

# VIEWS

**The Newsletter of the Aural and Graphic Records  
Section of the Society of American Archivists.**

Vol. 1, Number 2

August, 1987

## FROM THE CHAIR

Sorry to be getting this second issue of our new newsletter to you so late but there were several things that I wanted to make sure you got in time for the annual conference in New York City. I hope this gets to those of you attending the conference before you leave.

I am including as part of this newsletter three letters that we will be discussing as part of our section's annual business meeting. Because of our tour of the NY Public Library's Art, Prints, and Photographs Division we only have a half hour for our business meeting. It would be very helpful if those attending the business meeting could be in our meeting room somewhat before our scheduled 9:00 AM meeting time so that we can begin promptly.

The first letter enclosed is from SAA Council signed by Francis Blouin and concerns our decision at last year's meeting in Chicago to change the name of our section from Aural and Graphic Records to Visual Materials. As you can see from the letter Council is concerned about the elimination of "aural records" from our name and asks that we discuss ways in which SAA can respond to those who collect sound materials. While we have already agreed to change our name, I did not change our name on the top of this newsletter. I will re-submit our request after our discussion at the business meeting.

The second letter is an announcement to subscribers of PICTURESCOPE from its editor Jonathan Heller about the suspension of publication of that important journal and the dissolution of the SLA Picture Division. Mr. Heller called me to ask if our section has any interest in supporting the publication of PICTURESCOPE. I have also been contacted by the officers of the Visual Resources Association to see how our section could help with the publication of their journal, VISUAL RESOURCES.

The third letter from Maureen O'Brien Will to members of the newly formed SAA Roundtable for MARC-VM Interest Group Members is self explanatory. I am including it for the information of those of you who are not now members of the roundtable and may be interested.

Also on the agenda is the election of section officers for next year. If you have nominations, or additional items for the agenda, please call me as soon as possible.

CONFERENCE PLANNING

Here is a selection of programs, meetings, and events of particular interest to members of the Aural and Graphic Records Section:

Wednesday, Sept. 2

1:00 - 2:30 PM                    CBS News Archives Tour

Thursday, Sept. 3

9:00 - 9:30 AM                    Aural and Graphic Records Section Business Meeting

9:30 - 9:45 AM                    Walk from Hyatt Hotel at Grand Central Station to the New York Public Library's Art, Prints, and Photographs Division at 5th Ave. and 42nd St.

9:45 - 11:00 AM                    Tour of Art, Prints, and Photographs Division at the NYPL conducted by Curator Julia Van Haften.

11:15 AM -12:45 PM                MARC VM Users Roundtable

1:45 PM -                            MARC VM Users travel by subway to Avery Library at Columbia University to view demonstration of AVIADOR.

Friday, Sept. 4

2:30 - 3:30 PM                    Art and Architecture Thesaurus demonstration (Poster Session)

Saturday, Sept. 5

9:00 - 11:00 AM                    Art of Persuasion

9:00 - 11:00 AM                    Establishing a Television Newsfilm Archives

1:00 - 3:00 PM                    Ephemera: Improving Intellectual Access and Research Potential

1:00 - 3:00 PM                    Appraisal Strategies for Active Audio-Visual Records

3:30 - 5:30 PM                    The Archivist and the Visual Artist

Sunday, Sept. 6

9:00 - 11:00 AM                    Architectural Records

Locations of the above events will be listed in your "pocket program" that you will receive at conference registration. Additional announcements can be made at the Thursday morning business meeting or by contacting me at the following address:

Larry A. Viskochil, Chairman  
SAA Aural and Graphic Records Section  
Chicago Historical Society  
Clark Street at North Avenue  
Chicago, IL 60614-6099  
Telephone (312) 642-4600 Ext. 20



Bentley Historical Library • The University of Michigan  
1150 Beal Avenue, Ann Arbor, Michigan 48109-2113, Telephone: (313) 764-3482

Francis X. Blouin, Jr., Director

July 8, 1987

Larry A. Viskochil  
Chicago Historical Society  
Clark Street at North Ave.  
Chicago, IL 60614

Dear Larry:

On behalf of the Council of the Society of American Archivists, I want to thank you for submitting such a fine report on last year's activities in the aural and graphics section. Your initiative regarding the MARC-VM format is an important and useful one. The newsletter is very informative.

The council spent a good deal of time discussing the name change for the section. In general, we saw the merits and logic of your argument. Certainly the interests of the section are primarily, if not exclusively, with visual materials. However, there was a concern among council members that a change of the name and focus of the section would essentially mean that no group exists to monitor and discuss issues relating to aural records. Are there some members of the section who could form the nucleus of a roundtable on aural records? With copyright questions looming large, with preservation and access questions constantly surfacing, and with new formats appearing, the council thinks some segment of the membership should monitor these developments.

Could you, then please resubmit your request for the change of name, with some thoughts about the matter of aural records? Again, the council is very much predisposed to act favorably on your request. Your own thoughts, and those of the section, regarding aural records would be essential as the council decides how best to deal with aural records.

Again, on behalf of all the council, many thanks to each member of the Aural and Graphic Records Section for the fine work you do.

Sincerely,

Francis X. Blouin, Jr.

FXB:dh

CC: William Joyce  
Donn Neal

# PICTURESCOPE

THE QUARTERLY BULLETIN OF THE PICTURE DIVISION • SPECIAL LIBRARIES ASSOCIATION  
P.O. BOX 50119 • F STREET STATION • TARIFF COMMISSION BLDG. • WASHINGTON, DC 20004

July 1, 1987

Dear Subscriber,

We regret to advise you that PICTURESCOPE has suspended publication. We apologize for past delays in publication that may have given you this idea before, but due to several factors, this is now officially the case.

The primary reason is the recent dissolution of our sponsoring organization, the Special Libraries Association Picture Division. Other ongoing problems were shortage of funds and lack of enough volunteer staff.

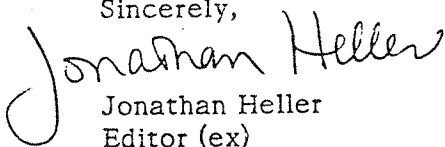
We apologize for any inconvenience this action may bring, but we hope that your interest in the profession will continue through other organizations and publications.

Should anyone have any suggestions about alternatives for the continuation of PICTURESCOPE, we would appreciate hearing them. Our postal address will remain open for a few more months for this and for any other inquiries.

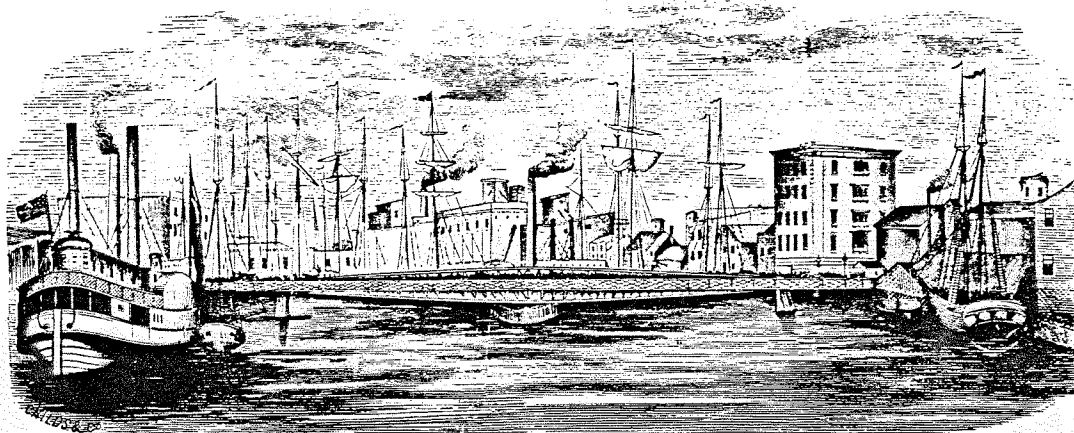
The last issue of PICTURESCOPE is volume 32, number 4. We have a large stock of this and other back issues available for purchase. For bulk amounts there will be a substantial discount. Please write for details.

Thank you for your support in the past.

Sincerely,

Jonathan Heller

Jonathan Heller  
Editor (ex)



Founded 1856

CLARK STREET BRIDGE, 1856

(312) 642-44

CHICAGO HISTORICAL SOCIETY • *Clark Street at North Avenue, Chicago, Illinois 60614*

July 24, 1987

TO: MARC VM Interest Group Members  
FROM: Maureen O'Brien Will  
RE: Recent MARC VM News

The Society of American Archivists will hold its annual conference in New York City on September 2-6. At this time the MARC VM Interest Group will assume its official status as an SAA Roundtable. We will meet on Thursday, September 3, from 11:15 to 12:45. A brief overview of the purpose and goals of the group will be presented, followed by an open discussion of MARC VM related issues. The success of the Roundtable depends on its member's input, so come prepared to share your problems and questions with other VM users. You may want to bring copies of some of your MARC records to pass around.

After the meeting, Angela Giral and Janet Parks of Columbia University have offered to host a demonstration and discussion of the Avery Library's AVIADOR project (Avery Videodisc Index of Architectural Drawings on RLIN). Those interested in traveling together by subway to Columbia should meet in the hotel lobby at 1:45. We will be leaving promptly at 1:45 so a quick lunch is in order.

In December I mentioned that the Chicago Historical Society and Gallaudet University had applied to NHPRC for funds to sponsor a conference and compendium of practice on the MARC VM format. We were recently notified that the grant has been approved and plans for a winter 1988 meeting in Washington, D.C. are now underway. Participation in the conference will be limited to those institutions that have already made a substantial commitment to the use of the MARC formats for archival visual materials. If you are currently producing full MARC records (VM or AMC) and would like to be considered for possible participation in this conference, please contact me by August 14.

I hope many of you will be able to attend SAA this year and I look forward to seeing you in New York City.



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

Volume 3, Number 2

April 1989

## OUR VISUAL ROOTS FROM 1953

Helena Zinkham, *Library of Congress*

As the Visual Materials Section begins to expand its newsletter, it is an appropriate time to look back to 1953 when two similar organizations, now defunct, launched their own publications. Although both groups emphasized the subject value of individual pictures, the activities reported in their newsletters indicate interest in the collective approach to images, too. In fact, many of their ideas about pictorial information remain appropriate for all custodians of visual materials to consider. (And the news notes provide fascinating glimpses of people, projects, and collections with whom and which we still work.)

From 1952 to 1987 the Picture Division of the Special Libraries Association attracted public librarians responsible for picture clipping files, archivists, photo department librarians in private companies, free-lance picture searchers, commercial photo agents, and others associated with pictorial collections both here and in Canada. The first issue of its quarterly, *Picturescope*, summarized the Divisions' aims: "to provide a channel for the exchange and pooling of ideas and information on pictures, on sources of picture material, on the organization, use and handling of such material, as well as the broader aspects of picture research." The founders believed "the time for the professionalization of picture research and for the formal organization of picture librarians had come." Two issues of *Special Libraries* were devoted to pictures in 1954 and 1965. The division also sponsored the directory *Picture Sources*. One 1964 newsletter, however, pointed out the discrepancy between a membership of 156 people and directory listings of 700 different picture sources.

The short-lived Graphic History Society of America linked picture custodians, collectors, historians, and photograph editors interested in expanding subject use of pictures. Its quarterly bulletin, *Eye to Eye*, appeared in eight issues from 1953 to 1956 and included brief descriptions of numerous collections as well as longer articles on such topics as the philosophy of effective pictorial histories and a survey of stereograph files in both public and private hands.

The following excerpt, from the opening article by Paul Vanderbilt, remains timely today:

"[Searchers often have difficulty] in finding the prints or photographs which have something to do with the subject of their inquiry, since the material is scattered, often disorganized or neglected, insufficiently identified, or may perhaps have been lost or destroyed...The result has been that a great expenditure of time and money is necessary to locate material to consider--time better spent on appraisal and interpretation. Tools for effective work involving pictures are lacking: directories of people and organizations, catalogs of collections, bibliographies of published research, good organization and preservation of the raw material. Excepting cases for which a complete collection already exists or an extensive pictorial encyclopedia already has been

published, the location of pictures relating to a specified subject is difficult and expensive.

"...The society's eventual objective is improved general understanding achieved by greater and better use of picture resources, generally in combination with text; that is, better illustrated books, more readily assembled exhibitions, and a more penetrating and extensive use of that intelligence which draws upon all forms of communicative symbolism...Yet the society does not approach this objective with any thought of...concluding all pictorial search problems by creating any single, concentrated picture file or index...The interest is widespread and involves thousands of activities and individuals; the materials are and should be scattered in associative and local patterns wherever energies and initiatives are found...A more profitable approach is to improve our information about what has already been achieved and what is now going on or is projected..."

Renewed interest in the SAA Visual Materials Section, through its newsletter and program sessions, makes it likely that the section will be able to invigorate the archival profession's care of pictorial documents. The demise of the other groups, however, raises the question of what we can do differently now to sustain the effort to achieve such goals as improving access to visual materials and stimulating research based on pictorial information.

## MARC VM ROUNDTABLE NEWS:

Update on MARC VM and *Graphic Materials*  
Lucinda Keister, *National Libraries of Medicine*

In my December column I raised a number of questions concerning MARC VM and Elisabeth Betz Parker's *Graphic Materials (GM)*. I have now talked with several users and posed four additional questions: (1) Are you able to describe all the kinds of visual formats you catalog with the *GM* guidelines? (2) What are your dissatisfactions with it? (3) In what ways are you pleased with it? (4) Do you want an update of *GM*, and if so, why? Their replies:

1. Generally, yes. In one case, an institution has had to continue an idiosyncratic photo description system which had been established in the early 1970s because of the large number of records already completed, but *GM* would have been used if available at that time. From the *GM*'s publication date on, they use it as the standard for format description. I believe that *GM*'s format terms work very well for my institution's varied audience of users--not too technical, not too general, but just right!

2. and 3. One institution felt that its very specialized needs were not met by *GM*. However, that very characteristic was a plus for the institution in the sense that *GM* provided the standard for archival/document-oriented historical picture collections from which they could see the variations they needed to make in better perspective. In spite of this specialized need, the staff still tries to use *GM* first if they possibly can.

4. One opinion on a new update is that it would indeed be welcome, if it were along the lines of Henson's *Archives, Personal Papers, and Manuscripts* [a new edition is due out fall 1989], with a broader and larger number of examples. [Betsy-take note!-Ed.]

This is just the beginning, folks. There will be more feedback in the next issue. But now that you've seen some specific questions, please feel free to write to me or call me, which is even better. This column offers the perfect vehicle for discussion. Please reply to any or all of these questions by June 1, 1989. Write to me, Lucy Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894 or phone me at (301) 496-5961 or 496-5962, Monday through Friday. I hope to hear from YOU.

#### MEETING REPORT: F/TAAC in Ottawa

Carolyn Daly, *National Center for Film and Video Preservation at the American Film Institute*  
[In an effort to keep our readers abreast of developments in related areas, we periodically will print meeting reports--Ed.]

The annual conference of the Film and Television Archives Advisory Committee (F/TAAC) was held in Ottawa, Ontario, on October 17-19, 1988. The meeting was hosted by the Moving Image and Sound Archives of the National Archives of Canada. Eighty-five representatives from over 45 public and corporate archives in the United States and Canada--including 18 institutions attending for the first time--participated in the three-day conference. Working Group meetings were held for Federation of International Film Archives (FIAPF)-member archives, local television news archives, subject-oriented collections, and independent and avant-garde film and video collections. General Session discussions were held on the following topics:

**Videotape and Optical Disc Longevity.** The National Archives and Records Administration reported on the results of a special symposium on videotape preservation held in Washington, DC, in summer 1988. There was no change in the broad consensus that videotape is unacceptable as a long-term archival medium. Most also agreed that currently available digital technologies will not solve many of the problems inherent in the physical properties of the medium. These problems include the nature of the material, an erasable magnetic medium that is abraded in the viewing process, as well as the rapid technological obsolescence of players, tape stock, and recording formats and processes. Yet the prominence of the medium currently obliges the field to live with these shortcomings. It was recommended that archives begin to re-copy tapes at least every ten years, yet it was also recognized that few archives had the resources to support this practice.

The Human Studies Film Archives (HSFA), Smithsonian Institution, demonstrated its video copy evaluation program for assessing the quality of its archival video transfers. HSFA offered a sample evaluation form to any interested archive. A representative of the Sony Corporation of America presented information regarding Sony's writable optical discs. Based upon a number of advanced aging tests, the manufacturer estimates the shelf-life of Sony Century Media to be 100 years. The results of these tests are available to interested archives from the National Center for Film and Video Preservation.

**Cataloging Options for News and Subject-Oriented Holdings.** The general consensus was that there are few examples of standardization within these collections, and that

archives must adapt to new cataloging systems at each archives. Although several sources for broader subject headings exist (LCSH, New York Times Index, and Vanderbilt Index), the degree of detail and specificity in these collections, especially local television news collections, currently inhibits the viability of a universal system of subject indexing. It was noted that the construction of a thesaurus is a lengthy process and, in the case of many F/TAAC institutions who have small collections, may not be essential. Nonetheless, for those archives attempting to develop specific and unique subject indexing terms, it was recommended that the structure of their thesauri correspond to the ANSI standard.

This issue remains a significant one for F/TAAC, and will continue to be discussed in upcoming conferences and in the context of the meetings of the National Moving Image Database (NAMID) Standards Committee.

**National Television Selection Policies in the U.S. and Canada.** The National Archives of Canada (NA) described its acquisitions policy, which differentiates public and private records. The NA records a sampling of all national network television programs, tapes off-air and from satellite, and has negotiated deposit agreements that allow them to make requests for materials from the stations. They collect but do not aggressively solicit material from the private sector. Regional programming has not been collected as consistently as national, although in recent years the NA has been encouraging the development of a network of collecting institutions. Programming from the United States is not acquired.

The Canadian Broadcasting Corporation (CBC) described its collection policy, as well as its agreement with NA, formalized in 1981, in which long-term archival materials are kept by the CBC or a provincial archives for three years. The CBC selection policy dates from 1964 and has remained basically unchanged since then. It features three basic selection categories: sociological, historical, and aesthetic.

The National Center for Film and Video Preservation gave background on "The Selection of Television Programs for Retention and Preservation." This document was produced by the Center in 1986 as part of the National Moratorium on the Disposal of Television Programming, and suggests national guidelines for television selection in the U.S. The guidelines were based in large part on the CBC's selection policy described above.

The Society for Cinema Studies (SCS) commented on current U.S. selection practices and suggested revisions in the Center's selection document. Recommendations include the adoption of more specific and less subjective criteria, and the retention of a larger number of individual programs within each series. The principle of building the national collection through a decentralized network of regional archives complementing the national-level collections was also recommended. It was suggested that perhaps the Library of Congress could offer other archives material for copyright registration that it does not wish to retain. Although the Library has no precedent for distributing material in this manner, it was agreed that the possibility was worth pursuing.

**National Film Preservation Act and Board.** It was noted that the National Film Preservation Act is being administered by the Library of Congress, and that the board will be comprised of representatives from a number of production, broadcast, educational, and archival organizations.

Concern was expressed that the funds allotted for the Act were nearly equal to the amount of government funding currently available for film preservation. Although the Act was written primarily to provide a labeling system for films that may be materially altered for video markets, it was suggested that this is nonetheless an opportunity for the archives to draw attention to real preservation issues on a national level.

**Future of F/TAAC.** A volunteer committee was formed to address the organizational future of F/TAAC, and to construct a survey that will identify the wishes of the field regarding this matter. In particular, the survey will address the question as to whether a formal organization with by-laws and elected officers should be established, whether F/TAAC should affiliate with an existing organization (such as SAA), or whether the needs of constituent groups will be met by continuing to refine F/TAAC as an informally organized group. The question of whether or not to change the name of the organization will also be included in the survey.

**1989 F/TAAC Conference.** The next F/TAAC conference is scheduled for Miami, Florida, on October 31-November 4, 1989. The meeting will be hosted by the Louis Wolfson II Media History Center in Miami. For information, contact the F/TAAC secretariat at the National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027.

## PHOTOGRAPHY AT 150: More Sesquicentennial Meetings and Exhibitions

**PREFATORY NOTE:** The Friends of Photography's first quarterly calendar, *150 years of photography 1839-1989*, (January/February/March) is hot off the press (at least it was when I wrote this). For your FREE copy, and to get on the mailing list, write to David Featherstone at FOP, Suite 210, 101 the Embarcadero, San Francisco, CA 94105. It's an international compilation of exhibitions, events, and publications and looks great.

### MEETINGS

May 5-7. *IPAD: Association of International Photography Art Dealers* at the Shoreham Hotel, Washington, DC. Contact Kathleen Ewing, IPAD President, at Kathleen Ewing Gallery, (202) 328-0955.

May 18-23. *Society of Southwestern Archivists* annual meeting, Santa Fe, NM. Contact: Lynn Mitchell, Photo Archivist, Western Archeological and Conservation Center, National Park Service, P.O. Box 41058, Tucson, AZ 85717, (602) 629-6501.

June 16-18. *Women in Photography II: Expanding Connections.* Contact Jill Gates Smith or Carol Campbell, Visual Resources Department, Bryn Mawr College, Bryn Mawr, Pennsylvania 19010, 215/526-5335.

June 29-July 2. *Contributions of Photography to the Visual Arts.* Contact: M. C.H. Forney, European Society of the History of Photography, Musee Swiss d'Appareils Photographiques, Grande Place 5, 1800 Vevey, Switzerland.

July 13-15. *Microcomputer Applications in Visual Resource Collections.* Workshop tuition \$325. Registration deposits of \$75.00 accepted until May 12, 1989; full payment thereafter. Contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The University of Texas, Austin, TX 78712, (512) 471-8862.

