

additions to the "on deposit" PRL collection receive proper attention, that the collections receive conservation attention, and that official records are regularly deposited.

Officials of the Anglican Church have always known that the Rupert's Land archives are valuable. However, this view has to be translated into ongoing archival support. Since the time of Dr. Boon's tenure as PRL archivist, no one has been given exclusive responsibility for the PRL archives. The only exception is the period of time in which John Bovey was the archivist (1970-1979). Similarly, since Dr. Boon's time the DRL collection has not had a full-time archivist. Acquisitions have simply been accepted by DRL Registrar, D.A. Thompson, and Assistant Registrar, Myrna Brownlee. A great many genealogical inquiries and requests for verification of birth, marriage, and death dates are answered by staff members of the Diocesan Synod Office, and yet relatively few researchers are aware of the historical value of the diocesan archives. The staff of the Provincial Archives of Manitoba will accession records, but is not obliged to arrange and describe them or to see that they are properly stored or conserved. The Chancellor of the PRL, D.A. Thompson, relies upon volunteer help to carry out clerical tasks from time to time. A records management-archival programme commenced in 1985 in the DRL also utilizes volunteer help.

More professional archival assistance is required. Priority should be given to processing properly the Boon Papers, which are now located in at least four buildings in Winnipeg. Their contents will probably reveal valuable clues to the still unknown provenance of many PRL/DRL collections accumulated by Dr. Boon. This knowledge will obviously only enhance the value of the rich archival legacy of the Anglican Church in Rupert's Land.

Collections and Collectors: Photo History VI

by **ANDREW RODGER, LOUISE GUAY,
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Photo History VI, the triennial symposium and trade fair of the Photographic Historical Society of America, took place in Rochester, New York, from 12-14 October 1985. Though geared primarily to the concerns of private collectors of photographica, it also attracts archivists, curators, and historians. This symposium presents a perspective that is neither academic nor professional, but rather that of avid and astute collectors, many active in personal photo-historical research. A number of those present were either active or retired employees of the photo industry.

Although the organizers attempted to satisfy as wide a range of interests as possible, the focus was on American photographica collections and collectors. There were a number of talks by museum and gallery curators, supplemented by talks about research methods and the history of the medium. David Allison, Director of Photographic Sales at Christie's of London, gave a somewhat anecdotal discussion of his career but revealed little about the auction scene in Britain, save to note that there were many bargains for Americans.

The value of the patent literature in areas ranging from historical research to repairing vintage cameras was discussed by Morris Moses, a professional engineer in Chemical and Nuclear Industries. He was followed by Naomi Rosenblum, author of a recent general history of photography, who gave an excellent art-historical paper on the relations between the photographer Paul Strand and his mentor, Alfred Stieglitz. This was the only historical discussion about individual photographers.

Under the guise of comparing nineteenth- and twentieth-century photography, Robert Sobieszek of the International Museum of Photography (IMP) promoted his latest book and exhibition. Roger Taylor, the new head of the Kodak Museum section of the National Museum of Photography at Bradford, England, gave a good discussion of the problems involved in setting up a new institution and of its orientation towards documentary photography. Weston Naef, head of the photography section of the Getty Museum in California, gave a superficial account of the current status of his collection. He tried to calm fears that his institution, with its tremendous financial backing, would take to raiding other collections, or raising auction prices. He said the institution has completed its aggressive acquisitions phase and will now concentrate on cataloguing its holdings. Leif Preus delivered the keynote address on the Preus Fotomuseum of Horten, Norway. Originally set up to provide company employees a hands-on background to the equipment and materials they were using in their daily work, the private company museum became a public institution.

A spectacular and brilliant talk on stereo photography was given by Fred Spira, founder and past president of Spiratone Inc., a New York photo equipment dealership. He traced the history of stereography, projected numerous examples, and even traced out areas of possible practical future use, as in medicine and statistics.

Efforts to compile collective biographies of photographers were addressed by Andrew Eskind, of the IMP, and Michel Auer, President of the Photographic Centre of Geneva, Switzerland. Eskind traced the origin and development of collective biographical research, illustrating his talk with a demonstration of the database on photographers developed at the IMP. This computerized file contains nearly ten thousand entries, thus including far more than the three thousand photographers represented in the IMP collections. The database allows access by photographers' name and its variants, nationality, affiliations, places of birth, death, and activity. Public access is provided by quarterly issues of computer output microfiche, but online access for microcomputers may be provided in the future.

Auer spoke about the new *Photographers Encyclopaedia International, 1839-1984*, authored, financed, and published by him and his wife Michelle. A biographical dictionary of photographers, inventors, and artists who use photography, the work has 1,600 entries from 44 countries, including 14 Canadians, and covers 1640 pages. Their database of about 15,000 names may be marketed in the future. The French and English bilingual text provides a detailed biography, list of exhibitions, a bibliography of books, portfolios, and important articles by or about the photographer. Most entries are also illustrated with a portrait of the photographer and a sample of his work.

The Saturday of symposia was followed by a Sunday of sales. Individuals from various libraries, archives, museums, and other collecting agencies were present, as well as individual collectors, purchasing material for themselves and/or for their institutions. The American professionals seemed unconcerned about possible conflicts of interest. The

International Museum of Photography — presently located in George Eastman House, but seeking funds for a new building — was selling off parts of its library and collection of equipment. The material being sold was either duplicate material or what appeared in some instances to be outright junk.

Although the event was entitled Photo History, interest in photographs themselves was secondary, with the predominant thrust being photographic hardware and the history of technology. The Sunday sale gave a chance to meet some of the major American dealers, to see some of their wares before they make their way into catalogues, and to get a feel for the general market. On the other hand, at the symposium there were no overt commercial or promotional intentions, yet the sense of celebration of a vital industry was evident in the Rochester air — encouraged by an opening night salute to the fiftieth anniversary of the commercial introduction of Kodachrome film and the symposium's location in the marble halls of George Eastman House.