. Long after their immediate impact has faded, they will constitute an important form of historical documentation.

This issue of *Annotation* highlights some of the non-textual projects the NHPRC supports, such as, projects focusing upon the documentation of American history, not via the written word, but as captured by audiotape, photographs, moving images, architectural drawings, and other media. The United States is a nation driven, defined, and documented to a great extent by a talent for and almost an obsession with innovation. One consequence of this trait is that many of the major events of the 20th century have been experienced by Americans and recorded in ways not possible just a century before: audiotapes of President Franklin D. Roosevelt's fireside chats, newsfilm of General Eisenhower's address to the troops on D-day and of the landings in Normandy, the Zapruder film of the assassination of President Kennedy, White House audiotapes, and newsfilm of the Challenger disaster are only a few examples.

The NHPRC has long appreciated that this is true of history on the state and local level as well. However, most of the technological developments that made it possible to capture sound and images were not, and often are still not, intended to last for centuries or decades or, in the case of early television, even weeks. For archivists, the challenge is to find the time, money, and skills needed for the specialized and time-consuming work to preserve these materials for their safe use now and by future generations. And, as with paper archives, these collections are of little use if no one knows that they exist, where they are, and what they contain.

Supporting the work to preserve, catalog, and make available collections like those described in this issue continues to be an important part of fulfilling NHPRC's mandate, and a special joy.



### ***Senator Christopher Dodd Joins Commission***

The United States Senate has named Senator Christopher Dodd of Connecticut to be its representative on the National Historical Publications and Records Commission. Dodd, who took part in the Commission's November meeting, succeeds Senator James Jeffords of Vermont in this role.

Senator Dodd currently chairs the Rules and Administration Committee. He is a senior member of the Health, Education, Labor, and Pensions Committee and is the chairman of its Children and Families Subcommittee. He also serves on the Banking, Housing, and Urban Affairs Committee, and chairs its Securities and Investment Subcommittee. In addition, he is a member of the Foreign Relations Committee, and chairs its subcommittee on Western Hemisphere, Peace Corps, and Narcotics.

The Senator is serving his fourth term, having been elected to his present office in 1980 after three terms in the U.S. House of Representatives from Connecticut's Second District. Following his graduation from Providence College, Dodd, who is fluent in Spanish, spent 2 years in the Peace Corps working in a rural village in the Dominican Republic. Upon returning to the United States, Dodd enlisted in the Army and served in the reserves. In 1972, he earned a law degree from the University of Louisville School of Law. He practiced law in New London before embarking upon his political career.

## NHPRC Application Deadlines

THE COMMISSION'S MEETINGS FOLLOW THE FISCAL YEAR OF OCTOBER 1 TO SEPTEMBER 30. CONSEQUENTLY, THE FIRST MEETING OF THE FISCAL YEAR IS IN NOVEMBER AND THE SECOND IS IN MAY.

### **June 1 (for the November meeting)**

Proposals addressing the following top priorities:

- The NHPRC will provide the American public with wide-spread access to the papers of the founders of our democratic republic and its institutions by ensuring the timely completion of eight projects now in progress to publish the papers of George Washington, John Adams, Benjamin Franklin, Thomas Jefferson, James Madison, and papers that document the Ratification of the Constitution, the First Federal Congress, and the early Supreme Court
- The NHPRC will promote broad public participation in historical documentation by collaborating with State Historical Records Advisory Boards to plan and carry out jointly funded programs to strengthen the nation's archival infrastructure and expand the range of records that are protected and accessible
- The NHPRC will enable the nation's archivists, records managers, and documentary editors to overcome the obstacles and take advantage of the opportunities posed by electronic technologies by continuing to provide leadership in funding research and development on appraising, preserving, disseminating, and providing access to important documentary sources in electronic form

### **OCTOBER 1 (for the May meeting)**

Proposals not addressing the above priorities, but focusing on an activity authorized in the NHPRC statute as follows:

- collecting, describing, preserving, compiling, and publishing (including microfilming and other forms of reproduction) of documentary sources significant to the history of the United States
- conducting institutes, training and educational courses, and fellowships related to the activities of the Commission
- disseminating information about documentary sources through guides, directories, and other technical publications
- or, more specifically, documentary editing and publishing; archival preservation and processing of records for access; developing or updating descriptive systems; creation and development of archival and records management programs; development of standards, tools, and techniques to advance the work of archivists, records managers, and documentary editors; and promotion of the use of records by teachers, students, and the public

APPLICATION GUIDELINES AND FORMS MAY BE REQUESTED FROM NHPRC, NATIONAL ARCHIVES AND RECORDS ADMINISTRATION, 700 PENNSYLVANIA AVENUE NW, ROOM 111, WASHINGTON, DC 20408-0001, 202-501-5610 (VOICE), 202-501-5601 (FAX), [nhprc@nara.gov](mailto:nhprc@nara.gov) (E-MAIL), OR BY ACCESSING OUR WEB SITE AT [www.nara.gov/nara/nhprc/](http://www.nara.gov/nara/nhprc/)

## RECENT PUBLICATIONS VOLUMES

November 2001

The following products from NHPRC-supported documentary editing projects have been received in the Commission office since May 2001.

*The Papers of John C. Calhoun*, Vol. 26 [1848-49] (University of South Carolina Press, 2001)

*A Guide to Thomas A. Edison Papers: A Selective Microfilm Edition*, Part IV (1899-1910) [Guide to the 65-reel University Publications of America edition] (University Publications of America, 1999)

*John Franklin Jameson and the Development of Humanistic Scholarship in America*, Vol. 3: *The Carnegie Institution of Washington and the Library of Congress, 1905-1937* (University of Georgia Press, 2001)

*The Papers of Joseph Trimble Rothrock: Guide and Index to the ... Microfilm Edition* [Guide to the 7-reel microfilm edition] (Scholarly Resources, 2001)

*The Papers of Robert A. Taft*, Vol. 2 [1939-44] (Kent State University Press, 2001)

# To Tell the Story of a Region Three Audiovisual Collections from the Archives of Appalachia

BY AMY BARNUM

**Appalachia** defies fixed boundaries. First delineated in 1894, "Appalachian America" was mapped out by William G. Frost, president of Berea College, and C. W. Hayes of the U.S. Geological Survey. "The Mountain Region of the South," as Frost and Hayes outlined it, covered 194 counties in 8 states, had a challenging terrain, and possessed a distinct folk culture. Today, as defined by the Appalachian Regional Commission, Appalachia spans 406 counties in 13 states, following the Appalachian Mountains from southern New York State to northern Mississippi.

It is the mission of the Archives of Appalachia, a division of the Center for Appalachian Studies and Services at East Tennessee State University, to tell the story of Appalachia's southern highlands. The voice of this region is the voice that captivated William Frost. It is a voice that has drawn countless missionaries and reformers, musicians and artisans, politicians and academics. It is a persistent voice that has been raised in protest as well as song. To tell the story of this region, it is necessary to capture and preserve this sometimes elusive, always evocative voice.

In July 2001, the Archives of Appalachia and the NHPRC began a 2-year project to preserve three audiovisual collections that, quite literally, give voice to the region. The Mary Elizabeth Barnicle-Tillman Cadle Collection, the Bernard Rousseau Collection, and the Broadside Television Collection document over a half century (1935-1990) of Appalachian music, folk culture, and social activism. Recorded on 584 discs, 187 audiotapes, and 674 videotapes, these three collections document a place and time through field recordings, oral interviews, live performances, sound studio productions, and public-service broadcasts. Each collection tells a unique story and is a unique story unto itself.

## ***The Mary Elizabeth Barnicle-Tillman Cadle Collection***

The Mary Elizabeth Barnicle-Tillman Cadle Collection was donated to the Archives of



ABOVE: Mary Elizabeth Barnicle lectures before a 1930s New York University folklore class. Photograph from the Mary Elizabeth Barnicle-Tillman Cadle Collection, Archives of Appalachia. LEFT: Bernard Rousseau with the equipment he used to record live performances, mid-1975. Photograph from the Bernard Rousseau Collection, Archives of Appalachia.

Appalachia in October 1989 by Tillman Cadle, a fascinating man. Cadle was born on June 27, 1902, in Bryson, Tennessee. As a boy, he worked in a coal mine in Fonde, Kentucky. While Cadle was in Fonde, the United Mine Workers of America (UMWA) organized the Kentucky coalfields. Cadle joined the union but was not active until 1930, when he helped organize in Harlan County, Kentucky, also known as "Bloody Harlan." He remained active until 1935, when he sustained a shoulder injury.

Worlds apart, Mary Elizabeth Barnicle was born on April 17, 1891, in Natick, Massachusetts. She graduated in 1911 from Pembroke College and went on to complete her M.A. at Bryn Mawr. During this time, she was involved in the women's suffrage and peace movements, for which she was arrested several times. Barnicle went on to pursue an academic career, primarily at New York University, where she taught folklore to packed classes throughout the 1930s and 1940s.

Barnicle met Cadle through Jim Garland, a mutual friend. Garland had persuaded Cadle to come to New York for treatment of his shoulder injury. After his surgery, Cadle recuperated at Garland's home. Barnicle and Cadle discovered many mutual interests, in-

cluding collecting ballads. In the early 1930s, Barnicle had met folk music specialists John and Alan Lomax in New York City, and in 1935, Barnicle, Alan Lomax, and African American writer Zora Neale Hurston made a trip through the southeast to record African American artists. Barnicle and Lomax went on to record in the Bahamas. After meeting Cadle, Barnicle did much of her fieldwork in the hills of Kentucky, Tennessee, and southwest Virginia. She did, however, record such notables as Huddie Ledbetter (Lead Belly), Aunt Molly Jackson, Dick Maitland, Sarah Ogan Gunning, and Jim Garland in New York City. Cadle also made field recordings independently.