July 17-33. *Workshop in Basic Training for Art/Architecture Slide Curators.* Workshop tuition \$325. Registration

deposits of \$75.00 accepted until May 12, 1989; full payment thereafter. Contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The University of Texas, Austin, TX 78712, (512) 471-8862.

August 20-24. *Preservation of Black and White Photographs* at the Rochester Institute of Technology (RIT). Two separate seminars/workshops held at the same time. I: Identifying, Handling, and Storing Photographs and II: Copying and Duplicating. Contact the RIT T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-5000.

### EXHIBITIONS: What's On

#### At Home

through March. *The Art of Photography, 1839-1989.* Museum of Fine Arts, Houston. [If you miss it there, you can catch it at the Royal Academy in London starting in September.]

through April 16. *Lee Miller: Photographer.* Corcoran Gallery of Art, Washington. A travelling exhibition organized for the California/International Arts Foundation.

through May 14. *Documenting America, 1935-1943.* Library of Congress, Washington. [sounds like more FSA--Ed.]

through May 28. *Perpetual Motif: The Art of Man Ray.* Museum of Contemporary Art, Los Angeles.

through June. *The Glover Album.* National Archives of Canada. [See article, p. 6]

through July 31. *The FSA in Illinois: Chicago as seen by the Farm Security Administration Photographers, 1939-43.* Chicago Historical Society.

April 4-June 4. *75 Years/75 Prints: Masterpieces from the Museum Collection.* Baltimore Museum of Art.

April-August. *Here and Now: American Photography in the Eighties.* National Museum of American Art, Smithsonian Institution, Washington.

May-June. *Lee Miller: Photographer.* International Center for Photography, New York.

May-July. *On the Art of Fixing a Shadow: 150 Years of Photography.* National Gallery of Art, Washington. [We have it from a good source that the majority of images will be from the Royal Photographic Society, so if you want to see things that are not normally see-able in the States, make an effort to come to DC while this exhibition is on!--Ed.]

June. *Kryn Taconis Retrospective.* National Archives of Canada, Ottawa.

June. *One of a Kind.* [Some of the National Archives' best daguerreotypes, ambrotypes, and tintypes exhibited through color reproductions.] National Archives of Canada, Ottawa.

June 30-September 17. *Perpetual Motif: The Art of Man Ray.* Menil Collection, Houston.

July-August. *Lee Miller: Photographer.* New Orleans Museum of Art.

#### And Abroad

##### England

For a complete listing of photography-related activities in Britain this year, contact the Arts Council of Great Britain for their *Photography News* bulletin. Write: Photography News, Arts Council of Great Britain, 105 Picadilly, London, W1V 0AU. Phone: 01-629-9495.

opened April 3. Kodak Museum at the National Museum of Photography, Film, and Television, Bradford.



through April. *Photography Now*. Victoria and Albert Museum, London.  
 May-August. *Early Photographs of Reverend Calvert Jones*. Fox Talbot Museum, Lacock.  
 Summer. *Lady Hawarden - Retrospective*. Victoria and Albert Museum, London.

### Germany

This county has its sesquicentennial act together. There are more exhibitions, lectures, and conferences being held than at which one may shake the proverbial stick. There's a wonderful pamphlet available entitled *Forum 150 Jahre Photographie 3* available from the Deutschen Gesellschaft für Photographie (DGPh). Write for it from the DGPh, Organisationburo, 150 Jahre Photographie, Karlstrasse 19-21, D-6000 Frankfurt, West Germany. Phone: 069-2556-403.

### EXHIBITIONS: What We Missed

*Intimate Images* at the National Gallery of Canada  
 Reviewed by George S. Whiteley IV, Georgia Department of Archives and History

It is impressive enough for anyone interested in art to view the collections of the National Gallery of Canada, housed so splendidly in their new building in Ottawa. However, to view an exhibit of daguerreotypes so well lighted as to see virtually no reflection of one's self is certainly a unique experience.

*Intimate Images*, at the National Gallery of Canada, is an exhibit of the Phyllis Lambert Collection of Daguerreotypes. Ms. Lambert, architect, architectural historian, and discerning collector, has generously given a collection of daguerreotypes to the Gallery on the occasion of the opening of its new home.

This assemblage of exquisite images shows a very talented eye for selection of exceptionally artistic examples of a medium which changed forever the way the world saw itself. On view are examples of the works of masters of daguerreotypy, Antoine Claudet, Southworth and Hawes, Carl Stelzer, and Hermann Biow.

Perhaps most arresting are the images of German Master of the Mint, and amateur daguerreotypist, Hermann Carl Edward Biewend. Twenty-three examples of Biewend's early experimentation into photography are represented. Images of a garden, farm, and spruce trees are intertwined with portraits of beloved family members, including a self-portrait, giving a most personal and passionate insight into this amateur artist's world as recorded by his camera.

Daguerreotypes, by their nature are difficult to see. Once viewed to their full capability, they present a lasting image that is not soon forgotten. Entering the exhibit is akin to penetrating a holy place. One is greeted by a hushed and darkened room in which beams of light illuminate precious silvery objects. Stepping up to the specially designed display cases for close examination of the images, one enters into a world of reflectionless, minute detail. This feat is accomplished by an intricate system of fiber optics custom-designed for this exhibit. Each daguerreotype is illuminated by a beam of light focused with such precision that its surface is completely awash with light. This light is so intense and complimentary to the daguerreotype that there are no irritating reflections, a common irritant when viewing photography's most elegant of images. As a result, these images can be viewed from any angle reflection-free.

*Intimate Images* is a marvel of artistry and invention of the past brought to the fullest appreciation by the technology of the present. [The exhibition closed in mid-February. The catalog is *Intimate Images*. James Borcoman. Ottawa: National Gallery of Canada, 1988. ISBN 0-88884-580-4 CDN \$4.95. Also issued in French as *Images Intimes*.--Ed.]

### NEGATIVE SPACES TO BE FILLED

**Photograph Archivist**, Gallaudet University, Washington, DC. Develops and administers archival collections of prints and photographs; plans for and initiates conservation measures to prevent deterioration of same; establishes policies and procedures for access to those collections; provides reference services; supervises students assisting with the photograph collections; reports directly to the University Archivist/Special Collections Librarian. **Requirements:** MLS from an ALA accredited institution or a Master's degree in History; course work in archival administration; one year experience working with photograph collections; some knowledge of MARC-VM or willingness to learn; knowledge of state-of-the-art in historical photograph administration; membership in appropriate professional organizations; total communication skills or the willingness to learn and demonstrate competence. Gallaudet University provides free, intensive sign language training during the work day where necessary. Salary: \$26,885 minimum plus excellent benefits. Review of applications will begin March 31 [Don't panic--they know VIEWS is coming out in April. Just get with it and apply now!] Send letter of application and resume to: Gallaudet University, Personnel Office, College Hall, Room 7, 800 Florida Ave., NE, Washington, DC 20002. EEO M/F.

### COLLECTION SNAPSHOT

#### Edison Archives Microfilms Photograph Collection

The photograph collection of the Edison National Historic Site (part of the National Park Service, U.S. Department of the Interior) contains approximately 60,000 prints, negatives, album images, lantern slides, and framed photographs which chronicle the life, inventions, and business and manufacturing activities of Thomas A. Edison. The images also illustrate working conditions in the early part of the century and the social impact of Edison's technology. The collection includes studio portraits and family snapshots, newspaper and wire service photos, and business and advertising photos. A great resource to textbook and journal publishers and historians of science and technology, the collection is the most heavily used part of the Edison Archives.

The Archives has undertaken a three-year project to catalog the collection at item level on a computerized data base and microfilm the images for reference use and preservation. The production of a videodisc is also a possibility. Catalog information for each image is recorded in a dBaseIII Plus data base which runs on an IBM-compatible pc. Each record contains about 500 bytes and includes fields for classification/control number, description, place, date, photographer, size, photographic process, damage, and added subject entries. Alpha-numeric codes are used for photo process and damage; up to five types of damage (e.g., tears, silvering, soiling, warping) can be recorded, information which can be used later to identify photos in need of conservation treatment. About 1,000 oversize images are currently available on microfiche. Over 11,000 8x10 prints are now being microfilmed off-site for production as microfiche. These should be available by March, 1989. The 10,000 album images will be microfilmed on-site later this

year. The negatives, numbering about 20,000, will be cataloged before the expected end of the project in September, 1989.

For more information on the project, contact Edward Wirth, Project Archivist, Edison National Historic Site, Main St. and Lakeside Ave., West Orange, NJ 07052, (201) 736-0550.

### IN PRINT, *With an International Flavour*

*These are all 1988 or 1989 publications.*

*A Photographer in the Kingdom: Christian J. Hedemann's Early Images of Hawai'i* (Lynn Ann Davis with Nelson Foster. Bishop Museum Special Publication 85. Honolulu: Bishop Museum Press, 1988).

Reviewed by Joan M. Schwartz, *National Archives of Canada*

*A Photographer in the Kingdom* takes the threads of history found in visual images, personal memoirs, business records, government documents, and early newspapers and weaves them into a fascinating tale of another time and place. The book is the culmination of an eight-year project by Lynn Davis, head of the Department of Visual Collections at the Bishop Museum, Honolulu, Hawai'i.

Davis was inspired by the photographic record of some 1,600 negatives, as well as lantern slides, albumen prints, stereocards and family albums left by Christian Jacob Hedemann, a Danish engineer and businessman who went to Hana, Maui, in 1878 and played a leading role in the expansion of the sugar industry and the industrialization of Hawai'i. An avid amateur photographer, Hedemann "usually was drawn to everyday subjects too ordinary for the professionals to consider." His earliest work (1878-1884) records life in Hana--the people, buildings and activities of the sugar plantation and the town. In July 1884, the Hedemann family was en-route to Copenhagen when Christian accepted an offer to take over the drawing and construction department of the Honolulu Iron Works. Hedemann then turned his camera on life in Honolulu, recording the growth of his family and its changing social circumstances, and the development of the Iron Works, its technological improvements and changing industrial relations. In so doing, Hedemann created a visual record of the history of Hawai'i throughout an important era of industrial growth, political change and social development.

Drawing heavily upon the archival resources of the Hedemann Collection of manuscripts in the possession of the Bishop Museum, and the records, published and unpublished, of Hana Plantation and the Honolulu Iron Works, Davis succeeds in her goal to "make sense of the life and times that lay behind the photographs." She provides an extensive chronology which begins in 1846 with the signing of a treaty between Denmark and Hawai'i and ends in 1952 with the death of Hedemann's widow at the age of 102. Clear notes and a bibliography of some seventy entries reveal the factual foundations of *A Photographer in the Kingdom*. Davis shows considerable skill in interpreting and synthesizing a wide variety of archival sources to produce an example of what archival research and historical writing should be.

### Available and/or Forthcoming

*Changing Chicago. A Photodocumentary.* Introduction by Walter Rosenblum with essays by Naomi Rosenblum and Larry Heinemann. University of Illinois Press, Champaign, IL. ISBN 0-252-01641-6 (cloth) \$44.95; ISBN 0-252-06083-0 (paper) \$29.95.

Davidson, Martha, ed. *Picture Collections: Mexico. A Guide to Picture Sources in the United Mexican States.* Scarecrow Press, Inc. (P.O. Box 4167, Metuchen, NJ 08840). ISBN 0-8108-2074-9 \$49.50.

Dowell, Susan Stiles. *Great Houses of Maryland.* Photographs by Marion E. Warren. Cornell Maritime Press & Tidewater Publishers (P.O. Box 456, 306 East Water Street, Centreville, MD 21617). ISBN 0-87033-384-4 \$29.95.

Edwards, Gary. *International Guide to Nineteenth-Century Photographers. Based on Catalogues of Auction Houses and Dealers.* G. K. Hall & Co. (70 Lincoln St., Boston, MA 02111). ISBN 0-861-8938-2 \$50.00.

Geary, Chrstrand M. *Images from Bamum. German Colonial Photography at the Court of King Njoya. Cameroon, West Africa, 1902-1915.* Washington, Smithsonian Institution Press for the National Museum of African Art. ISBN 0-87474-455-4 \$15.95.

Harker, Margaret F. *Henry Peach Robinson: Master of Photographic Arts, 1830-1901.* Basil Blackwell, London. ISBN 0-631-15573-2 (cloth) \$39.95; ISBN 0631-16172-4 (paper) \$19.95.

Keibaugh, Ross J. *Directory of Maryland Photographers, 1839-1900.* [Archival stock!] Toomey Press (P.O. Box 143, Harmans, MD 21077 (301) 766-1211). The press accepts purchase orders from institutions. ISBN 0-914931-00-8 \$17.95 (plus s&h).

Pfal, John. *Arcadia Revisited. Niagara River and Falls from Lake Erie to Lake Ontario.* Essay by Estelle Jussim and Anthony Bannon. University of New Mexico Press, Albuquerque (87131). ISBN 0-8263-1070-2 (cloth) \$39.95; ISBN 0-8263-1070-0 (paper) \$19.95.

Reid, Robert L. and Viskochil, Larry A. *Chicago and Downstate. Illinois as Seen by the Farm Security Administration Photographers, 1936-1943.* University of Illinois Press (Champaign) in cooperation with the Chicago Historical Society. ISBN 0-252-01635-1 (cloth) \$29.95; ISBN 0-252-06078-4 (paper) \$19.95.

### ARTFUL DODGING: *Things Heard, Enhanced, and Passed On*

#### Mid-West

Chicago, IL. The Focus/Infinity Fund (FIF) has announced the completion of *Changing Chicago*, a photographic project on contemporary life in metropolitan Chicago. The project celebrated photography's 150th anniversary and the Farm Security Administration Historical Section Project's (FSA) 50th. FIF commissioned 33 photographers to document aspects of life in and around Chicago. The work began in 1987 and continued through the summer of 1988.

Five Chicago institutions (The Art Institute of Chicago; Chicago Historical Society; Chicago Office of Fine Arts, Department of Cultural Affairs at the Chicago Public Library Cultural Center; Field Museum of Natural History; and the Museum of Contemporary Photography of Columbia College) cooperated on the project. Simultaneous exhibitions of the project photographs begin in April and will continue into the summer, after which the photographs will become part of the permanent collections at these institutions. An archives of the photographs, including taped interviews with the photographers, will be established at the Chicago Historical Society. For more information concerning *Changing Chicago*, contact Kathleen Lamb at (312) 332-2799. See *In Print* for a companion book by the same name.

**East Coast**

Rochester, NY. Robert A. Mayer has resigned as director of the International Museum of Photography at George Eastman House effective April 15. James Enyeart, former director of the Center for Creative Photography at the University of Arizona, will be the new director of the House.

Washington, D.C. Milton J. Kaplan, former curator of historical prints in the Prints and Photographs Division, Library of Congress, died on November 24. During his 32-year tenure in the division, Mr. Kaplan's work and publications helped kindle widespread interest in the use of historical prints and drawings as primary research material.

Jonathan Scott Hartley's sculpture honoring L.J.M. Daguerre goes on view on the 7th Street side of the National Portrait Gallery/National Museum of American Art on April 11. The monument was originally presented to the American people in 1890 by the Photographers Association of America. It has been in storage since 1969.

**West Coast**

Arcata, CA. Peter Palmquist retired January 31 after 28 years on the job. He plans to work full time on photo-history and is now on volume 8 of a projected 30-volume series on *The Photographers of the Humboldt Bay Region*. We have the first seven volumes for a review. With luck, that review will appear in the next issue of *VIEWS*.

**Canada**

Ottawa, Ontario. The National Archives of Canada will officially open the Canadian Centre for Caricature Gallery this June with an exhibition entitled *The Rogue's Gallery*. This exhibition of seventy-five original editorial cartoons surveys Canadian politics and politicians, as well as the cartoonists who skewered them in caricature, during the years 1958-1988.

**The Society of American Archivists**  
600 S. Federal, Suite 504, Chicago, IL 60605



Opening on 31 March 1989 to celebrate the 40th anniversary of the entry of Newfoundland into Canada, *The Glover Album* is the latest in the Archives' series of small exhibitions. Purchased at auction as an unidentified mixed topographical album of views, including Canada, Newfoundland and the West Indies, the album offers a glimpse of colonial Newfoundland. Some archival sleuthing led to the exciting discovery that the album was compiled personally by the Governor Sir John Hawley Glover and his wife Lady Elizabeth Rosetta Glover.

**Across the Atlantic**

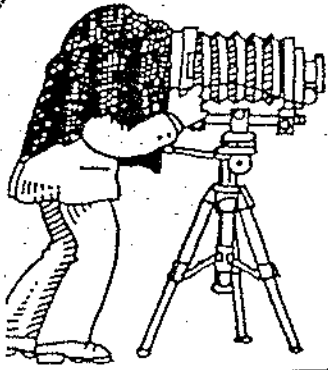
Bath and London, England. Brian Coe, former curator at the Royal Photographic Society in Bath has left his position there to join the staff at the Museum of the Moving Image (MoMI) in London. Pamela Roberts will be heading up the curatorial staff at the RPS.

**OOPS! CORRECTION FOR VICE CHAIR**

We incorrectly gave Doug Haller's address and phone number in the December issue. Doug, the Vice-Chair of the Visual Materials Section, may be reached at the University Museum, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104, (215) 898-8304.

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

**Editor:** Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386, M-F 7:15-3:35. FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1989. Opinions expressed are those of the authors.



# VIEWS

The Newsletter of the Aural and Graphic Records  
Section of the Society of American Archivists.

Vol. 1, Number 1

April, 1987

## FROM THE CHAIR

Welcome to VIEWS, a new and I hope continuing newsletter of the Aural and Graphic Records Section. This is the first official communication concerning the section since our meeting at the annual conference in August of last year. Since each section is entitled to three free mailings a year, we can continue to produce this newsletter or other mailings if it is the desire of the membership of the section. I will try to get out at least one more newsletter before the next annual meeting in September so please send any news or items for the section's business meeting agenda at the conference to me as soon as possible:

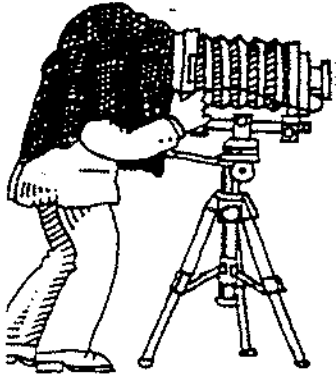
Aural and Graphic Records Section  
Larry A. Viskochil, Chair  
Chicago Historical Society  
Clark Street at North Avenue  
Chicago, IL 60614-6099

Telephone (312) 642-4600 Ext. 20

## ANNUAL MEETING

James "Andy" Anderson, Section Chair, presided over the annual meeting of the Aural and Graphic Records Section on August 27, 1986 in Chicago. The formal meeting was very brief, consisting primarily of the election of officers and a discussion of changing the name of the section. The consensus of those present was that the officers should inform SAA's Council that the section wished to reconstitute itself as a group that dealt exclusively with visual materials and that it wanted to change its name to reflect that. The officers agreed to propose a new name, such as the "Visual Materials Section" to SAA, and to report this to the membership at the New York annual conference. New officers were selected for the term Sept. 1, 1986 thru Sept. 6, 1987. These officers are Larry Viskochil as Chair and James Anderson as Vice-Chair.

The business was adjourned at approximately 9:30 AM and the section membership journeyed to the Chicago Historical Society for a tour of the Prints and Photographs Collection there which lasted until noon. The business meeting was reconvened after the tour to discuss the formation of a MARC VM round-table.



# VIEWS

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

Vol. 2, Number 1

August, 1988

## FROM THE CHAIR

This is the first newsletter to be sent to members of the Visual Materials Section this year. And, since it is so close to the Annual Meeting and the end of our year, this will be the only newsletter that I will be able to get out as the outgoing Chairman of the Section. I would suggest that we select an editor for VIEWS that is not also the Chairman of the Section. Any volunteers should please contact me by telephone or speak to me at the Section business meeting in Atlanta.

As you can see from the masthead above, the name of the Section has been officially changed from the Aural and Graphic Records Section to the Visual Materials Section. Those individuals that are primarily interested in the "audio" part of Audio-Visual Materials are welcome to continue to participate in the Visual Materials Section but the main emphasis of the section will be with still and motion pictures. If there is a large enough group of people with aural collections to warrant the establishment of a separate SAA section or roundtable, Council can be contacted to address those concerns.

Included as part of this newsletter are the following seven attachments:

1. Minutes of the SAA Visual Materials Section Business Meeting compiled by Maureen Will at the 51st Annual Meeting of SAA in New York City, September 2 - 6, 1987.
2. Agenda for the Business Meeting of the SAA Visual Materials Section to be held from 9:00am to 11:00am, Thursday, Sept. 29, 1988 at the Westin Peachtree Plaza Hotel, in Atlanta, Georgia.
3. SAA Atlanta Conference programs of special interest to the Visual Materials Section.
4. Letter and membership blank from Cathy D-p Sachs, membership director of the American Society of Picture Professionals.
5. Letter from Larry Dowler of Harvard University's Widener Library requesting the assistance of the Visual Materials Section in developing descriptive standards for the archival profession and in selecting participants for a

Working Group to recommend these standards.

6. A request from the SAA Description Section to members of the Visual Materials Section to bring finding aids for the conference Finding Aids Fair.

7. A news release from the Chicago Historical Society announcing the publication of MARC for Archival Visual Materials: A Compendium of Practice by Linda J. Evans and Maureen O'Brien Will.