Barnicle and Cadle were married in 1936. She remained in New York City, while he found work in Kentucky, New Jersey, and British Columbia. In the mid-1940s, he decided to return south and settled in Oak Ridge, Tennessee. In 1949 he moved to Rich Mountain Gap near Knoxville. By that time, Barnicle had secured a teaching position at the University of Tennessee at Knoxville, where she taught for 3 years prior to her retirement in 1950. Upon her retirement, Barnicle and Cadle moved to Natick and then Worcester, Massachusetts. In 1971 they returned to Rich Gap Mountain, where they



*Center for Appalachian Studies and Services staff members Richard Blaustein (left) and Tim Stafford (right) with Tillman Cadle in his Townsend, Tennessee, home in October 1989 when Cadle gave the collection to the Archives of Appalachia. Photograph from the Mary Elizabeth Barnicle-Tillman Cadle Collection, Archives of Appalachia.*

lived until Barnicle's death in 1978. Cadle died on October 22, 1994.

Using the best technology available to them, Barnicle and Cadle recorded on instantaneous discs the sermons, gospels, ballads, fiddle music, bawdy songs, and shanties of the Appalachian highlands. We hear the spirituals, blues, ring shouts, and game songs of the southeastern United States as they were performed for Barnicle, Lomax, and Hurston. Captured on 584 discs, many of which are worn and exuding plasticizer, the voice of a region rings.

#### ***The Bernard Rousseau Collection***

Of another era, the Bernard Rousseau Collection documents the revival of traditional music from the 1960s through the mid-1980s. Donated in 1985 by Bernard Rousseau, the collection consists of audiotapes made by Rousseau in Tennessee, North Carolina, South Carolina, Georgia, and Virginia. Included are recordings of fiddlers' conventions at Union Grove, Galax, and Collinsville; bluegrass festivals at Cobb County and Glassy Mountain; and the Carlton Haney Festival and the Fiddlers' Jamboree and Crafts Festival at Smithville. Bernard Rousseau also recorded live performances in clubs, concerts, and private parties throughout the South.

Bernard Rousseau is a sound engineer who had a recording studio in Kingston, Tennessee. His love of traditional music and his considerable skill as a sound engineer are evident in the hours upon hours of audio recordings of the likes of Ralph Stanley, Bill Monroe, J. D. Crowe, Don Reno, the Osborne Brothers, the New River Boys, the Smoky Ridge Boys, and Gold Rush. While Rousseau might well have profited from his recordings, his bent for collecting was decidedly noncommercial. His purpose was to

keep the music of the region alive. Today, Rousseau and his wife travel much of the year, listening to the voices of other regions. His collection of audiotapes, however, is safe at "home" in the Archives of Appalachia. The original tapes are playable, but were at risk due to age and exposure to smoke from a house fire.

#### ***The Broadcast Television Collection***

Ted Carpenter, founder of Broadside Television, came to Tennessee with the VISTA program in the 1960s. He was introduced to the "new regionalism" at the Highlander Center in New Market, Tennessee. From there, he went on to explore small-format video production at the Alternate Media Center of New York University. Under the guidance of George Stoney, the Center's Director, Carpenter came to understand the potential of video as a learning tool.

Carpenter returned to Appalachia in 1971 as the coordinator of a community education program in Monterey, Tennessee. He also began doing his own documentaries on life in East Tennessee. Carpenter told Stoney of his work, and Stoney in turn told friends at the Appalachian Regional Commission. In November 1972, the Commission awarded Carpenter a 2-year grant to establish Broadside Television in Johnson City, Tennessee. Through Broadside, Carpenter put into practice his belief that small-format video could provide communities with a means to carry on their cultural heritage as well as to voice local concerns. Among the subjects covered were energy, land use, aging, nutrition, traditional arts and crafts, storytelling, and regional history. Bluegrass music and wrestling were favorite topics of the local cable operators who funded a large share of Broadside's programming.

In 1974, the FCC dropped its require-

ment that cable operators provide locally originated programs. This undercut Broadside's financial base, necessitating a reevaluation of its mission. Although Carpenter left Broadside in 1975 to head the Citizens Committee for Broadcasting, Broadside continued until 1978, when it filed for bankruptcy. The Archives of Appalachia acquired the Broadside Television Collection in 1979. Among the corporate records are 674 helical-scan video recordings that showed signs of decomposition in the form of "sticky shed."

\* \* \*

As is clear from their dedication, Mary Elizabeth Barnicle, Tillman Cadle, Bernard Rousseau, and Ted Carpenter knew the worth of the story of Appalachia. Reaching deep into the culture, they elicited the human drama of family and community, faith and despair, benevolence and oppression, tradition and change. As stewards of their work, the Archives of Appalachia is committed to stabilizing their original recordings, producing high-quality preservation masters, and making service copies available to the public through an access program that reaches the interconnected world of the Web as well as the local schoolroom.

This preservation project has been a collaborative effort involving subject specialists, sound consultants, media technicians, archivists, archives staff, and student assistants. To date, project results have been encouraging. The fidelity of the instantaneous discs is better than anticipated; irreversible fire damage to the audiotapes has been minimal; and the videotapes are transferable. Day by day, the Archives of Appalachia has been recovering and preserving a cultural treasure. By the end of the project in 2002, we shall once again be able to hear the story of a region told in a clear and vibrant voice. To know Frost's mountain region of the South, it will only be necessary for us to listen.

For more information and project updates, search the Archives of Appalachia web site at <http://cass.etsu.edu/archives/index.htm>.

AMY BARNUM IS THE ARCHIVIST OF THE ARCHIVES OF APPALACHIA PRESERVATION PROJECT.

# TRACKING DOWNEAST HISTORY ON A DAY-TO-DAY BASIS

## *The Maine Television Collections Project*

BY VIRGINIA WRIGHT



*Union Station in Bangor, Maine, makes way for urban renewal, 1961. Photograph by Daniel Maher, Bangor Daily News.*

**THE HANDSOME OLD** buildings come down one by one, their foundations erupting into dust as bricks, tin, and wood tumble to the earth. Little time is given to mourning their loss, for city leaders see promise in the rubble—crisp, modern buildings, shopping plazas, parking lots.

These are the days of urban renewal in Bangor, Maine, relived on 30-year-old television news film. Viewed today, the images acquire an eerie new timeliness: Bangor, a former lumbering town that is now the retail and service center for central and eastern Maine, is embarking on an ambitious downtown revitalization plan that has stirred some painful regrets. Whenever talk turns to demolition, the ghosts of landmarks regretfully lost come haunting: Remember old City Hall? The Bijou Theater? The Flat Iron block?

The moving images are not just Bangor's story. The city's urban renewal project, the largest in New England, was one of many implemented across America in the late Sixties and early Seventies. Like Bangor, other communities saw historic buildings plowed under for modern downtowns. As in Bangor, those projects—implemented just as highway area shopping malls were catching on—failed to live up to the promise of increased downtown retail business. And, as in Bangor, many of those programs gave birth to a preservation sensibility that values our old buildings not just for their beauty but for the way they connect us to our past and help define who we are.

Here is the history of a community, of businesses past, of an old neighborhood, of a family farm. "I compare it to having microfilm of newspapers available," says Dwight Swanson, Project Director of the Maine Television Collections Project at Northeast Historic Film (NHF), an archives and study center in Bucksport, Maine, dedicated to preserving the moving image heritage of northern New England.

"As far as a visual record of the history of the state, the television material is the most comprehensive way of tracking history on a day-to-day basis," opines Swanson. "Everything else we have to go on in the way of film and video is documentary, where someone has taken a look back and ordered it in a certain perspective. What we have here is the primary source for these events. . . . And no documentary filmmaker would go back and do some of these stories—they are events that tend to be forgotten. You realize that you're

getting the whole range of things going on, and you see the connections between the small and large events."

Yet despite its obvious historical value, local news film and video has been largely neglected, or worse. *Television and Video Preservation 1997*, a Library of Congress report, estimated that some 90 percent of local news film and video is gone. For entertainment and other kinds of programming, the casualty rate is worse.

The good news is that the interest in preserving surviving materials is growing nationwide. In New England, Northeast Historic Film is preserving five decades of Maine television images with help from a grant from the National Historical Publications and Records Commission.

The Maine Television Collections Project aims to create public access to Maine's endangered moving image heritage, encompassing daily news coverage, political interviews, documentaries, and entertainment. The grant complements NHF's recent and future investments in its home, the 1916 Alamo Theatre. Building renovations have created a ground-floor community theater, second-floor office space, and most recently a Study Center, where students, educators and other members of the public can explore the film, videotape, book, and periodical collections. In the future is a new Conservation Center providing 27,000 cubic feet of cool, dry media storage.

"Until we received this NHPRC grant," says NHF Executive Director David Weiss, "there weren't enough staff members to process the nearly 1.5 million feet of film and 2,260 videotapes that represent the only known surviving images produced by seven Maine television stations since 1953." The Maine Television Collections Project was launched in the summer of 2000 with the hiring of Russ Van Arsdale, a former Maine broadcast journalist, as a project technician.

Now, with NHF just a year into the project, access has already improved. Recently, as a result of improved subject indexing, NHF was able to organize a program using healthcare-related news stories from 1976 for Eastern Maine Health Care and to supply footage for a History Channel production about the Maine State Prison in Thomaston. Soon the prison, an imposing brick and concrete landmark built in 1924, will exist only in images. Prisoners were recently moved into a new facility, and demolition of the old structure will mark the end of an era in Maine crime and punishment.

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NHF's interest in the television record dates back to the 15-year-old organization's early years. In 1987, the Bangor Historical Society offered NHF its collection of 16mm news film produced by Bangor television station WABI. Since then, film and videotape has come to the archives in bits and batches, as retiring reporters

cleaned out their closets or TV stations acquired new machines that made old formats obsolete. Today, the collections represent the largest single category in NHF's holdings, which also include industrial films, home movies, silent dramas, and independent works from Maine, New Hampshire, Massachusetts, and Vermont.

Produced by stations in Bangor, Lewiston, Portland, and Presque Isle, the television images feature events whose significance extends well beyond Maine's borders. Besides urban renewal, for example, the films include coverage of the 1965 Cassius Clay-Sonny Liston

heavyweight title bout in Lewiston and the peacemaking efforts of Samantha Smith—a Maine student who wrote to, and visited, Soviet Premier Mikhail Gorbachev and later died in an airplane crash. Meanwhile, the smaller stories add dimension to the historical portrait of Mainers in the second half of the 20th century.

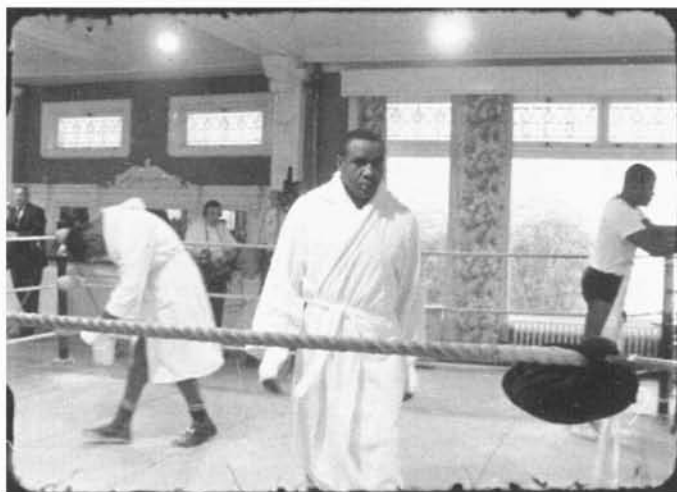
Preservation of the television images has proved uniquely challenging, however, beginning with the haphazard care they had received since they were last used as programming. By their very nature, television stations are focused on what's happening today, not yesterday's news. Further, local stations typically lack the resources to maintain complete and orderly news archives, so the expensive and bulky tapes have routinely been reused rather than stored. "Preservation hasn't been a priority," David Weiss says. "A lot of times, newscasters were the stewards of their own materials. Most of what exists has been rescued by individuals, like J. Donald MacWilliams, a Portland sportscaster who kept all his favorite stuff."

For the first several months, Swanson and technicians Van Arsdale and Andrea McCarty, later joined by Liz Coffey, focused on the work that is equivalent to the sorting and staple-removing that typically launch a paper archiving project. They assessed the condition of the films and made repairs so they could be transferred to preservation masters and reference videotapes.

Daily stories on 16mm news film, for example, tended to be spliced together on one reel, sometimes professionally, more often not. "We have a lot of reels where they used masking tape and Scotch tape, so we're fixing that," Swanson says. In addition, the curators repaired sprockets and the leaders between stories and cleaned film that was often dirty and moldy from poor storage. All of the 16mm film must be compiled onto 1,000-foot reels before starting the transfer to Betacam SP, a current archival standard.

Broadcast videotapes pose their own problems. "Videotapes are notorious because they are reused so often, so you never know if what's on the label is really on the tape," Swanson said. Entire features or fragments of previously recorded material frequently show up after the primary features.

This past summer, the curators faced another challenge: what to do with some 300 tapes recorded on 2-inch videotape, an all-but-obsolete format. Most of the tapes contain 30- to 60-minute programs produced by Maine Public Broadcasting, and these cultural gems—among them features on Acadian music, Maine Indian



*Sonny Liston working out in Maine, 1965. 16mm b&w silent film. WCSH/Don MacWilliams Collection, Northeast Historic Film.*

tribes, and back-to-the-land pioneers Helen and Scott Nearing—had not been seen since the 1970s. "There are no 2-inch machines needed to view them in Maine," Swanson said.

The archivists did find one of the mammoth "2-inch quads" at Vermont Educational Television, where a handful of technicians actually remember how to use it. Vermont ETV trained Swanson, Van Arsdale, and McCarty to use the machines last summer, and since then they have been making regular trips to Vermont to copy the tapes to Betacam SP.

With the start of transferring this fall, the curators began watching and listening to the films for the first time. Because they are poorly labeled, if labeled at all, the films are frequently full of surprises, but what has most impressed Swanson is the way they reflect the evolution of television programming. "One thing that has been particularly interesting to me, especially with the period we are transferring now—the late 1960s and early 1970s—is the change in television news," he says. "The interviews were much longer and had more depth compared to the sound bites that dominate today." An interview with former Maine Governor Ken Curtis, for example, runs an "incredible" 4 minutes!

On one reel, filmed in 1959 by Portland TV station WGAN, Swanson discovered a report on a murder-suicide. In eerie silence—there is no audio—police escort a woman, presumably the dead girl's mother, to view the bodies. It is an intensely private moment that your average 6 o'clock newscast, for all its intrusiveness, would avoid today. Playing in startling contrast on the same reel: a story about Maine corn growers, who are seen hanging out and eating creamed corn.

NHF's effort parallels a national initiative organized by the Association of Moving Image Archivists and the National Academy of Television Arts and Sciences. The initiative, Preserving Local Television, aims to implement a strategy for preserving and providing access to the American local television heritage. Its goals include creation of a nationwide database of local collections and publication of case studies to offer guidance in such areas as acquisition or rights for usage. Most important, it encourages partnerships between archivists and broadcasters to streamline the preservation effort.

The initiative, along with the maturing of television stations, will go a long way toward stemming future losses of local television history. "We are seeing some of the oldest television stations approach their 50th anniversaries," David Weiss says. "As the institutions age, they begin to get a deeper sense of their own history and they will be becoming increasingly aware of the value of the footage." ❖

VIRGINIA WRIGHT IS THE EDITOR OF *MOVING IMAGE REVIEW*, THE NEWSLETTER OF NORTHEAST HISTORIC FILM.



# Picturing San Diego

BY GREGORY L. WILLIAMS

When photographer Herbert Fitch retired after 50 years of photographing San Diego in 1945, he needed a home for his 10,000 glass-plate negatives and the corresponding photographs. Strangely enough, he had no takers until he found the Union Title & Trust Company and the civic-minded Forward family, the company's owners. While Fitch's photographs covered the first half of 20th-century San Diego from the beaches, the collection also included images he had purchased from San Diego's first photographers. These early photographers (Rudolph Schiller, Charles P. Fessenden, and J.A. Sherriff) set up shop in San Diego as it was transforming itself from a dusty western town of ranchos and a mission to a booming (and then busted) downtown. The Forward family bought Fitch's images in hopes of preserving them, but also to use them for the promotion of San Diego.

By 1950 the collection was placed in the care of Larry Booth, a photographer for Union Title's in-house magazine. Booth, along with his wife, Jane, would care for the collection for the rest of the century. Over the next 30 years, Union Title, rather than a library or historical society, became the place to purchase historical images of San Diego, donate photographs, and receive advice about caring for old images.

While caring for the collection, Larry Booth noticed how certain negatives and prints that were in good shape in the 1950s had deteriorated by the late 1960s. To address this issue he began to talk to other professionals with similar problems and to investigate the issue of photograph preservation on his own. The result of that investigation was an enormous amount of preserved or duplicated plates and negatives, and the pioneering work *Collection, Use, and Care of Historical Photographs* (AASLH, 1978). With their working knowledge of photograph preservation, Jane and Larry Booth also participated in countless workshops throughout the nation.

By the end of the 1970s, the collection had grown to 150,000 images. In 1978, recognizing an increased need for care and a lessening of company support after the Forward family sold Union Title, the Booths helped move the collection to the San Diego Historical Society. At the Society, the Booths



*Human fly scaling wall of U.S. Grant Hotel, Broadway, San Diego, ca. 1920s. Photograph from the Schneider-Kemmler Collection, San Diego Historical Society.*

could maintain the collection and apply for grants that were not available to collections in for-profit hands.

The San Diego Historical Society was founded in 1928 by department store owner and civic leader George W. Marston to preserve historical records of the San Diego region and make them available to the public. Its photograph collection allows researchers to see how San Diego looked over 100 years ago, how it has changed, what was being worn, or driven, or sailed. In addition to its obvious local connections, the Society's photographs should be seen as a collection of regional (agriculture, growth), national (national defense, aeronautics), and international (border issues, relations with Tijuana) significance. The collection documents what became of the San Diego area as it was settled by immigrants from the East, the South, and elsewhere. Issues relating to water in arid climates, Native Americans, relations with Mexico, air and automobile transportation, suburbanization, agriculture,

and recreation are addressed and presented through the work of many late-19th- and 20th-century photographers.

With the addition of the local newspaper photograph collection in the 1980s, as well as many other important collections, the Society's photo archives now houses over 2.5 million images. As a testament to the work of Jane and Larry Booth, the Society named the collection the Booth Historical Photo Archives when they retired in 1994. The Booths continue to volunteer 2 days a week at the Archives. They currently serve on the advisory committee to the Historical Society's Photographers Collection Cataloging Project, which was funded by the NHPRC in 1999.

Over a 2-year period, this project has arranged, described, preserved, and publicized 123 collections of photographs from the period 1870–1990. Up to now, these photographs have been accessible only through the use of card files. The Society's project archivist, *(continued on page 19)*

sufficient to meet the needs of those who turn to the NHPRC for help: the non-Federal communities dedicated to preserving and making accessible the American documentary record.

As a consequence, at the May 2001 meeting of the NHPRC, members passed the following resolution: "That the Commission directs the Commission staff, working with a committee of Commission members and others, as appropriate, to develop a set of criteria to be used for the evaluation of the second-tier documentary editions for review and approval at the next meeting of the Commission."

In complying with the resolution, staff sought the informed views of some members of each of the following groups: the Commission, editors of current documentary editing projects, and historians who have used NHPRC editions.