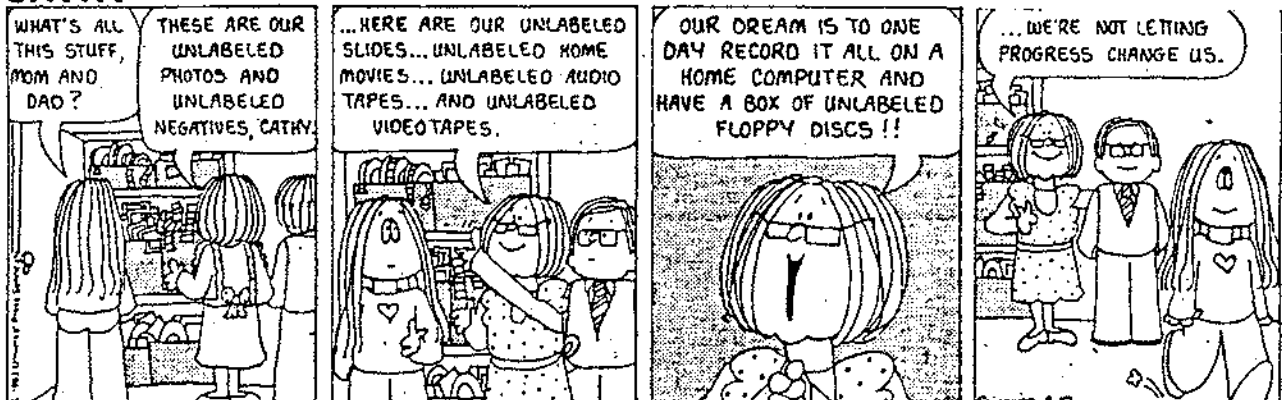
\*\*\*\*\* AGENDA \*\*\*\*\*

SAA 52nd Annual Meeting Atlanta, Georgia Sept. 29-Oct. 2, 1988

VISUAL MATERIALS SECTION Business Meeting 9:00am-11:00am Sept. 29, 1988

1. Approval of minutes from 1987 business meeting in New York City.
2. Discussion concerning continuing publication of VIEWS as a section newsletter and appointment of new editor.
3. Discussion concerning invitation from the American Society of Picture Professionals.
4. Discussion of letter from Larry Dowler concerning grant received from Working Group to develop descriptive standards and how the needs of the Visual Materials community can be transmitted to this group.
5. Program planning for 1989 annual meeting in St. Louis.
6. Nomination and election of new officers for 1989.
7. Report from liason with SAA's MARC-VM ROUNDTABLE
8. Reports and News from the field.
9. New business
10. Comments from non-section member guests.
11. Adjournment

**CATHY**



Minutes of the SAA Visual Materials Section Business Meeting, September 3, 1987

(Submitted by Maureen O'Brien Will)

Meeting was called to order at 9:00 am by chair Larry Viskochil and the minutes from last year's meeting in Chicago were approved.

Following a brief discussion it was unanimously agreed (by the 31 present members) to change the name of the section from the Aural and Graphics Section to the Visual Materials Section. This name change will more accurately reflect the group's membership. A Council member attending the meeting suggested that those members who were not present for this meeting be polled for their feelings about the name change. The next letter of the section newsletter will ask all those who work with aural collections to contact Council about setting up a separate section to address their specific concerns.

The idea of the Visual Materials Section taking over control of the SLA publication Picturescope was discussed. It was unclear as to how many archivists were familiar with the publication; there was no strong feeling about assuming more responsibility for the section by taking on this task. Those having any interest in the subject were asked to contact either Jonathan Heller or Larry Viskochil.

Viskochil mentioned the VRA's publication Visual Resources and suggested that SAA members may want to subscribe to the journal and/or submit articles to it.

The Visual Materials Section newsletter can be up to 18 pages long. Viskochil (who is also its editor) suggested that members should also send articles to the newsletter editor. Myrna Williamson voiced her opinion that she would rather see the newsletter focus mainly on news and let articles be submitted to the American Archivist (even though there is always lots of competition to publish in AA as pointed out by Viskochil.)

Viskochil announced the formation of a new MARC VM Users Roundtable and suggested that Maureen Will serve as liason between the Roundtable and the VM Section.

Ideas for next year's program were offered. These include sessions on: authority files for visual materials, thesaurus development, the ethics of film colorization (perhaps a debate between Ted Turner and those opposed to the practice), the ethic of sweetening historic sound recordings for the CD market (this could also be a debate session.)

Diane Vogt O'Connor mentioned that the Smithsonian Institution will be hosting an invitational seminar on authority control in September.

It was recommended and approved that both incumbent chair Viskochil and vice chair James Anderson continue for another one year term of office. The membership felt that there was no reason to replace the officers just for the sake of replacing them--the continuity of the section is enhanced by two year terms.

Laury Baty from NHPRC explained to the membership that she is the grants officer for photograph grant proposals and that people should feel free to contact her.

The meeting adjourned at 9:40 and proceeded to the NYPL where curator Julia Van Haften conducted a tour of the Art, Prints, and Photographs Division.

CONFERENCE PLANNING 1988

Here is a selection of programs, meetings, events, and conference highlights of particular interest to members of the Visual Materials Section:

Thursday, Sept. 29, 1988

- |                   |   |
|-------------------|---|
| 9:00am - 11:00am  | Visual Materials Section business meeting   |
| 11:00am - 12:45pm | MARC VM Users Roundtable  |
| 6:00pm - 8:30pm   | Presidential Reception to be held at the High Museum of Art. On exhibit at the time of the reception (open to all registrants) is the special exhibition: "Supreme Instants: The Photography of Edward Westin". |

Friday, Sept. 30, 1988

- |                  |  |
|------------------|--|
| 9:00am - 10:00am | 8 SF Photomicrofiching: An Emerging New Technology for Managing Photograph Collections |
| 9:00am - 11:00am | 12 MARC Format Integration: Implications for Archiving and Manuscript Description      |

Saturday, Oct. 1, 1988

- |                   |   |
|-------------------|---|
| 9:00am - 11:00am  | 43 Descriptive Standards for Visual Materials                                     |
| 11:15am - 12:15am | Open House Task Force on Copyright  |
| 1:00pm - 3:00pm   | 62 Authority Control in Archives: User Perspectives                               |
| 2:00pm - 3:00pm   | 74SF Applying MARC VM in Bibliographic Utilities                                  |
| 3:15pm - 5:15pm   | 76 Standards for Form and Genre Terms: Where are we and Where should we be going? |

Sunday, Oct. 2, 1988

- |                  |  |
|------------------|--|
| 9:00am - 11:00am | 86 Newfilm and Video Archives: Current Trends and Activities |
|------------------|--|

Locations of the above events will be listed in your "pocket program" that you will receive at conference registration. Additional announcements can be made at the Thursday morning business meeting or by contacting me at the following address:

Larry Viskochil, Chairman  
SAA Visual Materials Section  
Chicago Historical Society  
Clark Street at North Avenue  
Chicago, IL 60614-6099  
Telephone (312) 642-4600 Ext. 20





**AMERICAN SOCIETY OF PICTURE PROFESSIONALS, INC.**

c/o WOODFIN CAMP, INC./2025 Pennsylvania Ave., N.W.  
Suite 1011, Washington D.C. 20006

August 5, 1988

Larry Viskochil  
Chicago Historical Society  
Clark Street @ North Avenue  
Prints & Photographs Division  
Chicago ILL 60614

Dear Mr. Viskochil:

Thank you for taking the time with me on the phone today. As I explained, as membership director for ASPP I have been seeking ways to expand our membership, and am hopeful that we can reach members of the Society of American Archivists through your good words.

Enclosed you will see some past issues of our newsletter, PICTURE PROFESSIONAL. I think you will be impressed at perhaps a more vigorous society than you knew from your days as member. The newsletter has proved to be a good way to reach our members, providing a national forum for ideas and information which, as we discussed, is sorely needed. In addition, our membership directory is a most valuable tool for networking (this is made available to members).

I would be most obliged if you could spread the word about us and perhaps make mention of our society in your next newsletter. Indeed, I would be most interested to receive any of your past issues.....perhaps there would be common concerns which we could address in an upcoming PICTURE PROFESSIONAL?

I am enclosing some membership application blanks. For this latter half of the year, membership is just \$25. A newsletter subscription alone is \$15 per annum. I understand that your annual convention is in Atlanta at the end of September. By that time I may have available an information brochure would I would like to distribute: would that be possible?

Thank you again for your time.

Sincerely,

  
Cathy D-p Sachs  
ASPP Membership

cc: Jane Kinne, National President

## JOIN THE ASPP!

The AMERICAN SOCIETY OF PICTURE PROFESSIONALS (ASPP) is the only organization that represents the interests of all persons working with still pictures.

PHOTOGRAPHERS, AGENTS, LIBRARIANS, PICTURE EDITORS, RESEARCHERS, DESIGNERS, HISTORIANS and CURATORS are all invited to join.

### **BENEFITS OF MEMBERSHIP:**

- REGULAR MEETINGS
- LOCAL CHAPTERS
- PANEL DISCUSSIONS & SEMINARS
- PHOTO SHOWS
- MEMBERSHIP DIRECTORY
- PROFESSIONAL NETWORK

As a nonprofit organization for picture professionals started in 1966, the ASPP now numbers some 500 members, with chapters in New York, Boston, Chicago, San Francisco and Washington, D.C.

Membership in the ASPP is open to all professionals in the still picture field with at least four years' experience, or who are recommended for membership by the signatures of two members in good standing. All applications are subject to approval by the Membership Committee.

The annual membership fee is \$50.00 for the calendar year, January 1 to December 31. New members who join after June 30th will be admitted at a fee of \$25.00 for the remainder of that year. A check for the applicable amount must accompany each application for membership.

We invite you to fill out this application or to contact your local ASPP Chapter for help in locating a sponsor or for further information on ASPP activities in your area.

## FROM THE BYLAWS OF THE AMERICAN SOCIETY OF PICTURE PROFESSIONALS, INC.

### Article I, Section 2. Purpose.

"The purposes of this Society are:

- To bring together persons involved in research, cataloging, distribution, and publication of photographs and other still pictures and to provide a forum for the distribution of information about the use, purchase, and sale of such still pictures.
- To promote and maintain high professional standards and ethics in the still-picture field.
- To cooperate with organizations that have similar or allied interests."

### ASPP LOCAL CHAPTERS

#### **NEW YORK CHAPTER**

Ms Harriet Culver  
ASPP/NY MEMBERSHIP  
C.P.O. Box 1344  
New York NY 10116-1344

#### **NEW ENGLAND CHAPTER**

Ms Martha Shethar  
ASPP/NE Membership  
D.C. HEATH COMPANY  
125 Spring Street  
Lexington MA 02173  
(617) 860-1370

#### **CHICAGO-MIDWEST CHAPTER**

Mrs. Barbara Smetzer  
CLICK/CHICAGO LTD.  
213 W. Institute Place #503  
Chicago IL 60610  
(312)787-7880

#### **WEST COAST CHAPTER**

Ms Ellen Bunning  
JEROBOAM, INC.  
120 D 27th Street  
San Francisco CA 94110-5108

#### **WASHINGTON & SOUTH CHAPTER**

Mrs. Elizabeth Hartjens  
IMAGEFINDERS, INC.  
P.O. Box 42490  
Washington D.C. 20015-0490  
(202)362-3010

# ASPP

## American Society of Picture Professionals, Inc.

**BOX 5283, GRAND CENTRAL STATION,  
NEW YORK, NEW YORK 10163**

20  
ASPP

APPLICATION FOR MEMBERSHIP  
IN THE  
AMERICAN SOCIETY OF PICTURE PROFESSIONALS (ASPP)

NAME \_\_\_\_\_ DATE \_\_\_\_\_

I HEREBY MAKE APPLICATION FOR MEMBERSHIP IN THE AMERICAN SOCIETY OF PICTURE PROFESSIONALS (ASPP).

I AM RECOMMENDED FOR MEMBERSHIP BY THE FOLLOWING SPONSORS WHO ARE ASPP MEMBERS IN GOOD STANDING:

NAME \_\_\_\_\_ SIGNATURE \_\_\_\_\_

NAME \_\_\_\_\_ SIGNATURE \_\_\_\_\_

\_\_\_\_\_ Please check here if instead of sponsors you have included a resume which will verify four (4) years' experience in the still picture field.

\_\_\_\_\_ I have enclosed my check. (Make checks payable to ASPP)

MAIL TO: ASPP MEMBERSHIP, c/o ROBERTA GROVES, H. ARMSTRONG ROBERTS,  
1181 BROADWAY 2nd Floor, NEW YORK NY 10001

\* \* \* \* \*

Please complete this form to create your entry on our mailing list and in our membership directory.

INSTRUCTIONS: You have only as much room for entry as indicated by the dashes below. Enter only one letter or character per \_ .

NAME -----

COMPANY -----

ADDRESS -----

-----

CITY ----- STATE \_\_\_\_\_ ZIP -----

PHOTONET/ELECTRONIC MAIL (Subscribers to Photonet or other electronic mail services please list and give ID numbers.) -----

TELEPHONE ( \_\_\_\_\_ ) -----

Circle One: PHOTO RESEARCHER PICTURE EDITOR ARCHIVIST LIBRARIAN  
PHOTOGRAPHER PICTURE AGENT OTHER (Specify) \_\_\_\_\_

Please give a brief description of your business or service for our Directory; be sure to list any specialties, recent books, agents, freelance or assignment, etc.

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FORM 11M 00/C ASPP

THE HOUGHTON LIBRARY · HARVARD UNIVERSITY  
CAMBRIDGE, MASSACHUSETTS 02138

13 July 1988

Mr. Larry A. Viskochil  
Chicago Historical Society  
Clark St. at North Ave.  
Chicago, IL 60614

Dear Mr. Viskochil:

As Chair of the Visual Materials Section, I thought you would like to know that we have been awarded a grant to support a small Working Group of archivists for a one-year project. The purpose of this group will be to consider questions relating to descriptive standards and to try to provide a conceptual framework within which the profession can consider these issues. In addition, we hope to be able to make recommendations to the Society for a procedure or mechanism by which archivists can consider the complex issues involving descriptive practice in a more systematic fashion in the future. I have attached a copy of the text of the proposal for your information; please feel free to share and discuss it with your group or individual archivists who you think might be interested in the questions and issues we plan to examine.

My second reason for writing to you is to ask for your help in selecting participants for the Working Group. I believe we have sufficient funds for about twelve participants (possibly one or two more depending on costs) for two meetings. There are three criteria for consideration for membership on the Working Group. They are: 1) expertise and demonstrated interest and concern about questions of descriptive standards; 2) membership on an existing SAA committee or section which is interested or concerned about questions of descriptive standards, and 3) a deep commitment to and sufficient time to work on questions of descriptive standards. Obviously, not everyone is going to meet all criteria perfectly, but my hope is that the Working Group will be knowledgeable, hard working, and, as far as possible, representative of the various interests and constituencies in our multi-interest profession. While I can't guarantee that every section and committee of SAA will be directly represented on the Working Group, I want to be sure we are able to consider the best possible members from each group and, equally important, identify a contact person from each SAA committee or section in order both to gather information about issues of concern to each group, and also

to communicate information to them about the deliberations and progress of the Working Group. This second objective is especially important because our aim is to identify key figures - "key informants," as the survey research people like to say - from each group in order to help ensure the best possible communication about this project.


Finally, I would also like your help in identifying people, in your group in particular, and in the profession in general, who have definite opinions about a particular descriptive practice or a standard they would like to see the archival profession adopt. For example, some archivists have proposed the use of the 072 field, Subject Category Field, as a way of identifying related materials for producing published guides to topics, rather than simply relying on LC subject headings, which pose a variety of problems. My hope is that someone will prepare a brief paper of five pages or so on this topic for consideration by the Working Group. I would appreciate knowing about any archivist in your group who is eager to see a particular standard adopted by the profession. I will publish a note in the next *Newsletter* inviting papers, but anything you can do to contact people and have them write to me directly would be very helpful.

If you wish to discuss any of these matters with me, you can reach me during the last week in July at (617) 495-2441. I will be away for most of the month of August, and will be moving to a new position, Associate Librarian for Public Services in the Harvard College Library, on September 1. After that date my new address and telephone number will be:

Widener Library  
Harvard University  
Cambridge, MA 02138  
(617) 495-2971

I think this is a very exciting project and one of enormous importance to the archival profession. I would really appreciate your suggestions, advice, and observations about the project. I look forward to working with you during the coming year.

Sincerely yours,



Larry Dowler

LD:cfc

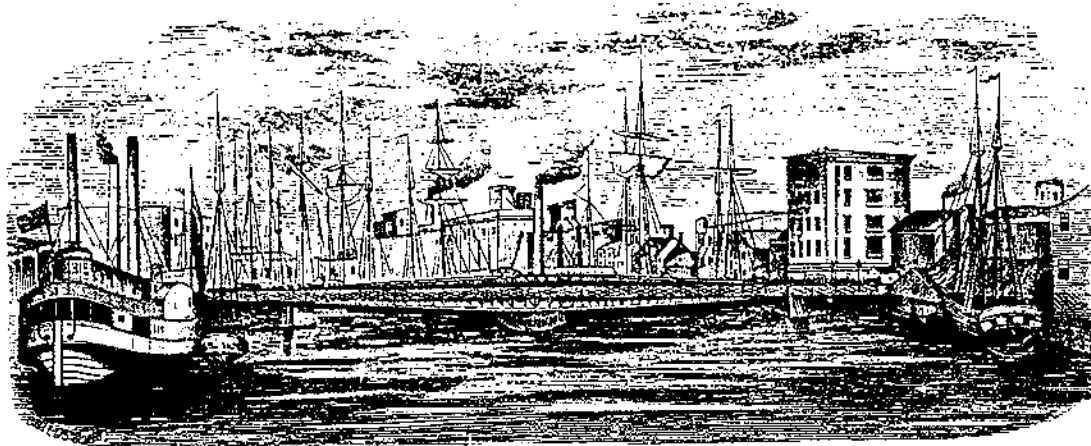
YOUR SUPPORT NEEDED FOR A SUCCESSFUL FAIR

The Description Section is again sponsoring a Finding Aids Fair at the annual meeting of the Society of American Archivists. The Fair, a display of finding aids from all types of repositories, is an informal way to exchange information about descriptive practices. Many archivists appreciate the opportunity to examine the products of descriptive work from other institutions. The Fair can only be successful if a large number of guides, registers, inventories and other items are displayed. Please make it a point to contribute to the Fair this year. Finding Aids for the Fair can be brought to the SAA annual meeting in Atlanta and delivered to the FAF exhibit location, or they may be sent well ahead of the annual meeting dates to:

Steve Engerrand  
For SAA Finding Aids Fair  
Ga. Dept. of Archives and History  
330 Capitol Ave. S.E.  
Atlanta, GA 30334

Contributors who wish to retrieve their samples should mark them "To be Returned" and pick them up from the exhibit table prior to the conclusion of the meeting.

Any questions regarding the Fair should be directed to Penelope Krosch, University of Minnesota Archives, 10 Walter Library, 117 Pleasant St. S.E., Mpls., MN 55455, (612) 624-0562.



Founded 1856

CLARK STREET BRIDGE, 1856

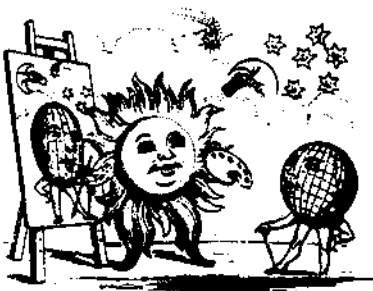
(312) 642-

CHICAGO HISTORICAL SOCIETY • Clark Street at North Avenue, Chicago, Illinois 60614

The Chicago Historical Society announces the publication of MARC for Archival Visual Materials: A Compendium of Practice by Linda J. Evans and Maureen O'Brien Will. Produced with support from the National Historical Publications and Records Commission, the Compendium provides usage rules and examples from ten repositories who use MARC format to computer catalog archival photographs, prints, greeting cards, moving image materials, and architectural drawings. The repositories represented are: the Smithsonian Institution; UCLA Film and Television Archive; Hallmark Cards; the Avery Architectural and Fine Arts Library at Columbia University; Library of Congress Prints and Photographs Division; Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division; the Archives of American Art at the Getty Center for the History of Art and the Humanities; the Chicago Historical Society; the National Library of Medicine; and the Minnesota Historical Society.

This publication is intended primarily for those who have collections of archival visual materials that they plan to catalog using the MARC format. It is not a self-teaching manual.

Available October 1, the Compendium of Practice may be ordered, while supplies last, for a postage and handling fee of \$5.00. Please send inquiries to: Chicago Historical Society, Prints and Photographs Department, Clark Street at North Avenue, Chicago, Illinois 60614.



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

Volume 3, Number 1

December 1988

## SECTION ELECTS NEW CHAIR AND VICE-CHAIR AT SAA ANNUAL MEETING

James (Andy) Anderson, of the Photo Archives, Ekstrom Library, and Douglas M. Haller, at the University Museum, University of Pennsylvania, are the new chair and vice-chair, respectively, of the Visual Materials Section. Andy opens his tenure as chair with an article worth reading on page 2.

Andy may be reached at the Photo Archives, Ekstrom Library, University of Louisville, Louisville, KY 40206, (502) 588-6752, and Doug may be reached at the University Museum, University of Pennsylvania, 1700 Walnut St., #716, Philadelphia, PA 19104-6324, (215) 735-0224.

## VISUAL MATERIALS SECTION IN ATLANTA

The following is a brief recap of what happened at the section meeting in Atlanta.