The resulting statement, presented below, is basically a codification of the criteria already employed by staff when evaluating new and ongoing projects and are addressed in the staff reports submitted to the Commission regarding each documentary editing proposal to be acted upon at Commission meetings. These criteria are outlined within the NHPRC publication, **Grant Guidelines: How to Apply for NHPRC Grants; How to Administer NHPRC Grants**, which is available free of charge in hard copy to all who



The participants in this conversation, which took place on the morning of November 14, are (seated left to right) Nicholas C. Burckel, Roy D. Blunt, David H. Souter; and (standing left to right) Charles T. Cullen and John W. Carlin. Photograph by Roscoe George, NARA staff.

request a copy and online on the NHPRC's web site, [www.nara.gov/nhprc](http://www.nara.gov/nhprc). Each criterion listed below is followed, within parentheses, by the evidence utilized by staff.

**General Criteria for Evaluating New Second-Tier Documentary Editing Projects**

All four of the following criteria must be met by a proposed new documentary editing project in order to receive a positive recommendation from staff:

- National significance of the subject material to the research public and the potential range of audiences and uses of the planned products. (Proposal narrative, peer review by historians.)
- The project proposes to make accessible in published form documents never before available, or available in one place, to the research public. (Proposal narrative, peer review by historians.)
- The project demonstrates a solid financial foundation from its sponsoring institution and others, a base of support that promises to complement NHPRC funding over the life of the project. (Budget section of the proposal, project narrative.)
- The project promises a reliable return on the investment of NHPRC funds. (Proposal narrative, efficient and effective plan of work.)

**General Criteria for Evaluating Ongoing Second-Tier Documentary Editing Projects**

The following criteria are utilized by staff in evaluating ongoing documentary editing projects:

- Positive results in return for the investment of NHPRC funds. (Completion of the work promised in previous grants as described in grant narrative and financial reports, volumes produced on a regular basis, a positive result in grant performance measures; the information provided in the narrative and budget sections of the proposal for the latest grant.)
- Demonstration of effective project management, that is, the project meets all or most of the goals of previous grants, makes steady and measurable progress, is adhering to its work plan, demonstrates dedication and ingenuity in overcoming problems, and in recent years has indicated little slippage in its projected completion date. (Completion of work promised in previous grants as described in grant narrative and financial reports, volumes produced on a regular basis, positive result in grant performance measures.)
- Demonstration of a solid financial foundation from the sponsoring institution and other funders; a base of support that complements NHPRC funding. (Grant financial and narrative reports, budget section of the proposal, past funding history.)
- Projects within 2 years of completion or projects threatened with extinction absent Commission funding may be given special consideration.

**Recommendations for Second-Tier Editions in Times of Budgetary Shortfall**

It has long been the practice of the Commission to maintain steady support of documentary editing projects. The Commission has responded to appropriations increases or decreases with across-the-board actions for ongoing editing projects.

However, in times of budgetary shortfall, which the Commission defines as "times when appropriations are insufficient to allow the NHPRC to fund all projects judged to be worthy of funding," the Commission may implement the following in order to make the best and most productive use of scarce resources:

Staff recommendations for funding ongoing editions are to be presented to the Commission in two or, if conditions warrant, three tiers:

- Projects recommended to receive flat funding,
- Projects recommended for some reduction in funding,
- Projects for which it is difficult to justify continued funding.

These recommendations are to be arrived at by careful oversight of the projects, review of reports from previous grants, and review of the level of achievement of agreed-upon performance measures from previous grants.

☆☆☆

The Commission agreed to award its Distinguished Service Award at its May 2002 meeting to Dr. John Brademas, President Emeritus of New York University. Dr. Brademas served as President of New York University from 1981 to 1992, and earlier represented Indiana's Third District in the United States House of Representatives for 22 years (1959-1981), the last four as Majority Whip. From 1971 to 1976, he represented the House of Representatives on the NHPRC, providing much guidance and direction.

The following Commission members were present at the November 13-14 meeting: Chairperson John W. Carlin, Archivist of the United States; Congressman Roy D. Blunt, representing the U.S. House of Representatives; Nicholas C. Burckel, Presidential appointee; Charles T. Cullen, representing the Association for Documentary Editing; Senator Christopher Dodd, representing the U.S. Senate; Mary Maples Dunn, representing the American Historical

Association; Fynnette Eaton, representing the Society of American Archivists; Barbara J. Fields, representing the Organization of American Historians; Brent Glass, representing the American Association for State and Local History; Alfred Goldberg, representing the Department of Defense; Margaret P. Grafeld, representing the Department of State; Marvin E. "Bud" Moss, Presidential appointee; Justice David H. Souter, representing the United States Supreme Court; Winston Tabb, representing the Librarian of Congress; and Roy C. Turnbaugh, representing the National Association of Government Archives and Records Administrators.

#### **Founding-Era Documentary Editing Projects**

Massachusetts Historical Society, Boston, MA: A conditional grant of \$140,832 to support the preparation of a comprehensive book edition of *The Adams Papers*.

Yale University, New Haven, CT: A conditional grant of up to \$154,000 to assist its work on a comprehensive book edition of *The Papers of Benjamin Franklin*.

Princeton University, Princeton, NJ: A conditional grant of up to \$154,731 to support its work on a comprehensive book edition of *The Papers of Thomas Jefferson*.

University of Virginia, Charlottesville, VA: A conditional grant of up to \$139,200 to continue work on a comprehensive book edition of *The Papers of James Madison*.

University of Virginia, Charlottesville, VA: A conditional grant of up to \$143,583 to edit a comprehensive book edition of *The Papers of George Washington*.

The George Washington University, Washington, DC: A conditional grant of up to \$187,140 to continue editing *The Documentary History of the First Federal Congress, 1789-1791*, and an additional conditional grant of up to \$35,000, conditional upon the availability of additional Fiscal Year 2002 funds.

Board of Regents, University of Wisconsin, Madison, WI: A conditional grant of up to \$160,000 to continue editing a selective book edition of *The Documentary History of the Ratification of the Constitution*.

Supreme Court Historical Society, Washington, DC: A conditional grant of up to \$216,150 to edit a selective book edition of *The Documentary History of the Supreme Court, 1789-1800*.

#### **Founding-Era Subventions**

University Press of Virginia, Charlottesville, VA: A subvention grant of \$10,000 for *The Papers of George Washington*, Presidential Series, Vol. 10.

State Historical Society of Wisconsin, Madison, WI: A subvention grant of \$10,000 for *The Documentary History of the Ratification of the Constitution*, Vol. 19.

#### **State Board Administrative Support Projects**

Alaska Division of Libraries, Archives, and Museums, Juneau, AK: A conditional grant of \$19,997 in partial support of the Alaska Board's administrative expenses for 2 years.

American Samoa Government, Pago Pago, AS: A grant of \$4,950 in partial support of the American Samoa Board's administrative expenses for 1 year.

Colorado State Historical Records Advisory Board, Denver, CO: A grant of \$14,584 in partial support of the board's administrative expenses for 2 years.

Florida Department of State, Division of Library and Information Services, Tallahassee, FL: A grant of \$15,400 in partial support of the Florida Board's administrative expenses for 2 years.

Massachusetts State Historical Records Advisory Board, Boston, MA: A grant of \$20,000 in partial support of the board's administrative expenses for 2 years.

North Carolina Department of Cultural Resources, Raleigh, NC: A grant of \$9,185 in partial support of the North Carolina Board's administrative expenses for 2 years.

South Carolina State Historical Records Advisory Board, Columbia, SC: A grant of \$19,995 in partial support of the board's administrative expenses for 2 years.

Washington State Historical Records Advisory Board, Olympia, WA: A conditional grant of up to \$5,000 in partial support of the board's administrative expenses for 1 year.

Wyoming Department of State Parks and Cultural Resources, Cheyenne, WY: A grant of \$20,000 in partial support of the board's administrative expenses for 2 years.

#### **State Board Planning, Implementation, and Regrant Projects; Collaborative Projects**

Minnesota Historical Records Advisory Board, St. Paul, MN: A conditional 2-year grant of \$48,314 to develop a new strategic plan to guide the board over the next 5 years.

New Jersey Historical Records Advisory Board, Trenton, NJ: A conditional 2-year grant of \$16,999 to establish a statewide program for basic MARC cataloging of the archival collections of small repositories.

New Mexico Commission of Public Records, Santa Fe, NM: A 2-year grant of \$80,290 (\$20,000 matching) and an additional conditional grant of up to \$79,036 (\$52,300 matching) for a Phase II project to implement the board's strategic plan.

Massachusetts Historical Records Advisory Board, Boston, MA: A 25-month conditional grant of up to \$100,000 (\$100,000 matching) for a regrant project to continue to assist local repositories, to increase the accessibility of historical records, to improve the documentation of Massachusetts, to develop networks that can have a long-term impact on records and the historical records community, and to implement the board's strategic plan.

#### **Electronic Records and Technologies Projects**

The Regents of the University of California: A 2-year grant of \$160,590 on behalf of the San Diego Supercomputer Center for a project to test the ability of a Records Management Application (RMA) to classify, store, and manage the disposition of electronic records.

Minnesota Historical Society, St. Paul, MN: A conditional 14-month grant of \$105,400 to examine the NHPRC's Electronic Records Research Agenda and to recommend a revised and newly validated agenda.

The University of North Carolina at Chapel Hill: A conditional 1-year grant of up to \$78,605 to study current end user practices in managing e-mail and electronically transmitted documents in selected offices throughout the UNC system.

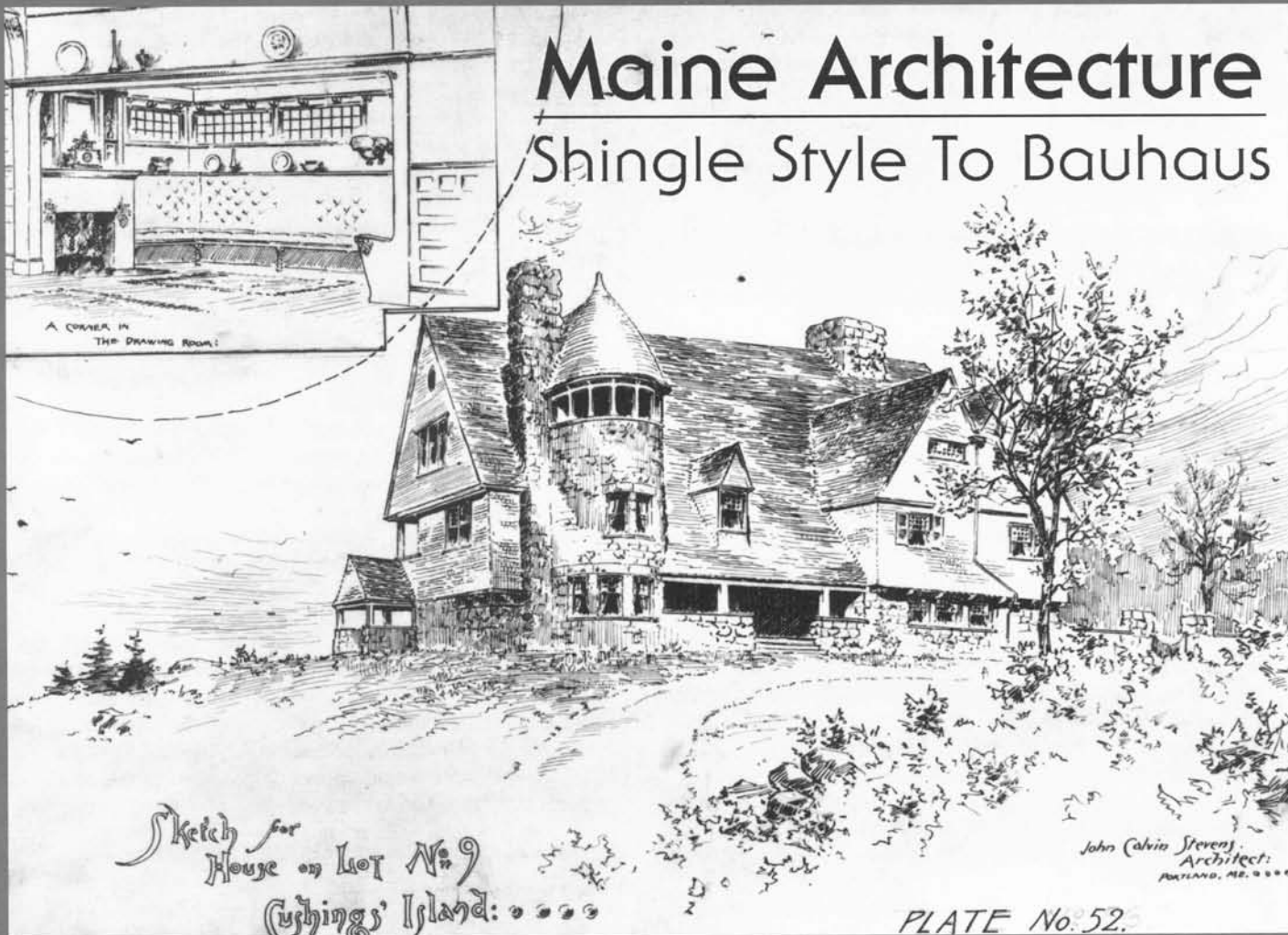
Nevada State Library and Archives, Carson City, NV: A conditional 1-year grant of up to \$39,487 to assess the need for state laws that address the management and preservation of government electronic records, to draft necessary legislation, to draft a plan for funding a state electronic records program, and to educate stakeholders about the need for such legislation.

The Research Foundation of the State University of New York, Albany, NY: A conditional 3-year grant of up to \$796,951 to build upon the work of the original InterPARES (International Research on Permanent Authentic Records in Electronic Systems) Project through InterPARES 2, which will study new types of non-textual and interactive records produced by digital government, electronic commerce, and the digital arts.

The University of South Carolina, Columbia, SC: A conditional 18-month grant of up to \$185,382 on behalf of the Model Editions Partnership to create new versions of (continued on page 19)

# Maine Architecture

## Shingle Style To Bauhaus



In 1999 the Maine Historical Society (MHS) received an NHPRC grant to carry out a 2-year project to gain physical and informational control over its three most significant architectural collections, those of John Calvin Stevens, Wadsworth-Boston, and Eaton W. Tarbell. These collections cover over a century of Maine architectural history, beginning with the young John Calvin Stevens' partnership with Francis H. Fassett of Portland (then Maine's leading architect) in 1880 and ending with dissolution of the Wadsworth-Boston firm in 1990. The collections depict hundreds of interesting buildings of all types, besides containing many examples of great draftsmanship.

In writing the biographical notes for the finding aids, I was able to consult several key figures in the firms' histories. Among these were Paul Stevens, who is the managing partner of SMRT Architects (the de facto John Calvin Stevens successor firm) in Portland, with branch offices in Camden, NJ, and Sarasota, FL; Robert H. Weatherill who, with Raymond J. Mercer, was one of the final partners of Wadsworth-Boston, and who gave its collection to the Society when the firm closed in 1990; and Francis J. Zelz, who worked for Eaton Tarbell and then had his own architectural firm in Bangor for many years.

The project was directed by Nicholas Noyes, the Society's head librarian, who received advice from Ardys Kozbial (at that time, archivist for Harvard University's properties office). I served as

*Sketch for House on Lot No. 9, Cushing's Island. A good example of Stevens' facile drafting style, this design was used in Examples of American Domestic Architecture, 1889.*

project archivist, with first Holly Hurd-Forsyth and later Virginia (Ginny) Ouellette as cataloging assistants. MHS staff archivist Nancy Noble provided advice and assistance, and organized the business records.

### John Calvin Stevens

The work of John Calvin Stevens is the cornerstone of the MHS collections. Born in 1855, he became known as an architect for his Shingle Style cottages along the Maine coast. He started in the Portland office of Francis H. Fassett, became a partner running the Boston office (where he became acquainted with the architect William Ralph Emerson) in 1880, and went out on his own about 1883.

From 1888 to 1891, Stevens was in partnership with Albert Winslow Cobb, publishing with him in 1889 *Examples of American Domestic Architecture*, which put Stevens' work in context with that of his contemporaries. The collection contains the "paste-up" sheets for most of the book's illustrations. Stevens' son, John Howard Stevens, became a partner in 1904, and his grandson, John Calvin Stevens II, joined the firm before World War II. The latter co-authored, with Earle G. Shettleworth, Jr., *John Calvin Stevens: Do-*

*mestic Architecture, 1890-1930* (Scarborough, ME, 1990). The work's illustrations include outstanding examples of the elder Stevens' work. In addition to the houses and cottages shown here, he designed industrial, commercial and public buildings of all types.

John Calvin Stevens died in 1940, having been a practicing architect for nearly seven decades! His son died in 1958 and his grandson, JCS II, carried on the firm and gave the collection to the Maine Historical Society. He died in 1990 as the book on his grandfather was being prepared for publication.

The Stevens firm designed every type of building from small summer cottages to grand resort hotels, business blocks, churches,



*Union Mutual Insurance Company; Congress Street, Portland, ME, ca. 1954-56, by Wadsworth-Boston. A striking early example of modern commercial architecture in Maine. Photograph by the author.*

schools, post offices, the Beaux Arts-style Portland City Hall (as associate architects with Carrere & Hastings of NYC), and Portland's

Main Post Office. To merely suggest that the name John Calvin Stevens is alive and well in Portland is to underestimate its influence; it is mentioned in local real estate ads as a selling point, and is probably the only Maine architect's name known to many in the state.

Even before the project began, the collection was heavily used by both architectural historians and building owners such as the Portland Museum of Art and the Maine State Hospital. It was recently used by Bryant E. Tolles, Jr., in his research for *The Grand Resort Hotels of the White Mountains* (Jaffrey, NH: David R. Godine, 1998), which mentions Stevens' designs for the great Poland Spring House, the Metallak (later used for the Bay of Naples Inn), the Mt. Kineo House, and the Mount Pleasant House, the last a Francis Fassett work in which Stevens' conception played a significant part.

*Eastern Corporation Guest House, South Brewer, ME, 1946, by Eaton W. Tarbell. Photograph courtesy of the Bangor Daily News.*



The Maine Historical Society is virtually surrounded by Stevens buildings, with the great Fassett & Stevens J. B.

Brown Building just to the west and City Hall to the east on Congress Street.

Paul Stevens was able to fill in the history of the firm after World War II and to confirm information from other sources, such as the assertion that the 1960s were slow (Paul joined the firm in 1966, when it operated as a sole proprietorship under JCS II, and employed about six people).

#### **Wadsworth-Boston**

Robert Weatherill told me how Philip Shirley Wadsworth and Royal Boston, Jr., founded the Wadsworth-Boston firm about 1930, both having worked for Portland architect John P. Thomas (Poor & Thomas). During the Depression, Wadsworth worked for a housing authority, providing financial support for the office. Boston had been trained by Thomas, while Wadsworth was an M.I.T. graduate. Major projects by the firm included the Farnsworth Art Gallery Mu-

seum, the Union Mutual Life Insurance Company building, and much work for the University of Southern Maine at Portland, including the modern Law School by Donald L. Dimick and the gymnasium by Weatherill. The latter also told of the fire at 57 Exchange Street in 1945, which destroyed many of the firm's drawings. At the end, the partners could find nobody to whom they wished to pass on the firm and decided to close it.

#### **Eaton Tarbell**

Francis J. Zelz, who closed his own firm early in 2001, was able to provide first-hand information about Eaton Tarbell's practice. Zelz was located by Bernard Elfring, a retired lighting manufacturer's representative who volunteers at the MHS. Bernie, in fact, knew all of the architects concerned except JCS, who died before his time.