Larry Viskochil, Chair, Chicago Historical Society, announced that the *Compendium of Practice* for MARC VM will be out at the beginning of October. A National Historical Publications and Records Commission (NHPRC) grant provided 400 copies at no cost [see ordering information p. 6 in this issue]. Viskochil announced the meeting of the Society of Picture Professionals and asked for a volunteer to represent the VM Section on their board. He also mentioned that 1989 is the sesquicentennial of photography and that the program committee is interested in some good proposals for photography sessions for the 1989 SAA meeting in St. Louis to celebrate. A number of suggestions regarding sessions were made, from visiting area collections and running photograph identification workshops to sessions on standards, photographers' checklists, and newsfilm appraisal standards. It was also suggested that the section meet for a breakfast or an evening reception. Viskochil asked various individuals to follow up on the suggestions.

Joan Schwartz, National Archives of Canada, stated that there is a move to form a North American Society for the History of Photography. This organization would have an open membership and hold meetings every two years with the hope that papers presented could be published as proceedings. Schwartz felt that this organization also would include contemporary photography. While film and electronic photography are also possibilities, she felt that there are many other organizations devoted to film archives. If the organization is founded, there will be a need for funding for a newsletter [see article, p. 4].

Nomination and election of new officers: Andy Anderson, University of Louisville, automatically becomes chair after serving as vice-chair for the year. Douglas Haller, University of Pennsylvania, volunteered to be vice-chair. He was elected by acclamation.

Laurie Baty, NHPRC, suggested that the section develop by-laws. Viskochil didn't know if the section has had them in the past and was not sure who has the minutes of past meetings. Baty volunteered to work with someone in the section on drafting by-laws. Anderson will contact SAA for some samples, and Baty will circulate the draft through the newsletter. Gary Saretzky, Education Testing Service, moved that the section vote on the by-laws next year in St. Louis. The motion passed.

Steve Fletcher, Indiana Historical Society, announced that David Featherstone of Friends of Photography in San Francisco is compiling a sesquicentennial database of events. See the article on p. 2 about this project.

Greg Lukow, National Center for Film and Video Preservation at The American Film Institute, announced the October meeting of the Film and Television Archives Advisory Committee (F/TAAC) 17-19 October 1988 in Ottawa at the National Archives of Canada. Among the topics to be discussed is the National Moving Image Database (NAMID). NAMID is funded by NEH and is to be a long-term, comprehensive database of film and TV holdings in the US.

Schwartz reported on "Beyond the Printed Word," an exhibit created by the staff of the Moving Image and Sound Archives of the National Archives of Canada at the [Canadian] Museum of Science and Technology. [Ed. note: the catalog is wonderful. Would anyone with a copy like to review it for the next issue? See p. 5 for ordering information.]

Elisabeth Betz Parker announced that the Prints and Photographs Division of the Library of Congress recently received a grant to work on a catalog of architectural prints of the Washington, DC area. The catalog will be published once completed.

Saretzky reported that Kodak, without making any announcements, has changed the toner chemistry that it has advertised as a preservation aid for b&w photos. Jim Reilly at the Image Permanence Institute of the Rochester Institute of Technology is studying toners. See Reilly's article in *The Abbey Newsletter* [12 (July 1988): 83-8] for a complete report on his findings.

Baty reported on NHPRC-funding of photograph collections projects in the past year.

A union list of photographic collections in museums in Texas, compiled by Richard Pearce-Moses for the Texas Historical Foundation and Texas A & M, is now available. Sixty of the entries are inventories at the collection level and the rest of the entries are at institutional level. No private collections are included.

The National Libraries of Medicine have recently begun a videodisc project [see article on p. 3]. Another videodisc project recently completed is of the University of



Washington's large performing arts collection. The meeting was adjourned at 11 am.

### FROM THE CHAIR: ANDY ANDERSON

I'd like to begin my tenure as chairperson of the Visual Materials group by offering thanks--first to Douglas Haller for agreeing to serve as vice-chair (thus becoming chairperson next year) and second to Laurie Baty, for volunteering to edit our newsletter.

As my second official act, I'd like to ask all of you to maintain the enthusiasm and lively spirit of our discussions in Atlanta. We especially need your help in formulating program proposals for the 1989 conference in St. Louis. As I pointed out at our meeting, 1989 is photography's sesquicentennial, and a great opportunity for us to make a pitch for stronger content-related sessions for our specialties and our needs. The way to do this is through submission of well-conceived and detailed program proposals.

Listed below are the topics suggested at the meeting. We need people who will agree to prepare the proposals for these topics, so that they can be submitted to Council. The *postmark* deadline for submission is *15 December, 1988*. A program proposal must include a title for the session and a description of the session's content(s). In addition, names, titles and addresses of program speakers must be listed. Please contact me at (502) 588-6752 if you would like to work on one of the proposals, would like to be a presenter for one of the topics, or can suggest other presenters. The suggestions for programs brought forward at the meeting included:

1. The SAA's Photographic Materials workshop. Discussions with the SAA office indicate that this is a real possibility.
2. A report on completed or on-going projects to compile local checklists of photo collections, photographers, etc.
3. Arrangement and Description of photograph collections as a preservation concern.
4. Types of collecting institutions, their similarities and differences.
5. A demonstration by a maker of daguerreotypes.
6. Electronic imaging--state of the art, "truth in imaging," how archivists will care for materials.
7. A session on authority files.
8. Newsfilm--appraisal and other issues (could this also include newspaper stills archives?).
9. Negative duplication (NEDCC study, project reports).
10. Report(s) on scholarship related to the history of photography or to photographs as research materials.

### MARC VM ROUNDTABLE NEWS

#### *MARC VM and Graphic Materials*

It has been six years since Elisabeth Betz Parker's *Graphic Materials (GM)* appeared as a descriptive cataloging tool. This manual is still being requested today from the LC Cataloging Distribution Service, and an informal survey of historical still picture records in RILIN's VIM file shows institutions identifying it as their guide in the 040 field. However, LC's Prints and Photographs Division has received little input from the field on how catalogers feel about the manual.

Three questions come to mind:

1. Who is using or not using *GM* in photography cataloging?
2. What has been your reaction to it?
3. Do you think it needs to be revised or updated? How?

This column offers the perfect vehicle for discussion. Please reply to any or all of these questions by February 1, 1989, to Lucinda Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894. Lucy also may be phoned at (301) 496-5961 or 496-5962, Monday through Friday. She hopes to hear from YOU.

#### *Now Available*

The Chicago Historical Society has available *MARC for Archival Visual Materials: A Compendium of Practice* by Linda J. Evans and Maureen O'Brien Will. The publication is intended for those who have collections of archival visual materials that they plan to catalog using the MARC format. It is not a self-teaching manual. See p. 6 for ordering information.

### PHOTOGRAPHY AT 150

#### *Sesquicentennial Events*

As a means of keeping track of the hoopla surrounding the sesquicentennial of the announcement of the invention of photography, the Friends of Photography, with the assistance of the National Endowment for the Arts, will be issuing quarterly calendars of events.

If you are planning any activities, lectures, or exhibitions for the celebration, and, possibly, if you wish to be placed on the mailing list, please write directly to David Featherstone, Friends of Photography, 101 The Embarcadero, Suite 210, San Francisco, CA 94105. (415) 391-7500.

#### *Rochester's Photographic Historical Society Holds PhotoHistory VII*

For its seventh triennial meeting, the Rochester Historical Photography Society sponsored a three-day gathering at the International Museum of Photography at George Eastman House (IMP/GEH) on historical aspects of the medium. Beginning with a Friday evening reception at IMP/GEH, the conference continued the following day with a variety of talks given by internationally known collectors and historians.

#### *The Photographic Experience at Penn State*

The Penn State University, with the hard work of symposium chairmen Heinz K. Henisch and Jay Ruby, sponsored *The Photographic Experience* at its University Park Campus on October 21-2, 1988. As with the PhotoHistory meeting, speakers discussed many varied aspects of the history of the medium and represented a number of different countries and disciplines. On exhibit during the conference was *The Photographic Experience*, curated by Bridget and Heinz Henisch. See p. 6, for catalog information.

*Photography 1900 in Glasgow*

An international symposium on the art of photography at the turn of the century in ten countries will be held April 29 and 30, 1989 at the Glasgow School of Art, Glasgow, Scotland. The preliminary program looks interesting. For those of you interested in more information, contact William Buchanan, Head of Fine Art Studies, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ, Scotland, UK, (041) 332-9797 ext. 431. FAX: (041) 332-3506.

*The Eye of the Beholder: Lecture Series Sponsored by the Maryland State Archives*

The Maryland Humanities Council, on behalf of the National Endowment for the Humanities, has awarded a grant of \$7,995 to *The Eye of the Beholder*, a series of lectures sponsored by the Maryland State Archives that will examine the career of Maryland photographer Marion E. Warren. The programs will begin in March 1989 and continue through April 1990. Each lecture will focus on one of the many themes captured by Warren during his fifty-year career. For more information, contact Mame E. Warren, Photo Curator, Maryland State Archives, 350 Rowe Blvd., Annapolis, MD 21401, (301) 974-3914/3916.

*Women in Photography: Expanding Connections*

A conference on *Women in Photography: Expanding Connections* will be held at Bryn Mawr College, Bryn Mawr, Pennsylvania, on June 16, 17, and 18, 1989. This will be the second national conference that celebrates the significant role of women in the history of photography.

*Expanding Connections* is designed to present a broad view of women's historic and contemporary participation in all fields of photography. Photographers, historians, archivists, curators, and critics are among those who will contribute to panels on photojournalism, fine art, and commercial photography, as well as publishing and camera technology. A highlight of the conference will be a panel of noted, ground-breaking women photographers including Ruth Bernhard. Other speakers include Judy Dater, Estelle Jussim, and Tee Corinne. There will also be a portfolio-sharing session for both seasoned practitioners and student photographers. For additional information contact Jill Gates Smith or Carol Campbell, Visual Resources Department, Bryn Mawr College, Bryn Mawr, PA 19010, (215) 526-5335.

**OTHER MEETINGS OF INTEREST***North American Print Conference in Austin*

*Prints and Printmaking of Texas* was the title of the 20th North American Print Conference held November 9-12, 1988, in Austin, TX. Seventeen individuals presented papers on a variety of aspects of prints and photographs in Texas history. As with past North American Print Conferences, the papers will be published and become part of the series *Proceedings of the North American Print Conference*. If you'd like to be placed on the mailing list for this annual event, please contact Laurie Baty, 302 Dunkirk Rd., Baltimore, MD 21212.

*Preservation Conference at the National Archives*

The National Archives and Records Administration (NARA) will hold its 4th Annual Preservation Conference in Washington, D.C., on March 1, 1989, from 9:30 a.m. to 5:00 p.m. in the National Archives Building, 5th floor conference room. This year's topic, *Current Trends in the Preservation of Audiovisual Collections*, will feature four separate sessions on video, sound recording, still pictures, and motion picture holdings. The one-day conference will provide basic information for records managers, archivists, librarians, and historical curators on the fundamental issues concerning the preservation of these media. The conference registration fee is \$40 and pre-registration is required. For more information or to register, contact the Conference Director, Preservation Symposium-NSZ, National Archives and Records Administration, Washington, DC 20408, (202) 523-1546.

**COLLECTION SNAPSHOTS***The National Library of Medicine Videodisc Project*

The National Library of Medicine (NLM) recently began a new project to make its entire Prints and Photographs (P&P) Collection of 75,000 images, all relating to medical history, available on videodisc. The NLM's Lister Hill Center awarded the contract to Stokes Slide Services, Inc., Austin, TX, to photograph the collection on 35mm color and black-and-white negative film. The 35mm film will then be edited as continuous roll film, which will then be transferred to one-inch videotape for videodisc mastering.

The production of bibliographic records for each image will be coordinated with the transition that P&P's unstandardized manual catalogue is making to fully automated MARC VM records. The videodisc project has prompted a speedup in that conversion. Prints and Photographs is using an in-house DBase program developed by the Lister Hill Center and a multi-stage catalog record. The records eventually will be available on the PC system, the NLM's MEDLARS system, and RLIN's VIM file.

For more information on this project, contact Lucinda Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962.

*Optical Disc for Canadian Centre for Caricature*

The National Archives of Canada and Canadian CAD/CAM of Ottawa have recently signed a contract to develop an optical disc system for the Canadian Centre for Caricature. The Centre, part of the National Archives' Documentary Art and Photography Division, will use the system to provide automated reference service to its collection of 20,000 original editorial cartoons. The PC-based system uses a high-resolution photodigitizing camera for image capture onto standard 5 1/4" WORM (Write Once Read Many) optical discs. The project, which began in October 1988, is expected to be completed by August 1989. For further details, contact Gerald Stone, Documentary Art and Photography Division, National Archives of Canada, 395 Wellington Street, Ottawa, Ontario K1A 0N3 Canada, (613) 996-7790.

## WHAT'S ON

**Anaheim Museum:** *Anaheim—A Pictorial View.*

**Chicago Historical Society:** *O'Hare - Airport On the Prairie: Photographs by Robert Burley.* Through February 6, 1989.

**IMP/GEH,** opening in January, 1989: *The Art of Persuasion, a History of Advertising Photography; Masterpieces of Photographic Art; Professional Visions: Photographs from the Archives of the American Society of Magazine Photographers; and Gems of Technology.*

**Museum of Science and Industry, Chicago:** *Eyes of Time: Photojournalism in America.* Through January 1989.

**National Museum of American History:** *Imperishable Beauty: Pictures Printed in Collotype.* Through February 1989.

**Stanford Museum:** *Frank Lobdell—Etchings and Aquatints.*

**ARTFUL DODGING:** *Things Heard, Enhanced, and Passed On*

*NHPRC Historical Photograph Guidelines*

The newly revised *Guidelines for Historical Photographs* projects is available from the National Historical Publications and Records Commission. The February 1 deadline for photo projects is quickly approaching. If you haven't yet received your revised guidelines, contact the Commission at NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386 to request that the guidelines be sent to you.

*New Archivaria Editor A Visual Person*

Peter Robertson recently assumed the general editorship of *Archivaria*, the journal of the Association of Canadian Archivists (ACA). Robertson is a photo archivist with the National Archives of Canada. Go Pete!

*Request for Information*

In an effort to begin some lists of microfiche, videodisc, checklist, and union lists of visual materials projects, we are asking you, our dear readers, to send to me, Laurie Baty, any information you have on projects you've recently completed, or are currently working on. I will endeavor to print these lists in a future issue of *Views*; my address appears elsewhere in this issue.

*Who Belongs to the Visual Materials Section?*

Want to (or need to) know who else in SAA is a member of the VM Section? Check page 142 of the *SAA Directory*. There are 135+ of us listed.

*CHECKList Project at the National Archives of Canada*

The Photography Acquisition & Research Section, Documentary Art & Photography Division, National Archives of Canada, has undertaken a database project, CHECKList, to input all name and address information available in nineteenth-century Canadian directories. Using Dorothy E. Ryder's "Checklist of Canadian Directories, 1790-1950," published by the National Library of Canada in 1979,

archivists are scouring the alphabetical, business, and street listings for the names of photographers and studios. CDS/ISIS is being used for inputting the information which will later be transferred to MINISIS. CHECKList is not intended to be a biographical database, but rather a shortcut through the gazetteers and directories. For information about the project, contact Joan M. Schwartz, Acting Chief, Photography Acquisition & Research, Documentary Art & Photography, National Archives of Canada, 395 Wellington St., Ottawa, K1A 0N3, Canada (613) 966-7777.

*Eastman House Update*

The International Museum of Photography at George Eastman House officially closed on November 7 to begin moving its collections to its new Study Center. Plans currently call for the center to open in January, 1989. The entire museum will reopen in October of that year. For more information, contact Barbara Hall, IMP/GEH, 900 East Ave., Rochester, NY 14607, (716) 271-3361.

## MOVEMENTS AFOOT AND AFIELD

*I. Toward A North American Society for the History of Photography*

There is at present an active effort to establish a North American Society for the History of Photography (NASHP), along the lines of the European Society for the History of Photography (ESHHP). The idea that has been mooted several times in the past acknowledges the need for a scholarly association devoted to historical photographs and the history of photography on this side of the Atlantic. At this time, concerns over the care, collection, and interpretation of historical photographs fall to a wide variety of disciplines involving a diverse lot of keepers and users. Some vehicle for sharing our concerns and enthusiasm is required.

At ORACLE, the Polaroid-sponsored "think-tank" for photography collection directors/curators which took place near Ottawa in September, a group of eighteen delegates—among them Roy Flukinger (UTX at Austin), David Harris (Canadian Centre for Architecture), Judith Keller (Getty), Stephen Ostrow (LC), Marni Sandweiss (Amon Carter), Joan Schwartz (NAC), Will Stapp (NPG/Smithsonian), and Larry Viskochil (Chicago Historical Society)—met to discuss the creation of such a society. The following general concerns and long-term and short-term goals were identified:

*General Concerns*

It was generally agreed that:

1. There is a need for a North American Society for the History of Photography;
2. That the "history of photography" be broadly defined; contemporary/historical should not be an either/or split; the society should treat historical and contemporary issues/concerns as complimentary areas of interest;
3. There is much work currently being pursued relating to the history of photography in different kinds of institutions, and that there is little exchange of information despite parallel activities;
4. William Allen's mailing list (University of Arkansas) [*Ed. note: see next article*] demonstrated an interest in a cohesive group with both fine art and documentary interests;
5. Logically it would be appropriate to base the society in an institution with a major interest in the history of

photography; the institution would support a database, a mailing list, and secretarial/clerical help; in such an institution, the society could be tied to different professional communities, e.g., American studies, anthropology, popular culture, art history, etc.;

6. It was expected that, with the plethora of conferences each year, a conference on the history of photography would appeal to a membership directly involved in some aspect of the history of photography, but it was agreed that links with other professional communities, both institutional (i.e., museums, archives, galleries) and academic (i.e., art history, popular culture, anthropology, etc.) would be desirable.

#### Long-term Goals

It was agreed that there was a demonstrated need for

1. An organization with a viable, ongoing, open membership;
2. A broad definition of history of photography, and
3. A geographical perspective on North America that extends south to the Panama Canal;
4. A conference on a regular basis for the presentation of
5. Substantive scholarly papers that would then be collected as published *Proceedings*;
6. An on-going means of communication which might be served by a newsletter, or a literature index similar to that of the European Society for the History of Photography.
7. A means of promoting original research and scholarship in the history of photography, and
8. Liaison with other research and professional communities and organizations.

#### Short-term goals

In order to achieve the long-term goals, an Ad Hoc Committee for the establishment of a North American Society for the History of Photography was formed and set the following short-term goals:

1. A meeting, to be held in 1989, with an invitation list established by the Ad Hoc Committee, to help define the society, clarify its mandate and goals, and help get it "off the ground."
2. Proposals to host such a meeting and/or to support such a society would be made to several institutions.
3. On-going contact among the members of the Ad Hoc Committee.

Two weeks later, Joan Schwartz and Larry Viskochil introduced the idea of an NASHP to the Visual Materials Section at the SAA meeting in Atlanta where there was an overwhelming positive response. Further interest was expressed at the PhotoHistory VII meeting at IMP/GEH in Rochester (October 14-16) and at *The Photographic Experience* symposium at Penn State (October 21-22).

It is anticipated that an organizational meeting will take place to discuss the purpose and activities of the society, and that by next year's SAA meeting in St. Louis, we will have a new scholarly association to link the photo-historical community. After 150 years of photography, would it be high time?

A mailing list of anyone interested in the future of a NASHP is being created. If you have any suggestions or concerns or wish to have your name added to the list, please send a business card or a note to Joan M. Schwartz, Acting Chief, Photography Acquisition & Research, Documental Art &

Photography, National Archives of Canada, 395 Wellington St., Ottawa K1A 0N3; (613) 996-7777.

## II. HISTORY OF PHOTOGRAPHY GROUP

The History of Photography Group (HPG), organized in October 1986, is an informal gathering of photography historians. The principal purpose of the HPG is the compilation of a directory of names and areas of research and also topics that members would like to see addressed in history of photography sessions at professional meetings. The directory of the HPG is intended to provide photography historians with a convenient resource for contacting fellow historians with shared interests in the field. There is no charge for the directory and those listed will receive copies of the directory as it is updated. Individuals wishing to be added to the directory should send the following information: name, mailing address, telephone, institutional affiliation, area of photo-historical research or interest, "Is there a particular topic that you would like to see organized into a session at some art, art history, or photography professional meeting? If so, give a title or brief description." to: William Allen, HPG, c/o College of Fine Arts, Arkansas State University, P.O. Box 1200, State University, AR 72467.

### IN PRINT: *On the Daguerreotype*

*Union Cases. A Collector's Guide to the Art of America's First Plastics.* Clifford & Michele Krainik, Carl Walvoord. Falls Church, VA: Krainik Gallery. \$85 (\$3 s&h). Krainik Gallery, Drawer 6206, Falls Church, VA 22046.

*Intimate Images.* James Borcoman. Ottawa: National Gallery of Canada, 1988. CDN \$4.95. ISBN 0-88884-580-4. Also issued in French as *Images Intimes*.

*The Daguerreotype, A Sesquicentennial Celebration*, edited by John Wood. Iowa City: University of Iowa Press. Available June 1989. \$50 (\$2 s&h; \$50 each additional book). University of Iowa Press, Publications Order Dept., GSB, University of Iowa, Iowa City, IA 52242.

### IN PRINT: *Other Visual Materials*

*Architectural Records in the San Francisco Bay Area. A Guide to Research.* Waverly Lowell. New York: Garland Publishing, 1988. \$47. Garland Publishing, Inc., Dept. NAP, 136 Madison Ave., New York, NY 10016.