Eaton Tarbell received his architecture degree from the Harvard University Graduate School of Design in 1941, having studied with Walter Gropius, Marcel Breuer, and other members of the Bauhaus group. He established his own firm in Bangor in 1944 and announced his intention to bring modern architecture to Maine. Zelz said Tarbell's colleagues told him he would starve. On the contrary, Maine proved receptive to this outspoken architect, so much so that his employees liked to say that everything from Bangor north was "Tarbell country." Many of those employees, including Zelz, went out on their own, so that Tarbell fostered a whole generation of younger architects in northern Maine.

Noted Tarbell projects include the Eastern Fine Paper, Inc., Guest House in South Brewer (1946); the Tandy residence (1944-46); Vine Street Elementary School in Bangor (1950; it received top honors and was featured in *School Executive Magazine*); Bangor High School (1960); Bangor Auditorium and Civic Center (1977); the University of Maine at Orono Concert Hall and Museum (ca. 1972-82); the Waterville Post Office (1972-75); the Houlton Post Office (1970); downtown Bangor's revitalization (1971); and the Waterworks Hotel (a rehab of the 1927 Bangor Waterworks, ca. 1972-79).

Tarbell expressed his Bauhaus philosophy in these 1986 comments on his designs: "I don't have any stamp or style. You start from scratch every time so [the buildings] can't look alike. I have a contemporary approach. I don't have a style."

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Although John Calvin Stevens is identified with the Shingle Style and Wadsworth-Boston with conservative mid-20th-century architecture, both practiced the full range of styles available to them. Only Tarbell operated almost exclusively in the modern idiom, but he lived in a classic house and supported historic preservation; he roundly criticized those he considered architecturally inept, provoking a storm of protests from Maine college presidents and a seemingly unique obituary, in that it said, in effect, "not everybody liked him."

The cataloging of the three architectural collections has constituted a large step toward the Maine Historical Society's goal of becoming the center for the study of Maine's architectural history. The bulk of the three collections is housed on the second floor of the Library, which will be devoted to the study of maps and architecture. The database created for the project provides a framework for the addition of more collections. Moreover, it will soon be accessible both through the MHS web site and MINERVA, the statewide library catalog. ♦

WOODARD D. OPENO, WHO SERVED AS PROJECT ARCHIVIST, IS NOW PROCESSING ARCHIVAL COLLECTIONS FOR TWO PORTSMOUTH, NH, INSTITUTIONS—THE PORTSMOUTH ATHENAEUM AND THE WARNER HOUSE.

# COMING INTO FOCUS

BY DONNA SEREDA

## Cataloging Photo Collections



*Typical scene in one of Fidel Castro's command posts in the jungle during the fighting for the village of Jiguani. Fidel is in the hammock, the beret-wearer whose face is turned toward the camera (center) is his younger brother, Raul, and the girl sitting against the tree with the black watchstrap on her wrist is Vilma Espin, now Mrs. Raul Castro. The occasion for the good feeling was the consolidation of the Castro front across the Central Highway by which the battalions of both brothers were again linked together. Photograph taken in the vicinity of Jiguani, Oriente Province, December 1958, from the Dickey Chapelle Papers, 1933-1967 (Image PH 3301F).*

### **The Dickey Chapelle Collection**

Born Georgette Louise Meyer in Shorewood, WI, on March 14, 1918, Dickey Chapelle was one of the first female foreign correspondents to cover World War II. Her career encompassed the Korean War, Vietnam, and military conflicts worldwide. Her work, which appeared in *Reader's Digest*, *National Geographic*, *Look*, *Saturday Evening Post*, and other venues, includes two autobiographies, *Trouble I've Asked For* (1960) and *What's a Woman Doing Here?* (1961), which won the Overseas Press Club's George Polk Memorial Award for "the best reporting, any medium, requiring exceptional courage and enterprise abroad."

Chapelle learned the techniques of news photography from her husband, Anthony Chapelle, whom she married in 1940 (the couple divorced in 1956). Soon after Pearl Harbor, Tony enlisted in the navy. Committed to both her husband and to photography, Dickey found a job as a correspondent with assignments that followed Tony's footsteps to the South Pacific. Her wartime assignments included going ashore with the Marines at Okinawa and Iwo Jima. She later covered fighting in Korea and Taiwan.

Chapelle's career as a freelance writer and photographer placed her in the midst of wars and rebellions in Algeria, Cuba, the Dominican Republic, Greece, Romania, Yugoslavia, Albania, Hungary, India, Iraq, Jordan, Laos, Lebanon, and Turkey. Her experiences in Hungary, where she was arrested and imprisoned for illegal border crossing in 1956-57, aroused strong anticommunist sentiments in her. An active member of the Overseas Press Club, she was also involved with many humanitarian projects at home and abroad. On November 11, 1965, Chapelle was killed in a landmine explosion while covering Marine operations near Chu Lai Air Base in Vietnam, the first news-woman and fourth member of the American press corps to die while reporting the war.

Previous to the grant project, a portion of the Chapelle papers had been processed, but the photographs were not organized. We knew relatively little about either the content of the photographs or their physical characteristics. Researchers used them with difficulty. Fulfilling reference requests stemming from use of the papers was highly problematic. In order to write an ac-

### **It seemed relatively simple:**

create basic MARC records for our backlog of 2,000 unprocessed photograph collections and improve their housing. Looking in our project's rearview mirror, however, we see that the little white letters on it read, "Caution: objects in mirror are more complicated than they appear in original proposal."

With support from the NHPRC, the Wisconsin Historical Society began creating online bibliographic records for its unprocessed photograph collections and improving their housing in July 2000, our goals being improved intellectual and physical access and better administrative control of the collections by the time the project ends in June 2002. Until now, access to these collections has depended upon the combined knowledge (and memories) of two or three staff members, rendering collections virtually invisible not only to a national audience, but to a local campus community of more than 40,000, as well as to a majority of our own staff.

As we approached this seemingly simple project, we did not anticipate the myriad of issues and problems that would demand our attention and whose solutions ultimately have shaped both product and process. In many ways, we were starting at the beginning. Our staff was undergoing significant reorganization that altered responsibilities and workflow. We knew little about these collections. Although we were old hands at creating MARC records, we had not used the MARC record for describing photographs. In a newly merged reference environment, what needed to be done



*Frank Lloyd Wright on site at the testing of the columns for the Johnson Wax Building, Racine, Wisconsin. Photograph PH 3886, roll 9, frame 14, from the Frank Scherschel Collection.*

to ensure the safe handling and administration of an unprocessed photo collection? We didn't know the answer to this or to a host of other questions.

The many challenges have included learning tools, methods, and nationally recognized descriptive standards specific to photo cataloging; developing techniques and glossaries for local usage; inventing efficient workflows; and honing decision-making skills when confronted with a choice of housing and other preservation options.

Perhaps the happiest of all outcomes is what we have discovered about the nature and quality of the content of our unprocessed collections. I say "discovered" because until now, our knowledge of this material, which has been assembled over the last 30 years or so, has been largely impressionistic. We knew the collections to be remarkable, but just *how* remarkable we are discovering anew. A case in point is the Dickey Chapelle Collection.

# at the Wisconsin Historical Society

curate bibliographic description, project staff first had to comb through the collection to identify its major components, impose some kind of basic organizational scheme on the collection, and count the various formats.

They counted more than 6,000 photographic prints, nearly 17,700 negatives, and almost 6,500 transparencies. These are now arranged in 12 groups, generally by topic or location of assignment, each of which has a short summary description in the bibliographic record. What has been revealed is a collection breathtaking in its scope and depth, and remarkable for what it reveals about the sensitivity of the photographer to

reel Service. He soon became the darkroom technician and, at age 17, left the Newsreel Service for a job as staff photographer with the Hearst *Herald Examiner*. Brief periods in Memphis and Chicago preceded a move to Milwaukee, where *The Milwaukee Journal* hired him as head photographer in 1926. Scherschel had reached the ripe old age of 19. He remained at the Journal until 1941, when he joined the staff of *Life Magazine*.

His *Life* assignments included war preparations in the United States and coverage of the North Atlantic convoys with the Navy. *Life* sent him to Guadalcanal and the Solomon Islands, then back to England to

create works of art from industrial subjects such as railroads and grain loading operations. Although not the entire corpus of Scherschel's work, the collection represents a significant portion. Family photographs augment the collection, now visible to researchers through our local online catalog as well as through RLIN.

## **The Sackett Studio Collection**

Of course, a collection need not be associated with a famous name like Chapelle or Scherschel to be considered a gem. Take, for instance, the 161 glass-plate negatives that comprise the Sackett Studio Collection. This jewel of a collection documents life in Hurley, WI, and the surrounding area at the beginning of the last century. (Hurley is located in far northern Wisconsin on the border with Michigan's Upper Peninsula.) Information collected from the donor at the time of acquisition suggests that Mrs. Emma Sackett created many of the photographs, although this is not known with certainty.

The images in the collection, which date from about 1895 to 1910, depict a robust community. Homes of area residents appear in an eye-catching series of photographs that capture the vernacular architecture of the area. Likewise, crisp, detail-rich interior views of logging camp mess halls invite viewers to step inside and see what's on the table for dinner. The area's mining, milling, and logging industries are well represented in the collection, and views of church, school, main street, local sports teams, bands, weddings, and Sackett family outings on the Potato River complete a captivating portrait of the Hurley area and its residents.

Descriptions of these collections and many more are now available both in RLIN and through ArCat, our local online catalog, which can be reached through our web site at [www.sbsu.wisc.edu](http://www.sbsu.wisc.edu). Cataloging our unprocessed backlog is similar to developing a photographic print. Thanks to the NHPRC, what has been invisible is finally coming into focus. ❖

DONNA SEREDA IS THE WISCONSIN HISTORICAL SOCIETY'S DIRECTOR OF ARCHIVES ACQUISITIONS AND COLLECTION MANAGEMENT.