*Archival Moving Image Materials: A Cataloging Manual.* Library of Congress. \$15. Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, DC 20541; (202) 287-6100.

*Beyond the Printed Word. Newsreel and Broadcast Reporting in Canada.* Ottawa: National Archives of Canada, 1988. \$5 Canada, \$6 abroad. Canadian Government Publishing Centre, Supply and Services Canada, Ottawa, K1A 0S9. CAT SA 2-176/1988; ISBN 0-660-53992-6.

*Imperishable Beauty: Pictures Printed in Collotype.* Helena E. Wright. Washington: National Museum of American History. \$5 post-paid. Division of Graphic Arts, National Museum of American History, Smithsonian Institution, Washington, DC 20560, (202) 357-2877.

*MARC for Archival Visual Materials: A Compendium of Practice.* Linda J. Evans and Maureen O'Brien Will. Chicago: Chicago Historical Society, 1988. \$5. Chicago Historical Society, Prints and Photographs Department, Clark Street at North Avenue, Chicago, IL 60614.

*Moving Image Materials: Genre Terms.* Library of Congress. \$20. See *Archival Moving Images*, above, to order.

*The Pencil of Nature.* William Henry Fox Talbot. Facsimile edition with commentary by Larry J. Schaaf. New York: Hans P. Kraus, Jr., Inc. \$800. Hans P. Kraus, Jr., Inc., 238 E. 74th St., New York, NY 10021, (212) 794-2064. Limited to an edition of 250. [Ed. note: it's incredible]

*The Photographic Experience. Exhibition to celebrate the 150th anniversary of the invention of photography.* Heinz K. and Bridget A. Henisch. Penn State: Palmer Museum of Art. \$17. LC 88-61512.

*Whipple and Black: Commercial Photographers in Boston.* Sally Pierce. Boston: Boston Athenaeum, 1987. Soft cover, \$18 (\$1.50 s&h) ISBN 0-934552-50-9; hard cover \$45 (\$2.50 s&h), ISBN 0-934552-49-5; LC 87-72385. Boston Athenaeum, 10 1/2 Beacon St., Boston, MA 02108-3777.

#### A NOTE FROM YOUR EDITOR

With the passing of the chair from Larry Viskochil to Andy Anderson, the editorship of this newsletter passed on from Larry V. to me, Laurie Baty, one of the NHPRC staff. The visual community lost a wonderful source of information and communication with the demise of *Picturescope*. I will endeavor, within our allotted eighteen pages per year of newsletter, to keep you as informed as I can. Please put me on your mailing list for any- and everything that you're doing

**The Society of American Archivists**  
600 S. Federal, Suite 504, Chicago, IL 60605



regarding visual materials. Although I would prefer completed articles, send me what you have--any information will gladly be received. If I don't hear from you, I won't be able to make up a worthwhile newsletter! I'll do my best to have some inflammatory material published so that we can have a *Letters to the Editor* column. Please submit articles, book reviews, discussions of collections, etc., in the following ways:

1. Grammatically correct standard American, Canadian, or British English. (That's a joke).
2. Legibly typed and letter-quality printed articles. At the present time, the optical scanner I use will only read: Courier 10 and 12, Letter Gothic, Pica, Elite, and Prestige Elite. **PLEASE--NO DOTS!**
3. ASCII or WordPerfect files, MS-DOS, 5 1/4" floppies.
4. FAX. Our FAX machine number is (202) 523-4357. Make sure your information is clearly identified as being for me: Laurie A. Baty, NHPRC-NPR.
5. We are not on BITNET. Sorry.

Your comments and suggestions for improvements will always receive a cordial hearing.

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

**Editor:** Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408. Office: (202) 523-5386. FAX: (202) 523-4357. The next deadline is February 15, 1989. Opinions expressed are those of the authors.



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

Volume 3, Number 3

August 1989

## William Culp Darrah Remembered Laurie A. Baty

William Culp Darrah, one of the pillars of the photographic community, died May 21 following a long struggle with multiple forms of cancer and a heart condition. He turned 80 on January 12 of this year.

While most of you reading this might only know of Darrah as a photo historian, he had a rich and varied career. Trained in biology, Darrah originally taught at Harvard. During World War II, he worked for Raytheon. Following the war, he and his family came to Gettysburg where Darrah planned to make a living writing. A friend asked him to teach a Literary Foundations course one semester at Gettysburg College. Darrah eventually held a dual appointment with the English and Biology departments at the school, and continued to "cross-teach" throughout his career. Darrah was at the college until his retirement in 1974. Both he and his wife are well-known authorities in the field of botany. Darrah authored more than 15 monographs and 200 articles on various subjects ranging from botany to 19th century women photographers.

While conducting research on Powell's Colorado River expedition (*Powell of the Colorado*, 1951; 2nd ed. 1969), he encountered the medium of stereoviews, a photographic format on which he focused his research for over twenty-five years.

With that particular aspect of photographic history completed, Darrah turned his attention to cartes de visite and was working on a number of photo-related projects at the time of his death, including a paper presented at the *Women in Photography Conference* this past June.

Darrah's books, *Stereoviews. A History of Stereographs in America and Their Collection* (1964), *The World of Stereographs* (1977), and *Cartes de Visites in Nineteenth Century Photography* (1981) are recognized as major reference works in the field. Darrah asked for nothing in return for his scholarship; researchers will be indebted to his work for years to come.

Although his stereo collection was sold at auction a number of years ago, his carte collection is now located at the Pennsylvania State University in State College. A number of individuals have questioned where Darrah's research notes and other papers will be housed. The family is aware that the materials are important, but no decision has yet been made where the materials will reside.

I first met Bill when I was a sophomore at Gettysburg College. Students were raving about "Mr. Darrah of the Biology Department's" January-term course on the

printed book. I signed up and was introduced to the fascinating world of printing history, lavishly illustrated with examples from Darrah's personal collection. For our final assignment, we were given the name of a nineteenth-century printer or photographer, told where that individual had worked (generally in the Gettysburg area or our home-town), and were told to find out as much as we could about the person in a five-day period. I received a photograph, J. A. Yeagy, from Gettysburg. The rest is history. I was hooked.

In later years, Bill often served as a wise and interested sounding board for my new photo projects. He was always willing to listen, always willing to help out. For those of us fortunate enough to have known him and to have counted him as a friend, we knew Bill to be a true scholar, careful in his work, and willing to talk about and share information freely.

A memorial service was held at the Gettysburg College Chapel on May 24 and was well attended by colleagues. In her homily, the Reverend Carol S. Hendrix, stated that Darrah

had the god-given gift of teaching and he used this gift well. For years, students flocked to his courses, which were frequently over-subscribed. Yet he turned no-one away. Especially not the poorer students, those who were "late bloomers," the struggling students whom Bill encouraged, helped, and guided, never giving up on them as long as they were interested and tried. Fittingly, it was not uncommon to find these very students going on to graduate medical or professional schools.

Truly, Bill Darrah was a renaissance man whose interests ranged widely and whose literary output in the areas of his interest was significant. His books were an extension of his teaching, written to share his ideas with others. Even after retirement, he continued his sharing, serving frequently as guest lecturer for various groups and, more informally, meeting with friends and colleagues to discuss ideas.

The family has suggested that interested individuals make donations to the "William and Helen Darrah Scholarship," established by Bill and Helen at Gettysburg College (Gettysburg, PA 17325) when they retired from formal teaching.

He will be missed.

## Visual Materials and Other Related Activities at SAA in St. Louis

### Section Meeting

A Note from our Chair, Andy Anderson

The Visual Materials Section's annual meeting will be held Thursday, October 26, 9:00-11:00, at the Missouri Historical Society, Jefferson Memorial Building, Forest Park, 361-1424.

In addition to the business meeting, we will have an opportunity to see some of the highlights of the society's photograph collections as presented by the society's photo curator, Dwayne Swedekker. Among the highlights of the collection are the Thomas Easterly daguerreotypes of American Indians and the rare Langenheim callotypes.

There will be no bus transportation from the Clarion Hotel to the historical society, so we should make every effort to car- or taxi-pool. This will be easier if each of us registers with the SAA referral/locator service as soon as we check in. The service will be located in the conference registration area.

To reach the historical society from the hotel, go one block north to Market Street. Turn left on Market and continue on until it ends at Compton. There you will see signs directing you to I-40 and to the Forest Park Expressway. Take the expressway west to the DeBaliviere exit. Take DeBaliviere left and continue on until it ends at Forest Park Drive. The historical society is the building directly in front of you. Parking is in the front and along the side.

See you there. [I hope we can find it--no prizes to latecomers--Ed.]

### Sessions

In observance of the 150th anniversary of the introduction of photography to the world, the 1989 Program Committee has scheduled a series of sessions pertaining to the history of photography. There are also a number of other VMS-related topics under consideration. Check your final program for session number.

- Session 12: Working Relationships: Implementing AMC in Local Systems
- Session 13: Retrospective Conversion of Archival Records to Machine-Readable Form
- Session 14: 150 Years of Visual Evidence: Daguerre, Talbot, and Dickson
- Session 31: Videodisc Technology and Visual Image Collections
- Session 33: Archival Collection Development for Visual Materials
- Session 37SF: The Modern Daguerreotype

Session 45: Visual Materials: Authority Files, Value Tables, and Subject-Heading Lists for Visual Materials  
 Session 46: Beyond Illustration: Photographs as Primary Sources for Research, Exhibition, and Publication  
 Session 55SF: Optical Disk Storage Systems: The Texas Experience  
 Session 57: News Film Archives  
 Session 58: The Legacy of Black Photographers: Documenting the Visual World  
 Session 60: Preserving the Record: Alternative Formats  
 Session 65: From Repository to Union Hall: Non-Print Materials in Labor Education  
 Session 67W: Cataloging Archival Material with the Art and Architecture Thesaurus in the USMARC Format  
 Session 71: Photographic Conservation Update  
 Session 91: Photographic Documentation of American Agriculture and Rural Life  
 Session 96W: Introduction to Identifying and Dating Photographs (Non-photo people only)

### Meet Me in St. Louis, Louis

Dr. Robert Shlaer, the world's only full-time daguerreotypist, will present a special focus session (37SF, above) that demonstrates the daguerreotype process.

In order to defray the cost of his travel to St. Louis, Dr. Shlaer also will be on hand to make daguerreotype portraits for interested annual meeting participants. Portraits are \$200 apiece, satisfaction guaranteed. Since the number of people who can be accommodated is limited, sittings will be scheduled on a first-come, first-served basis. If you are interested in partaking of this unique opportunity, call section member Gary Saretzky at (609) 734-5744.

### DRAFT SAA VISUAL MATERIALS SECTION BY-LAWS

As requested at the section meeting last year in Atlanta, draft By-Laws have been created. Because of the severe space limitations in *Views*, we have sent the draft copy to all section members under separate cover. If you are a section member and did not receive your copy, please contact Laurie Baty. The By-Laws will be discussed at the section meeting in St. Louis. In the event that you are unable to attend the St. Louis meeting, please send your written comments to Laurie (phone number and address are found at the end of the newsletter) no later than October 15.

### NHPRC FUNDS PHOTO AND FILM PROJECTS

The National Historical Publications and Records Commission met on June 22 and 23. Among its awards were the following for

historical photographic collections and film and video archives.

#### Photos:

The Oakland Museum Association, Oakland, CA: a grant of \$23,300 to put approximately 100,000 photographic images on videodisc using direct-to-disc recording equipment and to hold a workshop for museum, library, and archives colleagues around the state to demonstrate the system and to share experience gained during its development and implementation.

Southwest Museum, Los Angeles, CA: a grant of \$20,592 to complete the transfer of photographic images to laser videodisc. The project is one component of the museum's photograph collection cataloging project that will provide online access and recordkeeping for the museum's photograph collection.

Indiana Historical Society, Indianapolis, IN: a grant of \$17,175 to duplicate nitrocellulose panorama camera photonegatives from the society's extensive photographic collection.

Nebraska State Historical Society, Lincoln, NE: a grant of \$23,166 (\$17,184 matching) to rehouse approximately 6,500 images from the MacDonald Photographic Studio Collection, print significant images not previously printed, produce continuous-tone microfiche of images, and create finding aids to the collection.

New York City Department of Records and Information Services, New York, NY: a grant of \$35,000 to produce microfilm and guides for the 720,000 black and white 35mm nitrate photonegatives in the New York City Department of Taxes Photograph Collection. The collection, dating from 1939 to 1941, documents every building in New York's five boroughs standing at the time.

#### Film:

The Jewish Museum, New York, NY: a grant of up to \$3,000 to hire a consultant to bring the computerized records of the National Jewish Archive of Broadcasting into conformity with national descriptive standards.

Oregon Historical Society, Portland, OR: a grant of \$6,072 to hire a consultant to develop a plan for appraising, cataloging, and repairing five television newsfilm collections estimated to contain approximately 4,500,000 feet of footage.

### MARC VM ROUNDTABLE NEWS

The MARC VM Users Roundtable will meet at the SAA meeting in St. Louis on Thursday, October 26 from 11:15 to 12:45.

Lucinda Keister, who writes this column, is on vacation this month. She will return with our October issue. If you wish to share your reactions to MARC VM cataloging, please contact Lucy at the Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962.

### MEETING REPORTS

**History of Photography Group Meets in San Francisco**  
 reported by William Allen, Arkansas State University

The History of Photography Group (HPG) is about as informal as an organization can be and still be regarded as organized (see December 1988 *Views*). Given the informality of the group, it was with some trepidation that a meeting was called to coincide with the annual convention of the College Art Association in San Francisco this past February. About twenty-five people attended the informal gathering.

Among items on the "official" agenda was a discussion of the desirability of affiliation of the HPG with an established group. A clear consensus emerged that the HPG will best serve the wide variety of photo historical concerns represented in the group if it remains independent of a single discipline or interest group. At the same time it was also agreed that members of the HPG should seek to organize meetings in connection with meetings of other professional organizations for the purpose of better identifying photo historians in the other organizations and creating opportunities for historians of photography to share research interests and findings.

A decision was made to hold another meeting at the 1990 CAA meeting in New York City and to explore the possibility of a half or full day meeting at a site outside the convention hotel. There was also discussion of the financial state of the HPG. The group's success (265 people were listed in the January directory) has pushed it beyond remaining a stepchild of someone else's budget. Rather than assessing a membership fee, the HPG is asking registrants to make donations in support of continuation of the directory and its mailing.

Since the initial request for contributions, about \$150 have been secured—roughly half enough for a single distribution. However, contributions continue to be received and the HPG is optimistic that the usefulness of the directory will prompt additional contributions in its support. Photo historians interested in receiving a copy of the directory and a registration form for inclusion in future editions of the directory should write the HPG, c/o William Allen, P.O. Box 822, State University, AR 72467.

**AIC Photographic Materials Group Meets in Kansas City**  
 reported by David Horvath, University of Louisville

The winter meeting of the American Institute for Conservation - Photographic Materials Group (AIC/PMG) was held in Kansas City, MO, from March 3 to 4, 1989. The following are some of the paper titles and those presenting them:

Debbie Norris, *The Conservation Treatment of a Photograph Adhered to Glass*, Carolyn Long, *Mending Silver Gelatin Prints*, James Reilly, *Silver Image Stability Research*, Steve Puglia, *Negative Duplication: Evaluating the Reproduction and Preservation Needs of Collections*, Robin Siegel, *Conservation Considerations of Yellow Sticky Tabs*, Gary Albright and Michael Lee, *A Short Review of Crayon Enlargements*, and Jim Wallace, *An Examination of the Use of Commercial Scanners to Restore Faded Color Transparencies*.

Fourteen of the papers presented have been included in *Topics in Photographic Preservation, Volume III*, published by the AIC/PMG every two years. Copies may be purchased from the AIC, Suite 340, 1400 16th St., NW, Washington, DC 20036. Also in this publication are three papers presented by PMG members at the AIC's general meeting in New Orleans, June 1988.

The PMG is a specialty group of the AIC and is composed of AIC members who have a special interest in photographic conservation. Members include conservators, photo/imaging scientists, curators, and collection managers. Every second year, the group gathers for its winter meeting, which is typically composed of 10-20 papers, presentations, and demonstrations dealing with a variety of subjects from research to treatment. Other years, the group presents smaller programs at the AIC general meeting.

The next winter meeting will be held in Ottawa in 1991. You must be a member of AIC to attend. For more information about the PMG, contact me, David Horvath, University of Louisville, Photographic Archives, (502) 588-6752.

### COLLECTION SNAPSHOT

Jeff Marshall, Acting Curator, Special Collections, University of Vermont

The Special Collections Department has approximately two dozen distinct photograph collections, plus photographs within more than a hundred manuscript collections. Some collections—such as our set of *Animal Locomotion* colotype prints by Eadweard Muybridge—contain what are usually thought of as "artistic" photographs. However, the great majority of our holdings are valuable for their visual documentation of history. The best-known historical, and most-often used collection is that of Burlington, Vermont, commercial photographer Louis L. McAllister. Containing approximately 10,000 photos of Burlington streets and buildings, group portraits, and panoramas. Also in heavy demand is the Lorraine Dexter collection of 15,000 stereographs. Most of the views are landscapes and cityscapes, and the 3,000 Vermont views provide the major source of visual documentation for most Vermont towns prior to 1900.

Photographs documenting Vermont industry are found in the album of West Dummerston's Presbrey-Leland Co. granite quarries as well as in a collection of photos showing underground marble quarries in Pittsford and

West Rutland. The 800+ prints in John Clark's collection gives a behind-the-scenes look at early and mid-twentieth-century circus life in the Northeastern United States. The Herbert Wheaton Congdon and Theron Dean collections contain nearly 1,000 glass lantern slides, most of them hand-tinted, of Vermont's Long Trail, a hiking path from Massachusetts to Quebec maintained by the Green Mountain Club. The Congdon collection also includes the most extensive documentation of pre-1850 architecture in Vermont, in the form of 3,000 photographs of houses and other structures, taken between 1938 and 1985. Special Collections holds more than 1,000 original prints made by Wilson "Snowflake" Bentley, six albums of carte-de-visite and cabinet-card portraits of European actors collected by Polish-born actress Helena Modjeska, an album of Civil War scenes taken by Brattleboro photographer George Harper Houghton, and thousands of portraits and family photos in various manuscript collections.

A guide to the collections should be available this fall. For more information write to me at the Bailey/Howe Library, University of Vermont, Burlington, VT 05405.

### Professional Organizations and Magazines of Interest to Still Picture Archivists

Helena Zinkham, Library of Congress

The SAA Visual Materials section is one of the few groups that covers the range of issues and media of interest to archivists who work with photographs, architectural drawings, and other types of still pictures. Many other organizations, however, sometimes sponsor publications, sessions at meetings, or workshops on such topics as interpretation of pictorial documentation, histories of specific media, exhibit techniques, photographic preservation, and graphics cataloging. The following list indicates the many avenues visual material archivists explore to stay informed or share concerns about the care and use of picture collections through national organizations in North America. Information was taken from recent newsletters, the 1989 edition of the *Encyclopedia of Associations*, or the 1988-89 edition of *Ulrich's International Periodicals Directory*.

If you have further information about additional organizations and magazines that you find useful, e.g., international groups, please write to me, Helena Zinkham, at 4350 N. Washington Blvd., Arlington, VA 22201.

#### Organizations

##### American Association for State and Local History

172 Second Ave., North, Suite 102,  
Nashville, TN 37201  
Founded 1940; 6,500 members  
*History News* (bimonthly); *History News Dispatch* (monthly)

##### American Association of Museums

Suite 200, 1225 I St., N.W.,  
Washington, D.C. 20005  
Founded 1906; 10,000 members

*Museum News* (bimonthly); *Aviso* (monthly newsletter)

##### American Historical Association

400 A St., S.E., Washington, D.C.  
20003  
Founded 1884; 13,000 members  
*American Historical Review* (5 times/year); *Newsletter* (9 times/year)

##### American Historical Print Collectors Society

P.O. Box 1352, Fairfield CT 06430  
Founded 1975; 500 members  
*Imprint* (semiannual); *Newsletter* (3-4 times per year)

##### American Institute for Conservation of Historic and Artistic Works

3545 Williamsburg Lane, N.W.,  
Washington, D.C. 20008  
Founded 1972; 2,600 members  
*Journal of the AIC* (semiannual); *AIC Newsletter* (bimonthly)

##### Photographic Materials Specialty Group

Founded 1979; 190 members

##### American Library Association

50 E. Huron St., Chicago, IL 60611  
Founded 1876; 45,000 members  
*American Libraries* (11 times/year)  
Resources and Technical Services Division  
Founded 1957; 6,400 members  
*Library Resources & Technical Services* (quarterly); *RTSD Newsletter* (quarterly)

##### American Society of Picture Professionals

c/o Roberta Groves, H. Armstrong  
Roberts, 1181 Broadway, 2d floor, New  
York, NY 10001  
Founded 1967; 600 members  
*Picture Professional* (quarterly)

##### American Studies Association

2100 Tatiferro Hall, University of  
Maryland, College Park, MD 20742  
Founded 1951; 2,600 members  
*American Quarterly*; *ASA Newsletter* (quarterly)

##### Archives of American Art

Smithsonian Institution, 8th and F  
Streets, N.W., Washington, D.C. 20560  
Founded 1954; 2,000 members  
*Archives of American Art Journal* (quarterly); *Newsletter* (3 times/year)

##### Art Libraries Society of North America

3900 E. Timrod St., Tucson, AZ 85711  
Founded 1972; 1,250 members  
*Art Documentation* (quarterly);  
*ARLIS/NA Update* (quarterly newsletter)

##### Association of Architectural Librarians

1735 New York Ave., N.W.,  
Washington, D.C. 20006  
Founded 1974; 300 members  
*Newsletter* (quarterly)

##### Association of Canadian Archivists

P.O. Box 2596, Station D, Ottawa, Ont.  
K1P 5W6  
Founded 1975; 541 members  
*Archivaria* (semiannual); *ACA Bulletin* (monthly)



**Association of College and Research Libraries**

50 E. Huron St., Chicago, IL 60611  
 Founded 1889; 9,865 members  
*College & Research Libraries*  
 (bimonthly); *C&RL News* (11 times/year)  
**Art Section**  
 Founded ca. 1985  
*Arts Newsletter* (semiannual)

**College Art Association of America**

275 Seventh Ave., New York, NY 10001  
 Founded 1911; 10,000 members  
*Art Bulletin* (quarterly); *Art Journal*  
 (quarterly); *Newsletter* (quarterly)

**Ephemera Society of America**

P.O. Box 37, Schoharie, NY 12157  
 Founded 1980; 800 members  
*Ephemera News* (quarterly)

**Friends of Photography**

Suite 210, 101 The Embarcadero, San Francisco, CA 94105  
 Founded 1967; 15,500 members  
*Untitled* (quarterly); *Newsletter* (monthly)

**International Museum of Photography at George Eastman House**

900 East Ave., Rochester, NY 14607  
 Founded 1949.  
*Image* (3-4 times per year)

**Museum Computer Network**

School of Information Studies, Syracuse University, Syracuse, NY 13244  
 Founded 1967; 53 sponsoring museums and other organizations  
*SPECTRA* (quarterly)

**National Stereoscopic Association**

P.O. Box 14801, Columbus, OH 43214  
 Founded 1974; 1,900 members  
*Stereo World* (bimonthly)

**North American Print Conference**

Mailing list c/o Laurie Baty, 302 Dunkirk Rd., Baltimore, MD 21212  
 Annual conferences since 1970 with published proceedings

**Organization of American Historians**

112 N. Bryan St., Bloomington, IN 47408-3886  
 Founded 1907; 12,000 members  
*Journal of American History* (quarterly);  
*Newsletter* (3 times/year)

**Popular Culture Association**

Bowling Green University, Bowling Green, OH 43403  
 Founded 1969; 2,500 members  
*Journal of American Culture* (quarterly);  
*Journal of Popular Culture* (quarterly);  
*Newsletter*

**Research Libraries Group**

1200 Villa St., Mountain View, CA 94041-1100  
 Founded 1974; 71 members (libraries)  
*RLG News* (3 times/year)  
**Archives, Manuscripts, Special Collections Program Committee;**  
**Art and Architecture Program Committee**

**Society for Photographic Education**

P.O. Box BBB, Albuquerque, NM 87196  
 Founded 1963; 1,600 members  
*Exposure* (quarterly); *Newsletter* (5 times/year)

**Society for Visual Anthropology**

Formerly: Society for the Anthropology of Visual Communication  
 c/o Thomas D. Blakely, Dept. of Anthropology, 700 Kimball Tower, Brigham Young University, Provo, UT 84602  
 Founded 1968; 400 members  
*Newsletter* (quarterly)

**Society of American Archivists**

600 S. Federal, Suite 504, Chicago, IL 60605  
 Founded 1936; 4,300 members  
*American Archivist* (quarterly); *SAA Newsletter* (bimonthly)  
**Visual Materials Section**  
*Views* (3 times/year)

**Society of Architectural Historians**

1232 Pine St., Philadelphia, PA 19107  
 Founded 1940; 3,600 members  
*Journal of the Society of Architectural Historians* (quarterly); *Newsletter* (bimonthly)

**Special Libraries Association**

1700 18th St., N.W., Washington, D.C. 20009  
 Founded 1909; 12,000 members  
*Special Libraries* (quarterly); *SpecialList* (monthly newsletter)  
**Museums, Arts and Humanities Division**  
*MAHD Bulletin* (quarterly)

**Independent Magazines****Abbey Newsletter: Bookbinding and Conservation**

320 E. Center St., Provo, UT 84601  
 Began in 1975; 8 times/year.

**Afterimage**

Visual Studies Workshop, 31 Prince St., Rochester, NY 14607  
 Began in 1972; 10 times/year.

**Archives & Museum Informatics**

5600 Northumberland St., Pittsburgh, PA 15217  
 Began in 1987; quarterly.

**Catalog of Landscape Records in the United States. Newsletter**

Wave Hill, 675 W. 252nd St., Bronx, NY 10471  
 Began in 1987; quarterly.

**Conservation Administration News**

University of Tulsa, McFarlin Library, 600 S. College Ave., Tulsa, OK 74104  
 Began in 1979; quarterly.

**History of Photography: An International Quarterly**

249 Materials Research Laboratory University Park, PA 16802  
 Began in 1976; quarterly.

**Library Journal**

P.O. Box 1977, Marion, OH 43305-1977  
 Began in 1876; 20 times a year.

**Print Collector's Newsletter**

72 Spring St., New York, NY 10012  
 Began in 1970; bimonthly.

**Technology & Conservation: of Art, Architecture & Antiquities**

1 Emerson Place, Boston, MA 02114  
 Began in 1976; quarterly.

**Visual Resources: An International Journal of Documentation**

Gordon and Breach Science Publishers, P.O. Box 786, New York, NY 10276  
 Began in 1980; four issues per volume.

**PHOTOGRAPHY AT 150****MEETINGS:**

August 20-24. *Preservation of Black and White Photographs* at the Rochester Institute of Technology (RIT). Two separate seminars/workshops held at the same time. I: Identifying, Handling, and Storing Photographs and II: Copying and Duplicating. Contact the RIT T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-5000.

September 6-9. *American Association for State and Local History* annual meeting. Seattle, WA. Workshop on Identification, Dating, and Preservation of Photographs, Wednesday; Photo Curators Breakfast, Saturday. Contact: AASLH, 172 2nd Ave., North, Nashville, TN 37201, (615) 255-2971.

October 13-15. *Daguerrean Society Symposium*. International Museum of Photography at George Eastman House. Power speakers include Janet Buerger, Ken Finkel, Matthew Isenberg, Brooks Johnson, Deiores Kigo, Cliff Krainik, Peter Palmquist, and Jeanne Verhulst [what a lineup!]. Friday evening reception, speakers on Saturday, photo sale on Sunday. \$35 members, \$50 non-members [Ed note: society membership is only \$20, so for \$55 you could join and attend. Hmmmm...]. Checks to society treasurer Frank A. Granger, 203 W. Clarence St., Lake Charles, LA 70601.

October 25-29. *Society of American Archivists* annual meeting. Contact: SAA, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

**EXHIBITIONS: What's On****At Home**

through August. *Here and Now: American Photography in the Eighties*. National Museum of American Art, Smithsonian Institution, Washington.

through August 20. *Lee Miller: Photographer*. New Orleans Museum of Art.

through September 17. *Perpetual Motif: The Art of Man Ray*. Menil Collection, Houston.

through September 30. *Solomon Nunes Carvalho*. Jewish Historical Society-Jewish Heritage Center, Baltimore. Please note hours: Mondays and Thursdays 11-2:30, Sunday 1:30-4:00.

through October 1. *Japanese Photography in America, 1920-1940*. Corcoran Gallery of Art, Washington, DC.

August 20 - October 29. *Ansel Adams: Classic Images. The Museum Set*. The Detroit Institute of Arts.

August 29 - October 22. *Vanishing Presence*. The Detroit Institute of Arts.

September 16 - November 26. *On the Art of Fixing a Shadow: 150 Years of Photography*. The Art Institute of Chicago.

September 17 - November 5. *Mannerist Prints from the Mary Ruiz Collection*. Baltimore Museum of Art.

September 19 - December 31. *Odyssey: The Art of Photography at National Geographic*. The Detroit Institute of Arts.

November 4 - January 7, 1990. *Lee Miller: Photographer*. Minneapolis Institute of Arts.

#### And Abroad

##### England

September - December 1989. *The Art of Photography 1839-1989*. Royal Academy, London.

through August. *Early Photographs of Reverend Calvert Jones*. Fox Talbot Museum, Lacock.

##### Belgium

through August 20. *Early Photography in Belgium and the Netherlands 1839-1869*. Museum voor Fotografie, Antwerp.

through September 3. *150 Ans de photographie: certitudes et interrogations*. Musée de la Photographie, Charleroi.

##### France

through August 27. *Edmund Fierlants (1819-1869): Photographies d'Art et d'Architecture*. Musée Niepce, Chaion-sur-Saone. [see *In Print* for catalog information.]

October - December. [*Daguerreotypes from the Alsace region*]. Musée Historique, Mulhouse.

November - January 1990. *Paris et le Daguerreotype*. Musée Carnavalet, Paris.

#### EXHIBITIONS: What We Missed

*An American Vision: John G. Bullock and the Photo-Secession*. Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County. [see *In Print* for catalog information.]

*Le voyageur français en Italie (1840-1920)*. Fondation Dosne-Thiers, Paris.

[*Toulouse region daguerreotype exhibition*]. Galerie Municipale du Château d'Eau, Toulouse.

#### IN PRINT:

**Review:** *The Photographers of the Humboldt Bay Region*. Peter E. Palmquist with Lincoln Kilian. Arcata, CA: Peter E. Palmquist, 1183 Union Street, 95521. Issued as a series, with Volumes 1 through 7 (covering 1850-1885) currently available. \$20 to individuals; \$25 to institutions. CA residents add 6%; everyone add \$1.50 postage. Thirty volumes projected to present-day. Standing orders encouraged. Limited edition: 500 copies per volume.  
Reported by Laurie A. Baty

Since 1971, Peter Palmquist and Lincoln Kilian, in a thankless, formidable, and herculean task, have been searching for any and all available information on the practice of photography in Humboldt County, California. Their goal, according to their introduction to volume 1, *1850-1865* (1985), is to add to photographic literature via a "systematic documentation of obscure local photographers." While they decided on Humboldt County because of the area's nature, their main purpose "was to closely examine the photography of one locality for the benefit of that locality—a task that is long overdue in almost every region of the country."

Palmquist and Kilian achieve their goal admirably. Starting with volume one, they present an overview of the locale's history and then bring in the photographers. Some individuals reading the histories might question the lack of footnotes in the opening narratives, but Palmquist and Kilian document all of their sources in the more-important appendices.

The books are wonderful, to say the least. Following the narrative, are numerous appendices, generally giving information on the region, names of photographers operating, and more detailed biographies of all the photographers operating at the time. Additions and corrections to earlier volumes also appear in new volumes. The books are well-illustrated with the photographers' work.

As more local photographic histories are generated, historians interested in a more national photographic history will be able to trace the movements of photographers from the east to the west coasts. *Photographers of the Humboldt Bay Region*, by joining the work of Rudisill, Kelbaugh, Harper, and other local historians, will be a useful addition to any reference collection.

The series is projected to run to 30 volumes and each is being brought out as the financial resources are available. Palmquist is to be commended for his perseverance in presenting this much-needed information to the photo community.

#### Available and/or Forthcoming

*An American Vision: John G. Bullock and the Photo-Secession*. Thomas Beck. New York: Aperture in association with the University of Maryland-Baltimore County, 1989. ISBN 0-89381-405-9 \$29.95.

*The Arabbers of Baltimore*. Roland L. Freeman. Centreville: Tidewater Publishers, P.O. Box 456, Centreville, MD 21617, 1-800-638-7641. ISBN 0-80733-397-6 \$19.95 (paper).

*Architecture Transformed. A History of the Photography of Buildings from 1839 to the present*. Cervin Robinson and Joel Herschman. Cambridge: MIT Press, 1987. 224 pp. ISBN 0-262-18121-5. \$55.

*The Burden of Representation: Essays on Photographies and Histories*. Amherst: University of Massachusetts Press. 242 pp. ISBN 0-8702-625-3. \$30.

*Directory of Photographic Collections in the Atlanta/Athens Area*. Gayle Christian, Judith Shelton, and Lyn Thaxton. Atlanta: Georgia State University, 1988. Contact: Ms. Christian, Reference Dept., Pullen Library, University Plaza, Atlanta, GA 30303, (404) 651-2242. Free while they last.

*The Eye of the Beholder. Photographs by Marion E. Warren*. Foreword by Edward C. Papenfuss and essay by Arthur C. Townsend. Annapolis: Maryland State Archives, 1989. Order from the Maryland State Archives, 350 Rowe Boulevard, Annapolis, MD 21401 (301), 974-3914. \$10.

*Edmund Fierlants (1819-1869). Photographies d'Art et d'Architecture*. Steven F. Joseph and Tristan Schwiiden. Mont-sur-Marchienne: Musée de la Photographie, Avenue Paul Pastur 11, B-6100, 1988. BF900; F650.

*First World War Photographers*. Jane Carmichael. London: Routledge for the Imperial War Museum. Jane Carmichael, Keeper of Photographs, Imperial War Museum, London SE 1 6HZ. (01) 735-8922, FAX (01) 582-5374. £20.

*The Hidden Image. Photographs of the Male Nude in the Nineteenth and Twentieth Centuries*. Peter Weiermair, translated by Claus Nielander. Cambridge: MIT Press. 0-262-23137-9. \$45.

*Julia Morgan Architect*. Sara Holmes Boutelle. Color photography by Richard Barnes. New York: Abbeville Press, 1988. 271 pp. ISBN 0-89659-792-X.

*On the Art of Securing the Shadow: One Hundred Fifty Years of Photography*. Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck. Washington: National Gallery of Art and the Art Institute of Chicago, 1989. 510 pp. ISBN 0-89468-127-3 (paper) \$35; 0-8212-1757-7 (Bulfinch Press of Little, Brown, & Co.) (cloth) \$64.95.

#### ARTFUL DODGING: Things Heard, Enhanced, and Passed On

##### East

Cambridge, MA. *Visual Resources: An International Journal of Documentation* will celebrate the 150th anniversary of photography with a special issue devoted to "Art History and Photography." With at least

one large academic art historical collection of photographs in the United States in danger of being removed to remote storage, the relationship between the two seems particularly relevant. Deadline for submissions is August 1, 1989. Send submissions or inquiries to Heiene Roberts, editor, Fine Arts Library, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

**Washington, DC. CANCELLED:** *Robert Mapplethorpe: The Perfect Moment*, at the Corcoran Gallery of Art. Due to political concerns that too much Federal funding goes to pornographic and homoerotic art, the Corcoran withdrew from hosting the exhibition. The Washington Project for the Art has picked it up for a three-week run, July 21-August 13. Good for them. Already seen in Philadelphia and Chicago, the exhibition is still scheduled to travel to Boston, Hartford, and Berkeley.

*On the Art of Securing a Shadow*, a major photography survey focusing on the artistic achievements of the medium throughout its history opened May 7 at the National Gallery of Art. The exhibition was produced by the National Gallery of Art and The Art Institute of Chicago. More than 400 original black-and-white and color photographs from public and private collections worldwide have been selected for the exhibition. The exhibition is made possible by a generous grant from Eastman Kodak Company's Professional Photography Division. A fully illustrated catalogue of the exhibition containing scholarly essays by David Travis, Sarah Greenough, Joel Snyder, and Colin Westerbeck has been published. [See *In Print* for bibliographic information.]

#### Mid-West

**Lawrence, KS.** Mary Panzer has accepted the position of Curator of Photography at

the Spencer Art Museum. She has also recently completed work on her Ph.D.

**Lincoln, NE.** John Carter, Curator of Photographs at the Nebraska State Historical Society, has sent us a few dozen *Photographic Collections on Microfiche / Kansas State Historical Society / Nebraska State Historical Society* and some diazo fiche of his fished photographic collections catalog and index (updated as of January 1989). According to John, it costs him approximately 13¢ a fiche or \$14.65 for a silver master and 100 diazo copies to produce this fiche. He is interested in receiving reactions to the fiche catalog and collections. [We will be happy to send along samples to any of you who ask--Ed.] According to John, "If any of the people want to borrow the collections [i.e., fiche of the collections] to look at, tell them to write to me and drop your name." Okay, folks, write to me, Laurie Baty, for the sample fiche catalog, write or call John Carter to see some sample collections. We're hoping John will join us in St. Louis.

#### South-Central

**Austin, TX.** The odyssey of the world's first photograph—from its origin in 1826 in France to its home since 1964 in the Photography Collection of the Harry Ransom Humanities Research Center at The University of Texas at Austin—is the subject of a new documentary color film currently being shot in Europe and the United States. Titled "Point of View," the one-hour documentary will be completed this year and will be shown in Europe on television and at various festivals. Its sponsors, a group of public and private institutions from Switzerland (including the Swiss Federal Department of Culture, Swiss National Television and Kodak Switzerland) hope it will be shown eventually in the United States. The documentary not

only will trace the first photograph's path from France to Texas, but as a corollary, also will discuss the complex development of photography itself.

#### Scotland

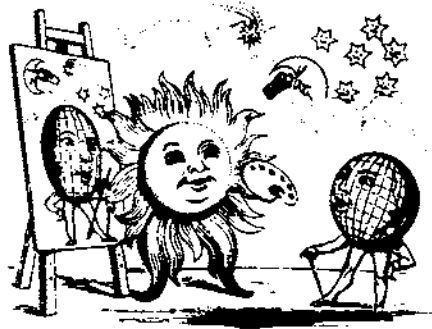
**Glasgow.** Due to the postponement of the exhibition, *Annan, Glasgow*, dealing with the work of Thomas Annan and his son J. Craig Annan, the symposium, *Photography 1900* announced in the December issue of *Views*, has been postponed. It is hoped that the exhibition will take place in 1990 when Glasgow is to be Cultural Capital of Europe and that the symposium will also be held during the exhibition's run. No dates for either of these events have yet been fixed. For further information, contact William Buchanan, Head of Fine Art Studies, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6R0 Scotland, (041) 332-9797.

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

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386, M-F 7:15-3:35. FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1989. Opinions expressed are those of the authors.

**The Society of American Archivists**  
600 S. Federal, Suite 504, Chicago, IL 60605





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

Volume 4, Number 1

December 1989

## ST. LOUIS WRAP-UP: What Happened

The Visual Materials Section met at the Missouri Historical Society on Thursday, October 26. Chair Andy Anderson (University of Louisville) opened the meeting. He thanked Laurie Baty (National Historical Publications and Records Commission [NHPRC]) for editing *Views* and for drafting the proposed by-laws for the section.

The section voted at last year's meeting to discuss and adopt by-laws this year, but most members did not bring copies to read through and thereby to suggest changes. A number of individuals had not seen the proposed by-laws. Joan Schwartz (National Archives of Canada) suggested that the section form a by-laws committee. Anderson appointed Schwartz, Richard Pearce-Moses (Arizona State University), and Lucy Keister (National Library of Medicine) to receive comments from the membership on the by-laws. The committee will report to the membership before next year's meeting.

Guidelines from SAA Council state that each section should have a three-year plan. The plan includes two parts, one concerning activities mandated by Council and one regarding plans specific to the section. Anderson asked for volunteers to draft a fairly extensive plan, something beyond just "meeting every year at SAA." Steven Fletcher (Indiana Historical Society), Diane Vogt-O'Connor (Smithsonian Institution), and Mary Baker-Wood (Old Sturbridge Village) volunteered. The plan will be submitted to SAA Council by its January 1990 meeting. The section's annual report must also be submitted to Council by January 1990. Anderson asked Douglas Haller (University of Pennsylvania) to submit the report as incoming section chair.

The section then elected a new vice chair. Lucy Keister and Richard Pearce-Moses were nominated and Pearce-Moses won in a close vote.

Baty recommended that section members write to SAA to ask for a change in policy to allow members to belong to more than one "form" section. She also reported that the newsletter has been well-received. Through her and Anderson's efforts, the section has been given the go-ahead to increase the size of the newsletter to 4 pages per issue. She is also exploring the possibility of selling advertising space in the newsletter, but is still working out the details with SAA staff. Baty indicated that she was interested in articles or reviews from all parties.

Schwartz reported "no progress" in establishing a North American Society for the History of Photography. There has been a lot of interest and a number of individuals are working on an organizational meeting. Interested individuals should contact her.

Schwartz also reported that she is on the program committee for the 1990 meeting in Seattle and is actively soliciting proposals. She encouraged sessions in two areas that do not receive much attention—legal/ethical issues and archives in modern society. Any proposals should go to Douglas Haller as soon as possible [*his address will be found at the bottom of this column*].

Connie Schultz (University of South Carolina-Columbia) announced the publication of *The History of South Carolina Slide Collection*. Diane Vogt-O'Connor announced the first volume of the guide to photographs at the Smithsonian will be out by the end of the year. Elisabeth Betz Parker (Library of Congress) reported that Kathleen Collins' *Washingtoniana...at the Library of Congress* was available [*see in Print* for all of these]. Larry Viskochil (Chicago Historical Society) announced that SAA will not pick up the publication of the MARC VM manual and urged members to write SAA. Keister asked whether or not the VM compendium competed with the AMC manual. Viskochil felt that SAA did not have the money for new publications and that it wasn't aware of the need for the manual.

Fletcher and Alan Lewis (Film Archives Consultant from New York), reported that the F/TAAC (Film and Television Archives Advisory Committee) would be meeting the following week in Miami. There is a question regarding the future of F/TAAC; becoming a part of SAA is a possibility. If it does, then the VM section may have competition. The need for multiple section membership was again expressed.

Anderson closed the meeting by introducing Dwayne Snedekker, curator of photographs at the Missouri Historical Society.