*Sackett family picnic on the Potato River, Upsan, Wisconsin. Photograph PH 3808, Negative number: WHI (S12) 20, from the Sackett Studio Collection.*

photograph invasion preparations; the Ninth Air Force and other American troops in England; D-Day; and finally, postwar Europe.

After the war, he became *Life*'s "ceremony" photographer, capturing royalty and celebrity on film throughout the world, although he also got assignments cover-

her subjects. Dickey Chapelle imparts an unmistakable sense of place in her photographs—no matter where in the world she happened to be working—as well as a feeling of intimacy in her diverse portraits of soldiers, revolutionaries, and refugees.

Chapelle's strong visual essays on war and the work of the soldier are echoed in the collection of photojournalist Frank Scherschel, who covered World War II for *Life Magazine*. Unlike the Chapelle collection, however, Scherschel's is not exclusively focused on war. Various jobs and assignments over a long career have resulted in a collection rich in its subject variety.

## **The Frank Scherschel Collection**

Frank Scherschel dropped out of school in the ninth grade in his hometown of Chicago and found a job as a newspaper office boy for the Hearst International News-

ing the world's political hotspots, such as Israel in 1948 and Lebanon in 1953. Scherschel retired from *Life* in 1961. He did freelance work in Houston, TX, for a year, then moved to Washington, DC, to run the photo lab for the U.S. Information Agency for the next 10 years. Frank and his wife, Jean, finally moved to her hometown of Baraboo, WI, where he spent his "real" retirement running a busy camera shop, teaching photography classes, and broadcasting a daily program at the local radio station.

Frank Scherschel liked to say that a good photograph does not need a caption. His collection is filled with illustrations of that very point. A master of composition and technique, Scherschel produced exquisite photographs that cover subjects from agriculture to yacht clubs, and from the advent of the income tax to Frank Lloyd Wright. His love of visual rhythm and use of light

# The Pawnee Images Project

## Kiru Ra' At (Where Has It Gone?)

BY DOLLY GONZALES AND DENISE MILLER

With appreciation to Robin Kickingbird

**THE PAWNEE** are one of the oldest Native American groups inhabiting the riverine areas of the Great Plains. The Pawnee may have been the first people on the Great Plains, much earlier than other prehistoric peoples. They are descendants of a plains tribe once numbering 10,000, who roamed and ruled the territory from Canada to Texas.

Through a series of treaties in 1876, approximately 3,000 survivors left their ancestral homes in Nebraska and Kansas for land exchange (removal) in Oklahoma. Around 2,500 Pawnee exist today, the majority residing in the small northeastern Oklahoma town and county that was eventually named after them.

The Pawnee tribal government's headquarters are housed where a military-type, agriculturally based industrial school was built to educate and assimilate five tribes—these being the Tonkawa, Otoe, Ponca, the Kaw, and the Pawnee. This former government school, "Gravy U," is located on a small land base of 646 acres, which is the only recognized tribal home in Oklahoma classified as a reservation.

Although the Pawnee did not adopt their constitution until January 6, 1938, as early as 1923, three members from each of the four bands of the Pawnee Nation, the Skidi, the Petahuirat, the Chaui, and Kitkehahki Bands, initiated the informal business council. This council had no power over the Superintendent of the Pawnee Agency, but advised him and advanced tribal interests. It voted on enrollment of newborn Pawnee, elected officers, and sent delegations to Washington, DC. The 1938 constitution established the Pawnee Business Council (PBC) as the tribe's governing body. This first council became known as the Nasharo Chiefs Council, and continues today as an official arm of the Pawnee tribal government where treaties are concerned.

The Pawnee Nation Business Council established an archive department in 1997 as one of three components of an Administration for Native Americans (ANA) grant to establish a Comprehensive Plan and define legal boundaries and jurisdiction of the Pawnee Nation. In 1966 papers from the tribal government were housed in various administrative offices. Some of these records were destroyed during a renovation process of campus buildings. However, other historical materials were later acquired, such as microfilm from the Smithsonian Institution of Pawnee history, census and agents' reports, and audio- and videotape recordings.

Through the efforts of past Pawnee Business Councils, a good majority of these records were saved. In 1998 the archives department received a grant from the National Historical Publications and Records Commission (NHPRC) to preserve our Council and Nasharo Council records. Through the ANA and NHPRC projects, the department discovered 2,000 audiotapes of PBC meetings since 1990, 3 cubic feet of slides, and approximately 2,000 photographs.

The Pawnee Nation was one of two Native American recipients in 1998 to receive an NHPRC grant that assisted in further documentation of this rich national heritage, particularly in the creation of a photo image collection. The Pawnee Photo

Image Project holds photo print copies depicting people, tools, clothing, dwellings, and other historical references. The famous photographer William Jackson took most of these photographs in the early 1800s.

The Pawnee Photo Images Project was aptly named "Kiru Ra' At?" meaning, "Where Has It Gone?" The goal was to survey institutions for photographs relating to Pawnee history and obtain copies of these photographs for reference in the *(continued on page 19)*



*Eagle Chief. Photograph from the Pawnee Nation Historical Records & Archives Department.*



# Historic Photographs in the Shelburne Farms Archives



BY ERICA DONNIS

IN 2000, SHELBURNE FARMS, a 1,400-acre working farm, National Historic Landmark, and environmental education organization, received an NHPRC Historic Photograph Grant (2000-113) to benefit two series of historic images within its Archives. The Print and Nitrate Negative Collections document in detail the history of Shelburne Farms and represent the most significant and heavily used collections in the Shelburne Farms Archives.

Shelburne Farms, located on the eastern shore of Lake Champlain in Shelburne, Vermont, was founded in 1886 as the country estate of Dr. W. Seward Webb (1851-1926) and his wife Lila Vanderbilt Webb (1860-1936). One of the many estate properties built for wealthy American industrialists during the Gilded Age, Shelburne Farms was considered "an ideal country place" for its exemplary agricultural operations, architectural and technological achievements, and scenic landscape.<sup>1</sup> At its height from ca. 1890 to 1920, the estate encompassed a country residence; a horse breeding service; and an expansive model farm situated on 3,800 acres of forests, pastures, and parkland.

Dr. and Lila Webb, daughter and son-in-law of railroad baron William Henry Vanderbilt, invested much of Lila Webb's \$10 million inheritance to build Shelburne Farms over a 20-year period. They engaged New York City architect Robert Henderson

Robertson (1849-1919) to design 5 major buildings: the Farm Barn, Breeding (Ring) Barn, Brood Mare Barn, Coach Barn, and Shelburne House, and over 30 secondary structures for the estate. Landscape architect Frederick Law Olmsted, Sr. (1822-1903) provided preliminary plans to meld 32 individual farm properties into a unified pastoral landscape. During Shelburne Farms' heyday, as many as 300 employees worked in 15 estate departments.

Shelburne Farms remained in family hands as a private working farm and estate throughout much of the 20th century. In 1972 the Webbs' great-grandchildren founded Shelburne Farms Resources, a nonprofit organization dedicated to the stewardship of agricultural and natural resources. Today the organization owns and occupies 25 original estate buildings and the core 1,400 acres of the landscape. Shelburne Farms has rehabilitated several historic structures for use in its educational programs, public tours, agricultural operations, inn and restaurant, and administration. The nonprofit continues to operate the property as a working farm, managing a herd of Brown Swiss dairy cattle to produce cheddar cheese.

In 1989 the nonprofit received an NHPRC Records Program Grant (89-037) to establish the Shelburne Farms Archives. A repository of collections documenting the history of Shelburne Farms, the Archives contains

*View of the Shelburne House Library, Shelburne Farms, ca. 1900-1903. Photograph by Thomas E. Marr, Thomas E. Marr Collection #3147, Shelburne Farms Collections.*

approximately 700 linear feet of material dating primarily between 1885 and 1960. Collections include architectural blueprints, drawings and maps, farm managers' correspondence, financial papers and trade catalogues, scrapbooks, family papers, a portion of Dr. Webb's business papers, and approximately 12,000 historic photographs.

The 2000-2001 Historic Photograph Grant builds upon the Records Program Grant, during which the 4,120 photographs in the Print Collection and 3,250 images in the Nitrate Negative Collection were identified as high priorities for preservation and access projects due to their historical significance and high demand. The Historic Photograph Grant was designed to alleviate crowded and substandard storage conditions, provide safe storage for the cellulose nitrate negatives, and allow improved staff and researcher access to the images.

Project activities included the purchase of archival storage enclosures and an explosion-proof freezer; the creation of copy negatives and reference prints for 300 prints; and the creation of interpositives, duplicate negatives, and reference prints for 275 nitrate negatives. Shelburne Farms' Curator of Collections worked with three

Archives volunteers to sleeve and box the images and place the majority of the nitrate negatives in the freezer. A consulting archivist provided guidance in selecting images to be sent to the Northeast Document Conservation Center to process reference prints. The images selected for processing met at least one of the following criteria: (1) highly significant images in poor condition, (2) images with sustained demand for research and publication, and/or (3) images with potential for high use when accessible. After the reference prints were processed, the Curator assembled them in three-ring binders and created a series of folder- and item-level lists to improve access to the collections.

The images in the Print Collection date primarily from ca. 1886–1950 and depict a wide range of subjects related to Shelburne Farms. The collection contains views of the major estate buildings and landscape features and portraits of farm animals, including Jersey and Brown Swiss dairy cattle, Southdown sheep, and English Hackney horses. A significant number are portraits of estate employees at work constructing the estate structures; planting and maintaining the landscape; harvesting hay, grain and apples; and tending vegetables, fruits, and flowers in the estate gardens and greenhouses. The Webb family and their friends are represented by both professional portraits and snapshots taken during everyday activities and social gatherings. While most of the images are silver gelatin prints on developing-out or printing-out papers, the collection also includes albumen prints, tintypes, cartes-de-visites, and cabinet card prints. Artists represented in the Print Collection include agricultural photographer H. A. Strohmeyer, Jr.; New York studio photographers L. Alman and W. Kurtz; the Webbs' friend and amateur photographer James Breese; and local Vermont photographers C. P. Hibbard, B. Barker, L. G. Burnham, and W. K. Menns.