## FROM THE NEW CHAIR

Douglas M. Haller, Univ. of Pennsylvania

I would like to thank Andy Anderson for organizing the section meeting at the Missouri Historical Society and for his work on the section's behalf. I look forward to the coming year. If you have questions, concerns, or comments, please contact me at the Museum Archives, University of

Pennsylvania, 33d and Spruce, Philadelphia, PA 19104-6324, (215) 898-8304.

Our new vice-chair, Richard Pearce-Moses, may be reached at the University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 965-3145.

## MARC VM ROUNDTABLE NEWS

Lucinda Keister, National Libraries of Medicine

### St. Louis Meeting

The MARC VM roundtable met in St. Louis on Thursday, October 26. With fifteen members present, Larry Viskochil presided in the absence of coordinator Maureen O'Brien Will. After the election of a new coordinator and vice-coordinator, three issues were discussed in lively fashion by the group: a name change, Seattle program possibilities, and the publication of the MARC VM manual. Discussion on the name change centered around the changing developments in automated cataloging, such as format integration, and whether the business of the group is simply to promote descriptive standards. After some helpful advice from the SAA delegate checking in on the meeting, the group decided that the new coordinator should write to the appropriate SAA subcommittee chair for information and advice. The issue will be resolved at the next meeting. There was much enthusiasm for the idea of having a workshop on how to catalog by MARC VM at the Seattle meeting, and the coordinator has submitted that program proposal to SAA. It was announced that SAA has decided not to take over republishing and distribution of the MARC VM Compendium (the original run was published by the Chicago Historical Society and has long been sold out). The group was uniformly enthusiastic about making every effort to persuade SAA to change its mind, and the coordinator was instructed to write to the SAA president expressing this concern.

Your new coordinators are interested in hearing your MARC VM concerns. Please call or write: Lucinda Keister (Coord) at the Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962; and Barbara Orbach (Vice-Coord) at the Prints and Photographs Division, Library of Congress, Washington, DC 20540, (202) 707-9051.

### New York Public Library and RLIN VIM

The Research Libraries Information Network (RLIN), one of the two major national online databases (the other one being OCLC, the Online Computer Library Center), currently has over 125,000 USMARC (United States Machine Readable Cataloging) records in the Visual Materials format, or the "VIM" file, as RLIN likes to call it.

Julia van Haften, Curator of the New York Public Library (NYPL) Photo Collection, is supervising a grant awarded by the National Endowment for the Humanities (NEH) to organize and catalog the Dennis Collection which consists of 72,000 stereo photographs. The stereos, covering an eighty-year time span, touch on all kinds of subject matter, and have great research potential for the Photo Collection's diverse users. However, the photos came to the NYPL in hundreds of discrete groups.

On considering the collection's potential value and her user audience, van Haften decided that subject access was the answer for both the physical reorganization of the material and the cataloging. She chose the USMARC VM format for a number of reasons. First, the format is the trend for catalog descriptions of visual materials, and second, use of the format will make the collection nationally accessible in RLIN. Finally, the format is set up to accommodate both single items and groups of items.

RLIN VIM also offers many options for specialized information and linking. Further, van Haften felt that the two important authority vocabularies for visual materials, *Descriptive Terms for Graphic Materials: Genre and Physical Characteristics* (GMGPC), and *Library of Congress Thesaurus for Graphic Materials* (LCTGM), were designed for VIM and she wanted the subject access they could provide. For van Haften, the researcher's needs mandated the catalog record selection. As she says, "the records don't drive the thinking. The thinking drives the record. Catalogers often forget to think as researchers." Van Haften knows that her users need access through terms such as "cowboys," "cactus," and "cattle" (words that can construct and call up images), in addition to traditional topical subject terms.

As this project moves toward completion, it will be interesting to compare subject term access of the different institutions' images in RLIN's VIM file.

My April column will focus on what is available in this growing file—the subject and format types, and institutions—for those who are unfamiliar with the holdings in one of the very few national databases with still pictures. I'd be interested to hear from the field [so to speak] on this one, so feel free to write or call, if you've had some interesting search experience in the RLIN VIM file.

### UPDATE ON RESEARCH AT THE IMAGE PERMANENCE INSTITUTE

James Reilly, IPI Director

The Image Permanence Institute (IPI) at Rochester Institute of Technology is working on three major grant-funded projects dealing with photographic and microfilm preservation. Founded in 1985, IPI is a non-profit academic institute whose main purpose is research in the stability and preservation of imaging materials. The principal sponsor of IPI is the Society for Imaging Science and Technology (the old SPSE). Policy for IPI is determined by a Board of Advisors (now numbering 20 members), which includes photographic manufacturers, museums, Federal agencies, archival suppliers, and micropublishers. Although it was begun with funds contributed by its sponsors, IPI was intended to be self-sufficient on the income from grants and contracts.

There are six full-time and one part-time scientific staff at IPI. The facility occupies a newly renovated laboratory space of 3400 sq. ft. at 50 W. Main St. in downtown Rochester, NY (14614). The size and experience of its staff, together with the resources available to it in Rochester, makes IPI the leading research laboratory of its kind. Other activities of IPI are training of preservation professionals, extensive participation in committee work on ANSI and ISO standards dealing with permanence of images.

#### Microfilm Research

With funding from the National Endowment for the Humanities (NEH) Office of Preservation, the National Historical Publications and Records Commission (NHPRC), and the New York State Library Preservation Grant Program, IPI has been working for three years to find ways to make microfilm more resistant to "redox" blemishes, silver mirroring, and other forms of oxidative attack. The initial success of this research was a new accelerated test method with which to compare and evaluate the effectiveness of protective treatments. Using this test, it was first determined that selenium treatment of microfilm did not provide sufficient protection. After examining a number of other possible treatments, a new approach known as polysulfide treatment proved to be very successful in helping film resist even the harshest peroxide atmospheres.

The basic ingredient in the polysulfide treatment has been used since the turn of the century to produce brown tones in photographic prints. When used on film, however, almost no change in density or color occurs—but because the silver image has been chemically altered, it can withstand atmospheres that would totally destroy untreated film. Polysulfide is inexpensive and poses no environmental hazards. It holds the promise of preventing the most common forms of microfilm image deterioration, even when the film is stored under adverse conditions. Preliminary trials show that it can also be used on existing collections to prevent any further deterioration.

The polysulfide treatment must be thoroughly evaluated and proven before it can be recommended, however, and that is the goal of research now going on at IPI. Possible ill effects on gelatin, effects on image quality, whether the protection is long-lasting in conventional accelerated aging tests—these are some of the issues now being investigated. A final recommendation will come at the end of 1990.

#### Air Pollutants

Another exciting research project just now beginning at IPI is the result of a \$485,083 outright and matching grant from NEH. It will examine the effects of common air pollutants on all types of microfilm. This project will take three years, and require the construction of a sophisticated apparatus to expose film to hydrogen sulfide, nitrogen dioxide, ozone, and sulfur dioxide at controlled temperature and relative humidity. The information to be gained from the project will help to set maximum pollutant levels for storage areas, and determine which gases constitute the biggest threat. The apparatus from this project will then be used to develop simple, passive environmental monitors for preservation use, and also to examine whether commonly used boxes and storage containers offer protection against gaseous pollutants.

#### Research on Acetate Safety Film Deterioration

The third major research project now in progress at IPI was funded by NEH, NHPRC, and Eastman Kodak Company. It concerns the growing problem with degradation of cellulose acetate safety film bases. Most people are familiar with cellulose nitrate film and its notorious behavior. But many archives now have even larger problems with cellulose acetate safety film made from the 1920s to 1960s [see *Bonnie Wilson's article on p. 3*]. The symptoms of deterioration in these materials are a vinegar or "old sneaker" smell, buckling of the emulsion, and massive shrinkage. Some people refer to this as the "diacetate" problem because many sheet films in poor conditions were made on cellulose diacetate base. However, the problem can and does occur in all types of acetate safety film, including triacetate and acetate butyrate. Most sheet films in collections are in fact acetate butyrate rather than di- or triacetate.

The nature and purpose of IPI's research is to investigate the role of storage, temperature, and humidity in the deterioration process for all of the major types of acetate film. The size of the project is massive, involving about 22,000 samples. In addition to chemical and physical tests on the film base, changes in the gelatin emulsion are also being measured. We hope to learn what conditions trigger deterioration, and conversely, what conditions are necessary to guarantee film survival. The data will answer such practical questions as whether cold storage is necessary or beneficial, whether reducing the storage RH to 20% from 50% will significantly extend film life, etc.

Although we are only half way through the three-year project, already there are indications that acetate butyrate sheet films are less inherently stable than triacetate cinema films. One very important point is already well-established: all forms of acetate, including triacetate, are inferior in keeping properties to polyester-base films. (Nitrate and polyester are included in the project to put the performance of the acetate films in perspective.) When all the data are analyzed, this project will provide the most comprehensive information yet available on the acetate degradation problem.

## MEETING REPORTS

### Historical Photography in Pennsylvania

The Pennsylvania Federation of Museums and Historical Organizations and the Pennsylvania State Archives co-sponsored a two-day conference on *Historical Photography in Pennsylvania* October 13-14, 1989, in Harrisburg. A diversified group of 85 persons attended. The first day was devoted to workshops on the care and preservation of photographs. The second day was given to papers on current research in Pennsylvania photographic history.

### 150th Anniversary Conference, Bath

*Technology versus Art: The Birth and Early Years of Photography* convened September 1 in Bath, England. Sponsored by the Historical Group of the Royal Photographic Society, the three-day conference included talks by photo historians and curators and visits to the Royal Photographic Society's headquarters and nearby Lacock Abbey and the Fox Talbot Museum.

Friday afternoon's speakers included Ian Jeffrey, "Photography Repetition," Larry Schaaf, "The Early Years - Wedgwood to Niepce," and John Wilson, "The Cyanotype." Saturday morning's session focussed on countries within the empire: Sara Stevenson on Scotland, Alison Morrison-Low on Ireland, and Richard Morris on Wales. While at Lacock, attendees heard Robert Lassam speak about the Fox Talbot Museum and Mike Weaver on Fox Talbot. The Conference continued Sunday morning with M. Michel Frizot, "The Calotype in France, Exchange or Rivalry," Michael Pritchard, "The Rise of British Photographic Manufacturing 1839-c. 1860," and Sidney Ray, "Optics and Lenses." Pauline Heathcote concluded with "The First Photographic Studios-The Effects of Commercialism."

### European Society for the History of Photography

Joan Schwartz, National Archives of Canada

The European Society for the History of Photography (ESHPh) held a symposium to mark the 150th Anniversary of Photography in Vevey, Switzerland, June 29 to July 2, 1989. Speakers came from Switzerland, France, Belgium, England, Scotland, the Netherlands, Spain, Canada, and the United States. The program included the following:

André Rouillé, "L'art et la photographie en 1855"; Margaret Harker-Farrand, "The History of Photography: Alternative Interpretations"; Joan M. Schwartz, "Behind the Lines: Art, Photography and the Pictorial Press"; Roger Kockaerts, "Perspectives de la photoconservation"; Bertrand Lavedrine, "Les tirages photographiques du XIX<sup>e</sup> siècle - Stabilité et restauration"; Jean-Claude Ronceray, "Articulation entre retouche, conservation et restauration de photographies"; Adriaan Verburg, "Modern Digital Techniques for Conservation and Restoration of Photographic Images"; Ian and Angeia Moor (presented by Edmund King), "The Conservation of Anna Atkins' British Algae"; Anna Auer, "Andreas Ritter von Ettinghausen"; Ellen Sharp, "Photography of Walt Whitman"; Jean-Luc Dufay, "Louis Dufay (1874-1936), pionnier de la photographie et du cinéma en couleurs"; Sara Stevenson, "James Cox (1849-1901), Painter and Photographer"; José Manuel Torres, "La Photographie et l'excursionnisme photographique catalan (1876-1936)"; Michel Auer, "A propos du mur qui sépare l'image de l'appareil photographique"; Isabel Ortega, "Les fonds photographiques de la bibliothèque nationale de Madrid et la stratégie de sa classification"; Montserrat Blanch Almuzara, "L'Arxiu Mas et l'Institut Amatller de Arte Hispanico"; Johan de Zoete, "The Practical Reconstruction of Old Processes: A Way to Understand History"; and Urs Tillmanns, "Two Swiss Pioneers of Photography."

A special session intended to commemorate the 150th anniversary of the invention of photography included Paul Jay on "Nicephore Niepce," Helmut Gernsheim on "La première photo de Niepce," André Fages on "Il y a 150 ans" and Robert Lassam on "Fox Talbot, the Father of Modern Photography." There were receptions and exhibitions at both the Swiss Camera Museum in Vevey and at the Musée de l'Elysée in Lausanne, a bus tour to Gruyères and an excursion on Lake Geneva. (Tough, but someone had to do it, eh?) [Sure, Joan.]

The ESHPh currently has plans to publish the proceedings. Unfortunately no list of delegates and addresses was compiled.

## COLLECTION SNAPSHOTS

**IMS Aids Acetate Negative Conservation**  
Bonnie Wilson, Curator, Sound and Visual Collections, Minnesota Historical Society

Three years after the nightmare of walking into a Minnesota Historical Society (MHS) storage area and finding wrinkling acetate negatives where only smooth flat ones were before, this curator has just now finished a two-year grant project to preserve the negatives and is hereby sharing the tale.

In the fall of 1986 I was doing some research in the Norton & Peel commercial photography collection, consisting of 35,000 unprinted negatives, when I discovered that the negatives were not as I remembered them. They were making crackling sounds in their original negative jackets and showing other signs of advancing acetate deterioration: "Shrinking and warpage" as

David G. Horvath described it in *The Acetate Negative Survey Final Report* (Louisville: University of Louisville, 1987). I warned my administration that an emergency had developed and they supported my application for an Institute of Museum Services (IMS) grant by agreeing to matching funds. After phone consultations with David Horvath and Grant Romer, Conservator at the International Museum of Photography at George Eastman House, I spent the month of January writing the proposal to print and tone 20,000 acetate negatives before they became unprintable, a condition which could occur within three to five years, according to some estimates. Many curators had noticed this crackling phenomenon and found that it advances quickly in the presence of humidity, but knew little else about it.

The Society's chief photographer and I discussed the alternatives to printing such as direct duplicate negatives, intermediate positives, and microfiche. Direct duplication negative film was and is a dubious alternative. Henry Wilhelm had raised doubts about its permanence in *Picturescope* (Spring 1982) and Eastman Kodak is removing the product from the market. Intermediate positives would have been too expensive for us to produce and microfiche would not yield an image from which we could reproduce high quality prints in the future. Our choice was to make 8x10 contact prints on resin-coated (RC) paper, selenium toned to increase their permanence. Fiber-base paper was also out of our price range because we had no equipment to do it any other way but by hand processing. The limit for IMS conservation grants is \$25,000, to be matched by the receiving institution. Even with RC prints, the budget for the project was \$62,789.

The grant was awarded in July 1987, and the eighteen-month work plan was begun. One of the first and most helpful acts was to bring in David Horvath for a day, during which he taught project staff to recognize the six stages of acetate negative deterioration. He also made some very useful recommendations, including the importance of segregating level 4, 5, and 6 negatives, and how to monitor deteriorating collections without excessive hours of extra work. While the project clerk began re-jacketing and relabeling selected negatives and filling in worksheets capturing title, date, condition and notch code numbers (supplied by Horvath), the curator continued to weed the collection from 35,000 down to 20,000 negatives. This weeding was planned as essential to the project, but was not funded by the project or used as a match. In December 1987, a photographer was hired and printing began.

The project's outstanding results after nineteen months are 20,641 beautiful prints, backed up by negatives stored under much improved conditions. We discovered that 995 negatives (4.8%) had deteriorated beyond level 3, but the level 4 negatives were still printable, so only 162 out of 20,641 could not be printed. Since the original re-jacketing and classifying into levels of deterioration, no negatives have deteriorated further. All of the problem negatives (levels

4-6) are Dupont Defender negatives with the Horvath notch code designation of "B" (three square notches). The project's only deficiency was in estimating the number of printer and clerical hours needed. The photographic printer worked the exact number of hours we had planned, averaging 62 prints per day, but we had not allowed for vacation and sick leave days. The clerk had to work twice the number of hours estimated in order to complete all the jacketing and worksheets. Both cost overruns were funded by the MHS.

Public access to this collection is different from access to other collections. Because these prints are now the archival masters (the future condition of the negatives is still unknown), they must be handled with extra care. Researchers in this particular collection are asked to wear cotton gloves and are limited to viewing one box at a time. The prints are not identified on the back but on the 20,000 worksheets prepared by the clerk, so researchers must refer to the worksheets as they view a box. Obviously the collection needs an automated finding aid. The worksheets have been coded for the USMARC format so they are ready to be entered into a database that is USMARC compatible. Our processing department is investigating the possibilities.

Since the project's completion, the curator has used the collection in two exhibits and a local author is drawing on the collection for a forthcoming book. All inquiries from the profession are welcome. Write to me at the Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101, or call me at (612) 296-1275.

[In the next issue we'll hear from Richard Engeman at the University of Washington.]

## DIRECTORIES OF PICTURE SOURCES: A BIBLIOGRAPHY

Helena Zinkham, Library of Congress

Where can I find pictures of women working? Who has images taken by black photographers during the Depression? Who else has architectural drawings that document the development of the skyscraper?

Confronted for years by uncatalogued or under-catalogued collections, custodians of visual materials rely heavily on directories to locate likely sources for requested images. This bibliography of directories lists published sources that cover collections at more than one institution. Since no picture directory is comprehensive, it also includes general directories of organizations likely to have visual materials in their collections, even if the entries don't mention pictures explicitly.

Other valuable pointers to visual collections, too numerous to cite here, include guides to special collections in particular geographic regions, guides to specific subject disciplines, and automated library catalogs that represent the holdings of numerous repositories. A future issue of *Views* will list another important type of guide: published

catalogs of picture collections at individual repositories, for example, *A Guide to Iron and Steel: Pictures in the Hagley Museum Library*. Send me the names of your favorite sources, if you'd like the bibliography to grow: Helena Zinkham, 4350 N. Washington Blvd., Arlington, VA 22201.

### Picture Sources Directories

*Architectural Research Materials in New York City: A Guide to Resources in All Five Boroughs*. New York: Committee for the Preservation of Architectural Records, 1977. 1 looseleaf vol.

*Architectural Research Materials in Philadelphia*. Committee for the Preservation of Architectural Records, 1980. 1 looseleaf vol.

Cashman, Norine D., ed. *Slide Buyers' Guide: An International Directory of Slide Sources for Art and Architecture*. 5th ed. Littleton, Col.: Libraries Unlimited, 1985. 241 p.

Davidson, Martha, ed. *Picture Collections, Mexico: A Guide to Picture Sources in the United Mexican States*. Metuchen, N.J.: Scarecrow Press, 1988. 292 p.

Davis, Mari, and Hilary Boyce, comps. *Directory of Australian Pictorial Resources*. Parkville, Vic.: Centre for Environmental Studies, University of Melbourne, 1980. 1 vol.

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Hoffberg, Judith A., and Stanley W. Hess, comps. *Directory of Art Libraries and Visual Resource Collections in North America*. New York: Neal-Schuman Publishers, 1978. 298 p.

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## AN UPDATE ON MAGAZINES OF INTEREST TO STILL PICTURE LIBRARIANS

Thanks to Donna Longo DiMichele for recommending several additions to last issue's checklist of professional organizations and magazines. The International Visual Sociology Association issues a biannual

newsletter, *Visual Sociology Review* (Doug Harper, ed., Dept. of Sociology, Potsdam College, State University of New York, Potsdam, NY 13676). The international Commission on Visual Anthropology sponsors *CVA Newsletter* (Asen Balikci, Commission on Visual Anthropology, Dept. of Anthropology, Univ. of Montreal, P.O. Box 6128, Station A, Montreal, Quebec H3C 3J7 Canada). The quarterly journal *Visual Anthropology* has been published by Harwood Academic Press since 1987 (Jay Ruby, ed., The Center for Visual Communication, PO Box 128, Mifflintown, PA 17059).

And finally, a correction to an address given in the last issue. American Institute for Conservation, Suite 340, 1400 16th St., N.W., Washington, D.C. 20036

#### HELP, WE NEED SOMEBODY! NOT JUST ANYBODY!

In an effort to establish an up-to-date listing of individuals involved in creating directories of 19th and 20th century photographers, Ron Polito has asked us for our help. Please let Ron know if there are lists of photographers that have been or are being compiled for your community, state, or region. Be sure to include the compiler's name, address, and phone number, if known. If the information is already published, please include a bibliographic citation. Ron may be contacted by writing to him at the Department of Art, University of Massachusetts at Boston, Boston, MA 02125-3393. Department phone (617) 929-7940, -7945; FAX (617) 265-7173 (be sure to indicate it's for "Polito-Art").

We will publish the list in a later issue of *VEWS*.

#### PHOTOGRAPHY AT 150

##### MEETINGS:

##### ARLIS/NA and Visual Resources Association Co-sponsor Session in New York

The Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA) have joined together to sponsor "Conservation and Preservation Issues Beyond the Book: Slides, Microforms, Videodiscs, and Magnetic Media" a session to be held at the ARLIS/NA meeting in New York City on February 14, 1990.

Speakers and their topics for this not-to-be-missed session are:

Klaus B. Hendriks, National Archives of Canada, *Videodiscs and Magnetic Media*; Peter Krause, Consultant and ex-liford, *Cibachrome Color Micrographic Film*; James M. Reilly, Image Permanence Institute at the Rochester Institute of Technology, *An Update on Silver-gelatin Microfilms: Toner Treatments for Improved Image Stability*;

James H. Wallace, Jr., Smithsonian Institution, *Cold Storage for Preservation of Color Photographs and Videodiscs for Reference in the Office of Photographic Services at the Smithsonian Institution*; and Henry Wilhelm, Preservation Publishing Company, *The Permanence and Care of Color Slides*.