Perhaps the most significant of the prints are 154 silver gelatin images taken by Thomas E. Marr (ca. 1850–1910), a professional photographer from Boston hired by the Webbs to document Shelburne Farms and their Adirondack estate Ne-Ha-Sa-Ne, ca. 1900–1903. Marr documented the estates' major buildings, exterior and interior;

employee residences; landscape features and drives; crop harvesting; the family yacht; and the local Episcopal church patronized by the family. He also completed a series of portraits of Webb family members engaged in their favored pastimes: coaching and horseback riding, yachting, and hunting. Marr's images of Shelburne Farms were likely commissioned in part to be used as illustrations in articles about the estate, including those that appeared in *New*



*Portrait of Lila Vanderbilt Webb with her son Vanderbilt Webb on the South Porch, Shelburne House, Shelburne Farms, 1894. Photographer unidentified. Nitrate Negative Collection #540-1, Shelburne Farms Collections.*

*England Magazine* in 1901 and *Country Life in America* in 1903.<sup>2</sup>

The cellulose nitrate negatives in the Shelburne Farms collection date primarily from ca. 1880 to 1930. Almost all were taken by Webb family members and capture informal glimpses of the Shelburne Farms estate, family and friends, employees, and places the Webbs visited in their travels to the American West and abroad. Avid amateur photographers, W. Seward and Lila Webb and their children experimented with the latest portable cameras, including the Kodak "Brownie," as they became available at the turn of the century. Found stored in a wooden trunk with as many as 100 images sharing a single original envelope, the negatives were not accessible before they were sleeved, labeled, and partially reproduced during the Historic

Photograph Grant. Their more personal, detailed, and candid viewpoints provide an entirely new perspective on the history of Shelburne Farms.

The Historic Photograph Grant has proved to be extremely successful. The completed rehousing activities have stabilized the physical condition of the images and greatly enhanced access to them, resulting in increased research and publication requests. In the year since the project began, images from the Print and Nitrate Negative Collections have been incorporated in public tours, exhibits, and slide lectures on the history of Shelburne Farms; used as documentation for consultants preparing a general survey of the property's historic resources; and used to plan future historic preservation projects for several estate structures. The images will play a central role in two forthcoming publications, a short overview of the property scheduled for release in the next 6 months and an in-depth history of Shelburne Farms to be produced in the next 2 years. External researchers including genealogists, students, independent scholars, staff and volunteers of local museums and historical societies, and producers from the local public television station have sought out images from the two collections for research on former employees and guests, estate structures and farm machinery, and the history of American country estates. Demand for the historic photographs is expected to increase significantly in the next several years as word of their existence and availability spreads amongst staff and researchers alike. ❖

<sup>1</sup> Edwin C. Powell, "Shelburne Farms: An Ideal Country Place," *Country Life in America*, 3 (February 1903): 152.

<sup>2</sup> *Ibid.*, 152-57; Henry L. Hazelton, "Shelburne Farms," *New England Magazine* XXV (November 1901): 267-77.

ERICA DONNIS IS THE CURATOR OF COLLECTIONS AT SHELburne FARMS. SHE WISHES TO ACKNOWLEDGE THE ASSISTANCE OF ARCHIVISTS POLLY DARNELL AND JEFFREY MARSHALL WITH THE PREPARATION AND COMPLETION OF THIS GRANT PROJECT.

Robert Burton, has entered Machine Readable Cataloging (MARC) records and finding aids into the Society's recently purchased Sydney-PLUS cataloging system.

For the first time, users will have local and internet access to cataloged records from the Society's Photograph Collection. One of the goals of the NHPRC project is to create catalog records for the images of several important local photographers who worked in San Diego during the first half of the 20th century. Among these photographers are Ralph P. Stineman, Roland Schneider and his wife Florence Kemmler Schneider, Edward Davis, Harry Bishop, and Guy Sensor.

It is the work of these early photographers that presented the real estate, landscape, beaches, mountains, harbor, and businesses of San Diego to the city, state, and nation. While selling their work to newspapers, realtors, the public, and businesses, these early photographers documented San Diego's evolution from a frontier town of the Old West into a dynamic area filled with industry, military, recreation, agriculture, and beauty.

Stineman, who took over 3,000 images of San Diego between 1911 and 1915, showed San Diego as it prepared to face the world prior to the 1915 Panama-California Exposition. The photographs of Schneider and Kemmler show a more recreational, almost weird San Diego, with images of a "human fly" climbing a local hotel, a daredevil being catapulted across a local bay, and an early form of waterskiing with dogs.

Harry Bishop, a local photojournalist, captured tragedies such as a runaway blimp, homicides, and scandalous trials of the 1930s and 1940s. Bishop also found time to photograph strange animal doings, such as a cat caring for baby skunks, or aardvarks from the San Diego Zoo on leashes going out for walk. The photographs of Guy Sensor, while basic images of car dealerships, working persons, restaurants, theaters, and new homes in San Diego, give researchers an in-depth view of San Diego during the Great Depression.

In addition to the work of these early 20th-century commercial photographers, the several thousand negatives in the Norman Bynard Collection represent, to a large extent, the lives of the African American community in San Diego between the 1940s and the 1970s. Additionally, the work of Edward H. Davis (1862-1951), a San Diego photographer, Indian agent, and innkeeper, represents an important view of Southwestern Native Americans. Davis took thousands of images of Indians throughout San Diego County, Southern California, Arizona, and Baja California. The Society also has Davis' journals of his travels and visits with Native Americans.

Many photographs and history features can be found on the Society's web site: [www.sandiegohistory.org](http://www.sandiegohistory.org). The Society has seen a resurgence in use of its photographs for its own exhibitions. Since 1997 photographs have been the main feature of exhibitions entitled: "All in a Day's Work," "Antony DiGesù: A Retrospective," "Faces of San Diego," "Weird San Diego," "Developing San Diego, The Photographs of Ralph Stineman, 1911-1915," and the upcoming "Filming San Diego: Hollywood's Backlot, 1898-2002." ❖

GREGORY L. WILLIAMS IS CURATOR OF PHOTOGRAPHS AT THE SAN DIEGO HISTORICAL SOCIETY

the current MEP *Guidelines, Reference Manual*, and document type definitions based upon a new, simplified version of the Standard Generalized Markup Language (SGML) known as the eXtensible Markup Language (XML).

#### **Non-Founding-Era Subventions**

University of Oklahoma Press, Norman, OK: A subvention grant of \$7,167 for *Louis D. Brandeis: The Family Letters*.

Southern Illinois University Press, Carbondale, IL: A subvention grant of \$3,000 for reprinting *The Papers of Ulysses S. Grant*, Vol. 7.

Southern Illinois University Press, Carbondale, IL: A subvention grant of \$10,000 for *The Papers of Ulysses S. Grant*, Vol. 25.

Southern Illinois University Press, Carbondale, IL: A subvention grant of \$10,000 for *The Papers of Ulysses S. Grant*, Vol. 26.

The University of North Carolina Press, Chapel Hill, NC: A subvention grant of \$10,000 for *The Papers of John Marshall*, Vol. 11.

#### **Education Proposals**

Wisconsin History Foundation, Inc., Madison, WI: A 1-year grant of \$31,059 to support the 31st Institute for the Editing of Historical Documents.

Arizona State Library, Archives, and Public Records, Phoenix, AZ: A 1-year grant of \$26,613 on behalf of the First Archivists Circle to help fund organizational meetings.

Host/Fellow for Fellowship in Archival Administration: A 1-year grant of \$45,250.

Host/Fellow for Fellowship in Historical Documentary Editing: A 1-year grant of \$45,250.

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#### THE PAWNEE IMAGES PROJECT (Continued from page 16)

Pawnee Nation Archives. Various institutions were contacted to obtain photo print copies, images to provide "the visual evidence of events and time periods important in bringing the Pawnee Nation to where it is now." A collection of 1,500 photographic copies for reference were obtained from the following institutions: the Field Museum in Chicago, the Mathers Collection at Indiana University, the University of Oklahoma's Western Collection, the Nebraska State Historical Society, the Smithsonian Institution, the Peabody Museum at Harvard University, the Kansas Historical Society, and the Oklahoma Historical Society, as well as contributions of various tribal members' photocopies.

Each photo print copy was preserved individually with mylar covering sleeves in acid-free folders, housed collectively, and acknowledged accordingly. They were placed in acid-free document cases, labeled, and cataloged on a database inventory on Filemaker Pro 4. Seven browse books were compiled by photocopying the photo prints on acid-free paper for public use as a finding aid, thus protecting the original prints. The Pawnee Nation's Archives was linked to the Pawnee Nation's web site [www.Pawneenation.org](http://www.Pawneenation.org) for further access information on these photographs.

The preservation of our governing documents are the basis and foundation of our sovereignty. The NHPRC should be commended and recognized for its contribution to the Pawnee Nation's Records Collection and Archives Department. ❖

DOLLY GONZALES IS A PAWNEE ARTIST TRAINED IN REPATRIATION AND MUSEUM COLLECTIONS, AND DENISE MILLER IS EXECUTIVE SECRETARY OF THE PAWNEE NATION OF OKLAHOMA. THEY CREDIT ROBIN KICKINGBIRD WITH TEACHING THEM EVERYTHING THEY KNOW ABOUT ARCHIVAL PRESERVATION.

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*Freeport Baptist Church, Freeport, ME, 1896. One of many churches designed by the John Calvin Stevens firm. Sketch from the John Calvin Stevens Collection, Maine Historical Society.*