The session will run from 9:00 to 12:00 in the Georgian Ballroom of the New York Penta Hotel, 7th Avenue at 32nd Street. On-site registration (8:00 to 10:00 a.m.) is in the Brown Room. The registration fee is \$30.00 for ARLIS/NA or VRA members or \$40.00 for non-members.

For information on the ARLIS/NA meeting, contact Ross Day, The Metropolitan Museum of Art, Robert Goldwater Library, 5th Avenue at 82nd Street, NY, NY 10028 (212) 570-3707.

For information on the annual meeting of the VRA (February 14 to 17), contact Lise Hawkos, Arizona State University, Art Slide Collection, Tempe, AZ 85287 (602) 965-6163.

For information on the session, contact Christine L. Sundt, Architecture and Allied Arts Library, University of Oregon, Lawrence Hall, Eugene, OR 97403 (503) 686-3637.

For information on.... Oh. That's it. See you there.

##### New England Museum Association/Old Sturbridge Village Museum Archives Institute April 20-21, 1990

In addition to the annual basic archival institute being offered this year by the New England Museum Association and Old Sturbridge Village, the institute will offer a special-topic program focused on photography. This subject will be divided into the following areas: identification and dating, care and storage, preservation and reproduction, appraisal, copyright and reproduction rights, photographic services, and access.

This special focus program will be two days in length. The program will cost \$80 and has a limited enrollment. For more information, contact Theresa Rini Percy, Director of the Research Library, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 (508) 347-3362.

##### Documents that Move and Speak. Managing Moving Images and Recorded Sound in Archives National Archives of Canada, Ottawa May 3-5, 1990

The stability of film, tapes, discs, and other carriers is a subject which concerns all of us. Organized by the Technical Committee of the International Federation of Film Archives (FIAP), International Federation of Television Archives (FIAT), International Association of Sound Archives, and the International Council of Archives, the symposium will explore what does "forever" mean for audio-visual material?

The symposium will review the fundamental principles governing the management of moving image and recorded sound archives, as well as the newest developments in the technology of moving image and sound recording and reproduction.

The meeting will take place in the auditorium of the National Archives of Canada and the registration fee is \$300 (CAN). A preliminary program is now available and may be obtained by writing to the Symposium on the New Media, International Council on Archives, P.O. Box 3162, Station O, Ottawa, Ontario K1P 6H7, Canada.

##### TRADE FAIRS:

March 25, 1990. Seventh Annual D.C. Antique Photo Show. Over 50 tables of stereoviews, cdvs, daguerreotypes, photographs, other stuff photographic [*their advertisement specifies NO CAMERAS!*] Rosslyn Ballroom, Rosslyn Westpark Hotel, 1900 N. Ft. Meyer Dr., Arlington, VA. Preview admission is \$20 and begins at 8:30 a.m.; Public admission is \$4 and begins at 10:00 a.m. The show is open until 5:00 p.m. For more information, contact Russell Norton, P.O. Box 1070, New Haven, CT 06504 (203) 562-7800. [*We went to the one in October and it was fabulous.*]

##### EXHIBITIONS: What's On

###### At Home

through December 29. *Seeing is Believing: 19th Century Egypt, Greece, and the Near East in the Eyes of Maison Bonfils an exhibition from the University Museum of Archaeology and Anthropology, University of Pennsylvania.* CIGNA Gallery, 17th and Arch Streets, Philadelphia. [*see Artful Dodging for more information.*]

through December 31. *The New Vision. Photography Between the Wars.* Metropolitan Museum of Art, New York.

through December 31. *Odyssey: The Art of Photography at National Geographic.* The Detroit Institute of Arts.

through December 31. *In Search of a Better Image.* Bailey/Howe Library, University of Vermont, Burlington.

through January 4. *American Daguerreotypes from the Matthew R. Isenberg Collection.* Yale University Art Gallery, New Haven.

through January 5. *Whose Zoo, 82 editorial cartoons from the 1870s to the present, features Canadian and international politicians as animals [Viz.: Idi Amin as a big frog in a small pond].* Canadian Centre for Caricature, Ottawa.

through January 7. *Lee Miller: Photographer.* Minneapolis Institute of Arts.

through January 14. *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848.* Amon Carter Museum, Fort Worth.

through January 15. *The Light that Fills the World: Early Works on Paper Depicting the Canadian Arctic (1715-1876).* Canadian Embassy Art Gallery, Washington.



through March 25. *The George P. Cocaine Photography* [??? That's what it said, folks]. Worcester Historical Museum, Worcester, MA.

through March. *Light and Time 150 Years of New Orleans Photography*. Historic New Orleans Collection, New Orleans.

through March. *Images of Invention and Industry: A Celebration of 150 Years of Photography*. Hagley Museum and Library, Wilmington, DE.

through March. *La Tierra y Su Gente: The Rio Grande Photographs of Robert Runyon, 1910-1926*. Lomax Room, Barker Texas History Center, The University of Texas at Austin.

opens January. *Frances Anne Hopkins Retrospective*. Thunder Bay Art Gallery, Thunder Bay, Ontario.

January 13 - March 26. *Facing History: The Image of the Black in American Art*. Corcoran Gallery of Art.

January 13 - March 26. *Black Photographers Bear Witness: 100 Years of Social Protest*. Corcoran Gallery of Art, Washington.

January 16 - March 11. *Pierre Dubreuil Rediscovered: Masterprints 1900-1935*. The Detroit Institute of Arts.

January 20 - March 18. *Robert Adams: To Make it Home-Photographs of the American West, 1965-1986*. Amon Carter Museum, Ft. Worth.

February - March. *Lee Miller*. San Francisco Museum of Modern Art.

February 3 - April 1. *Like a One-Eyed Cat: Photographs by Lee Friedlander, 1956-1987*. Corcoran Gallery of Art, Washington.

March 1 - April 22. *The New Vision. Photography Between the Wars*. San Francisco Museum of Art.

#### And Abroad

##### England

through December. *The Art of Photography 1839-1989*. Royal Academy, London.

##### France

through December. *L'invention d'un Regard: Photography 1839-1915*. Musée D'Orsay, 75007 Paris. Catalogue.

through December. *[Daguerreotypes from the Alsace region]*. Musée Historique, Mulhouse.

through January 1990. *Paris et le Daguerreotype*. Musée Carnavalet, Paris.

##### The Netherlands

through December 29. *Photography in Nijmegen, 1839-1900*. Archives of the city of Nijmegen, Marienburg 95, Nijmegen.

##### West Germany

through December 16. *Photography and Stuttgart, 1839-1879*. Württembergische Landesbibliothek, Konrad-Adenauer-Str. 8-10. 7000 Stuttgart. Catalogue DM35.

opens December 11. *People in the Silver Mirror: The Beginnings of Photography in Westphalia*. Landeshaus, Freiherr-

Vom-Stein-Platz 1. 4400 Münster. Catalogue DM40.

#### EXHIBITIONS: What We Missed

*The Cherished Image: Portraits from 150 Years of Photography*. National Gallery of Canada, Ottawa.

*Mirror of an Era: The Daguerreotype in Virginia*. The Chrysler Museum, Norfolk. [There's a great brochure for this exhibit. Write to the museum for a copy.]

*Picturing California: A Century of Photographic Genius*. Oakland Museum, Oakland [see in Print for catalog information].

#### IN PRINT:

##### Call for Papers

*Women in Photography*. As a result of the second national conference on Women in Photography, held at Bryn Mawr College in June 1989, written and photographic essays are being collected for an anthology on *Women in Photography*. A university press has expressed interest in the project; a prospectus will be presented for consideration in early 1990.

A goal of this publication is to be inclusive of all women working as photographers and women and men researching historic or current images of or work by women in photography.

Submit an abstract and resume no later than 30 November 1989 [that means **DO IT NOW!**] to Jill Gates Smith, *Women in Photography*, 152 West Horter, Philadelphia, PA 19119.

Please note: credentials on your resume need not be academic. Any questions prior to submitting an abstract will be answered by mail.

##### Available and/or Forthcoming

*American Photography: 1839-1900*. Janet E. Buerger. Rochester: International Museum of Photography at George Eastman House, (900 East Ave., Rochester, NY 14607), 1989. [Checklist of the exhibition]

*Civil War Maps: An Annotated List of Maps and Atlases in the Library of Congress*. 2nd edition. Washington: Government Printing Office for the Library of Congress, 1989. 030-000-00209-1. \$46 (includes p&h).

*Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848*. Martha A. Sandweiss, Rick Stewart, and Ben Huseman. Washington: Smithsonian Institution Press, due October 1989. ISBN 0-87474-826-3H. \$45.

*French Daguerreotypes*. Janet E. Buerger. Foreword by Walter Clark. Technical Appendix by Alice Swan. Chicago: University of Chicago Press. 1989. 280 p. ISBN 0-226-07985-6 \$49.95. [To be reviewed.]

#### THAR'S GOLD IN THEM THAR HILLS

##### The California Gold Rush Project

Peter Palmquist and John McWilliams are undertaking a project to establish a *Union Guide to the Gold Rush Era Daguerreotypes of California*.

The purpose of the project is:

- To seek, identify, inventory, and catalogue all surviving daguerreotypes associated with the California Gold Rush.
- To publish such images, together with full descriptive information, as a *Union Guide to the Gold Rush Era Daguerreotypes of California*.

Peter and John have established the following working guidelines:

- It is presumed that this project will seek photographs that span the approximate period 1849-1854 and that only daguerreotypes will be found.
- Inventory would include gold mining images, city and town views, and portraits of groups and individuals involved in some aspect of the California gold rush era.

##### Modus Operandi

- Images would be identified by networking with collectors and institutions. In such instances when collectors wish to remain anonymous, that wish will be accommodated.
- When an image has been identified, the following information will be sought:
  - 1) A copy image (photocopy, copy print, or color transparency [35mm])
  - 2) A physical description of the item [size, case design, etc.]
  - 3) Identify maker where possible.
  - 4) Records all pertinent information concerning image context
  - 5) Identify owner; in the case of an anonymous owner, such information will be coded.
- A file will be opened for each image and all information related to that image will be retained in that file.
- As the project nears its completion—at least two years is projected—all information will be entered into a master inventory form and doublechecked for accuracy.
- After the inventory is completed (or as circumstances provide) a copy print will be requested for use in the Union Guide.

Individuals interested in further information on the project, or with gold rush images to enter into the catalogue, please contact:

Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521 or John McWilliams, 9520 N. Enchantment La., Stockton, CA 95209.

*Guide to Photographic Collections at the Smithsonian Institution. Volume I: National Museum of American History.* Diane Vogt O'Connor. Washington: Smithsonian Institution Press, due December 1989. 528 pp. ISBN 0-87474-927-XP. \$29.95.

*The History of South Carolina Slide Collection.* Constance B. Schulz, ed. Orangeburg, SC: Sandlapper Publishing Co., Inc. (P.O. Box 1932, Orangeburg 29166, [830] 531-1658). 1,000 slides. Boxed, \$450; ring binder, \$535. Includes guidebook. [VM Section member Schulz writes that this is a "visual documentary edition" in a format that allows ease of access to visual materials and ease of use by people with different needs.]

*Images of America. A Panorama of History in Photographs.* Washington: Smithsonian Institution Press, due November 1989. 256 pp. ISBN 0-89599-023-7H. Prepublication \$34.95 through December 31, 1989; thereafter \$39.95.

*J. J. Reilly. A Stereoscopic Odyssey, 1838-1894.* Peter E. Palmquist, ed. Yuba City: Community Memorial Museum, 1989.

*Photography Speaks.* Brooks Johnson, ed. New York: Aperture and the Chrysler Museum, 1989. \$29.95 (cloth); \$14.95 (paper).

*Picturing California: A Century of Photographic Genius.* Oakland, CA: Oakland Museum (1000 Oak Street, 94607), 1989. \$19.95.

*Picturing Minnesota, 1936-1943: Photographs from the Farm Security Administration.* Robert L. Reid, ed. Minneapolis: Minnesota Historical Society Press, Order Department 620, 1500 Mississippi St., St. Paul, 55101, 1989. 200 pp. (cloth) \$35.95; (paper) \$19.95; \$1.50 postage and handling. Charge orders (612) 297-3243 or 1-800-322-0067 in MN; Minnesota Historical Society members receive a 25% discount.

*Robert Adams: To Make it Home—Photographs of the American West, 1965-1986.* New York: Aperture, 1989. ISBN 0-89381-351-6 (cloth) \$60. 0-89381-384-2 (paper) [price not known, sorry].

*A Salute to Daguerre. The Contemporary Daguerreotype.* Jeanne Verhulst. Rochester: International Museum of Photography at George Eastman House, 1989. [Checklist of the Exhibition]

*Tracings of Light. Sir John Herschel & the Camera Lucida. Drawings from the Graham Nash Collection.* Larry J. Schaaf, with an introduction by Graham Howe. San Francisco: The Friends of Photography, 1989. 120 pp. ISBN 0-933-286-554. \$45. [To be reviewed.]

*Washingtoniana: Photographs; Collections in the Prints and Photographs Division of the Library of Congress.* Kathleen Collins. Washington: Library of Congress, 1989. 310 p. ISBN 030-000-00210-5. \$25.

*The Western Photographs of John K. Hillers. Myself in the Water.* Don D. Fowler.

Washington: Smithsonian Institution Press, due October 1989. 160 pp. ISBN 0-87474-416-4H (cloth). \$24.95.

#### 150th COMMEMORATIVE POSTER AVAILABLE FREE FROM THE NATIONAL ARCHIVES OF CANADA

We have seen a wonderful poster, *More than meets the Eye: Photography 1839-1989* commemorative the 150th anniversary of the announcement of photography. This poster is free and may be ordered from the

National Archives of Canada Bookstore  
Room 136  
West Memorial Building  
344 Wellington Street  
Ottawa, Ontario Canada K1A 0N3

The bookstore is open Monday to Friday from 8:30 - 1:00 and from 2:00 - 4:30.

#### ARTFUL DODGING: Things Heard, Enhanced, and Passed On

##### East

**Harrisburg.** At the recent Historical Photography in Pennsylvania conference held in Harrisburg, a number of attendees proposed that a statewide group of advocates of historical photography be established. They would like to initiate a biannual newsletter to serve as an informal clearinghouse to include news of current exhibits, acquisitions, conferences, photograph conservation and preservation, cataloging and indexing, etc. The individuals felt that such a newsletter would appeal to a broad audience, amateur and academic alike—anyone with an interest in Pennsylvania's photographic history. A survey is being circulated to determine interest in such a group. If you're interested in this, contact Linda A. Ries, Pennsylvania State Archives, Box 1026, Harrisburg, PA 17108-1026 for a survey. Surveys should be returned by January 31, 1990.

**New York.** Larry J. Schaaf will speak on *Sunlight Between the Covers: Book Illustration at the Dawn of Photography*, the 1990 Polaroid Lecture at the New York Public Library, on Wednesday, January 31, at 6:00 p.m.

Nora Kennedy and Peter Mustardo wrote on "Current Issues in the Preservation of Photographs," in *AB Bookman's Weekly*, 83:17 (April 24, 1989): 1773-1783. In addition to discussing the issues and problems in preservation and conservation, the authors discussed the role of the American Institute for Conservation and its Photographic Materials Group is described. The authors also wrote about the education and training of a photographic conservator and his or her role in working with photographic materials.

**Philadelphia.** The spectacular Bonfils exhibition at the CIGNA gallery resulted in part from curator Douglas Haller's inventory of more than 300,000 photographic items held in the University Museum of

Pennsylvania's archives. According to Douglas (who, by the way is the VM Section's Chair), "with more than 900 albumen prints, photochromes and lantern slides, The University Museum's Bonfils Collection is one of the most comprehensive in the world. Although other Bonfils collections rival the museum's in size, due to the diverse collecting interests of museum scholars, the geographic scope of our collection is wider, representing the entire career of the Bonfils family." What fun.

We've also heard from Jill Gates Smith who asks, "Holiday gift shopping?" If so, you might consider buying *Women in Photography* T shirts from the successful conference held at Bryn Mawr College in June [Jill modeled one at SAA in St. Louis]. They're 100% cotton with an image of 1940s women photographers set in a 35mm frame, sizes S, L, XL. \$13.00 postpaid. To order, send check made payable to Women in Photography, size requested, name and address to Jill Gates Smith, 152 West Horter Street, Philadelphia, PA 19119

**Princeton.** Gary Saretzky, a VM section member, edited the July 1989 issue of *Conservation Administration News*, No. 38, on the preservation of photographs. The issue contains three articles: "Guidelines for the Administration and Care of Daguerreotype Collections," by Grant Romer; "Cold and Cool Vault Environments for the Storage of Historic Photographic Materials," by Siegfried Rempel; and "Negative Duplication: Evaluating the Reproduction and Preservation Needs of Collections," by Steven P. Puglia.

**Washington.** The Prints and Photographs Division of the Library of Congress recently hired Verna Curtis as the new curator of photography responsible for 19th and early 20th century materials. Ms. Curtis comes to the division after a number of years as curator of prints and photographs at the Milwaukee Art Museum.

The Gallaudet University Special Collections Department recently hired Marguerite Englehart as Photo Curator. Ms. Englehart was most recently at the Supreme Court Historical Association.

*Robert Mapplethorpe: The Perfect Moment*, the exhibition picked up by the Washington Project for the Arts (WPA) after being courted then ditched by the Corcoran Gallery of Art, was packed during its three-week run. The WPA had recently moved and we weren't really sure to where, but the line waiting to get in the door showed us the way. We found it to be a well-installed [dare we say well-hung?] exhibition. The WPA is to be commended for the care taken in discretely placing the risqué images in a corner room. Mapplethorpe's images are exquisitely beautiful in their lighting, composition, and printing and the exhibition is well worth seeing.

Last, but not least, there have been two staff promotions in the Still Pictures Branch of the National Archives. Elizabeth Hill is now the Chief of the Branch and Edward McCarter is now Assistant Branch Chief for Projects.

**South-Central**

**Fort Worth.** Barbara McCandless of the Amon Carter Museum, reported a good turnout for the September 16 program "In the Footsteps of Margaret Bourke-White: Women and Photography." Speakers included Vicki Goldberg, Naomi Rosenblum, and Mary Ellen Mark. The lectures were arranged as part of the Bourke-White retrospective at the museum.

**Canada**

**Ottawa.** The May-June 1989 issue of *The Archivist* (Vol. 16 No. 3), the bi-monthly journal of the National Archives of Canada, is devoted to "Photography in Canada." It's worth getting a copy and it's free. Write to the archives at 395 Wellington Street, Ottawa, Ontario K1A 0N3.

As a result of a generous donation, the Art Acquisition and Research Section of the Documentary Art and Photography Division, National Archives of Canada, Ottawa, has recently acquired a sketchbook of 14 watercolors by the British military artist George St. Vincent Whitmore, including views done around Quebec City, 1836-1838, as well as an 1836 view of Washington, D.C.

The Canadian Postal Archives (at the National Archives of Canada) recently acquired a significant portion of the Col. R. H. Pratt Collection of 'Newfoundland postage stamp proofs and essay.' Pratt, a noted specialist collector of Newfoundland philatelic material, compiled the materials over a forty-year period. [Newfoundland did not become part of Canada until 1949.] The collection is a cohesive, visual record of the design and production of a great number of Newfoundland's postage stamps. Various pieces, with designer notations and official commentary, take on the added dimension

of rare surviving manuscript material from this era of Newfoundland's postal history.

**Down Under**

**Sydney and Melbourne.** "More Than Meets the Eye: Managing Photographs," a seminar in celebration of the 150th anniversary of photography, was presented in Sydney, Australia, May 22, 1989, and again in Melbourne, Australia, May 29. The full-day workshop was organized by Ann Pederson, SAA member and general editor of *Keeping Archives*. The keynote speaker was Joan Schwartz, SAA VM section member and Acting Chief of Photography Acquisition and Research at the National Archives of Canada [*Jeez, Joan, are you ever in the office?*]. The presentations focussed on the photograph as a primary document and discussed ways in which images may be more effectively collected, described, retrieved, and used. Australian specialists also spoke on related topics.

During her visit to Australia, Schwartz also made a presentation at the University of New South Wales School of Librarianship, and attended the Biennial Meeting of the Australian Society of Archivists in Hobart, Tasmania, where she discussed the management of photographic archives and participated in a panel discussion on "The Future of the Archival Profession."

**YOUR EDITOR WRITES**

I've now had the pleasure of completing four issues of *Views: The Newsletter of the Visual Materials Section of the Society of American Archivists*. In the last twelve months, many things have taken place in the visual materials community. A record number of photo-related sessions were presented at the annual meeting in St. Louis. The section is becoming better organized with by-laws

pending and various committees have been formed. The section newsletter is once again functioning on a regular basis. We have celebrated the sesquicentennial of the announcement of photography to the world with thousands of individuals attending events and we continue to grapple with the issue of the juxtaposition of artistic freedom of speech and a government's support of the arts with museums' decisions regarding what art to exhibit. We mourned the loss of members of our community this year, including Robert Mapplethorpe and William C. Darrah.

What is most rewarding to me as editor, is the overwhelmingly positive response I've received to this newsletter. I would like to thank those of you who have participated in the production of this newsletter. I hope that all of you will participate in making this newsletter a good one. Let's work for a second year of interesting reports, articles, and other related items. Write to me!

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

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 523-5386, M-F 7:15-3:45, FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1990. Opinions expressed are those of the authors.

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