



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

Volume 4, Number 2

April 1990

FROM THE CHAIR

Douglas M. Haller, Univ. of Pennsylvania

In this issue of *Views* we look back on the Visual Materials Section's history with "The Decade in Review" and forward with "First Three-Year Plan Submitted to SAA." I believe that we have arrived at a crucial stage in the section's development, and fortunately we have a number of capable and energetic professionals ready to help mold its future. We are engaged in adopting the first bylaws, and I urge you to submit your ideas to the committee chair, Joan Schwartz (National Archives of Canada), so that we can have a good proposal for discussion at the next annual meeting. I have appointed Laurie A. Baty (NHPRC) as chair of the Newsletter Committee. Bruce L. Johnson (Indiana Historical Society) and Diane Ruby Sanderson (Presbyterian Church USA) have agreed to serve as members to assist in gathering news, and, more importantly, to frame an editorial policy for *Views* that will outline what we want this periodical to do for us now and what it could become in the future. We hope to expand it to three eight-page newsletters this year. Vice Chair Richard Pearce-Moses will be conducting a survey of the section membership so that we can better serve its interests and needs. If you wish to participate in the work of this committee, please contact him.

In addition, I have appointed liaisons to the MARC VM Users Roundtable (Lucinda Keister, National Library of Medicine), to the emerging Architectural Records Roundtable (Mark Coir, Cranbrook Educational Community), and to the Academy of Certified Archivists (myself). These liaisons will report the activities of their respective groups to us, and our activities to them, in an ongoing cooperative dialogue. In the case of the Academy, I hope we can establish standards for certifying archivists that will guarantee basic competency with visual materials, and initiate the process of establishing a visual materials specialized competency. The addresses and telephone numbers of all our officers will be found on page two.

I would like to formalize the structure of the section through bylaws, committees, and liaisons in order to interest and involve as many members as possible in its work, and to provide a pool of trained coordinators to carry out long-term projects for the section as suggested in the Three-Year Plan. At the next annual meeting I will propose that we establish three subgroups with coordinators appointed by the chair: Still Photographs, Moving Images, and Art and Graphics. Section members could belong to as many subgroups as they wish. This regrouping by format will

enable the section to serve the needs of all members concerned with various types of visual materials, provide for regular communication among those with specific interests, as well as acting as a lobby with the section at large to initiate projects addressing specific concerns. I hope you will support this plan or give me the benefit of your insights.

THE DECADE IN REVIEW

In order to assist the membership in planning for the future of the Visual Materials Section, the following chronology was compiled from records sent to section members since 1981. Additions and corrections are welcomed for an update.—DMH

Aural and Graphic Records Professional Affinity Group (AGR PAG)

- 1980-1 Chair, Diane Vogt-O'Connor
- 1980 Quarterly newsletter in letter format appears.
- 1981 Annual meeting in Berkeley concerned with business, committees, and the NEH-funded SAA "Administration of Photograph Collections" workshops. Attendees also discussed various aspects of their collections.
- 1981-85 Chair, Gerald J. Munoff
- 1982 Structure of AGR PAG defined: Chair, Vice Chair, and Steering Committee consisting of officers and committee chairs. Committees to be task-oriented, not interest groups. Committees evaluated each year for retention/abolition. Chair/Vice Chair serve two-year terms; Chair elected in odd years, Vice Chair in even; no restriction on number of terms served; Vice Chair does not automatically succeed to Chair. Committees established: Program, Standards (terminology and automated access), Information, Conservation, Name Change.
- 1983 Directory of PAG Members distributed, and list of members published in the *SAA Membership Directory*.

Gary D. Saretzky, Chair of Information Committee, surveys PAG to determine what professional literature is read, and interest in literature awareness services and bibliography development. Twenty-six of 111 members respond;

SEE YOU IN SEATTLE!!

Plans are underway for informal social gatherings of the Visual Materials Section at the SAA annual meeting in Seattle. Richard Pearce-Moses, Lucinda Keister, and Joan Schwartz are conspiring with west coast organizers Richard Engeman, Rod Slemmons, and Susan Seyl; and postcard aficionado Katherine Hamilton-Smith to produce a day of collegial frivolity which will include a walking tour, a gallery visit, informal talks, a dinner, and a "Seeing and Sampling" hospitality suite where members will be invited to bring copies of their collection's treasures and a bottle or two of their hometown plonk. A limited-edition "Visual Materials Section Choral and Intemperance Society" t-shirt is also on the drawing board.

the replies indicate that the majority are interested in still pictures followed by 2) other, 3) motion pictures, and 4) sound recordings. List of periodicals read by members is distributed.

SAA Council adopts "Guidelines for PAGs" providing that five communications per year be issued by PAGs: three from leadership to membership mailed free by SAA without budget request; annual report for publication in the *SAA Newsletter*, with failure to issue resulting in inquiry into dissolution of PAG; and a statement of goals and objectives for publication in annual meeting program. PAG chair to prepare budget requests to Council. PAGs changed to sections on October 8, 1983.

Aural and Graphic Records Section

- 1984 Aural and Graphic Records Section Membership Directory distributed.
- G. Saretzky circulates a draft "Bibliographies and Databases for Research on the Preservation of Aural and Graphic Records" with sections on Photographs, Motion Pictures/Videotapes, Prints/Drawings/Maps, and Sound Recordings. Eventually published in *Picturescope* (Winter 1985).

Annual meeting consists of program on optical discs at the Library of Congress, brief business meeting at section open house.

1985 List of members published in SAA *Membership Directory*.

Annual meeting in Austin is equally divided between business and presentations by speakers.

1985-86 Chair, James C. Anderson

1986 Annual meeting consists of tour of Chicago Historical Society Prints and Photographs Collection including discussion of MARC VM pilot project, brief business meeting.

1986-88 Chair, Larry A. Viskochil

1987 *Views-Newsletter of the Aural and Graphics Records Section of the Society of American Archivists* [Vol. 1, No. 1 (April, 1987)] appears, 18 pages total may be distributed to members up to 3 times per year, mailed free by SAA. L. Viskochil, Editor.

MARC VM Users Roundtable forms with Maureen O'Brien Will as liaison to AGR Section.

Annual meeting consists of tour of New York Public Library's Art, Prints, and Photographs Division, brief business meeting.

Visual Materials Section

1988 Name changed with main emphasis to be still and motion pictures. Recorded sound archivists welcome to remain but suggest they form a roundtable or new section.

1988-89 Chair, James C. Anderson

1988 Annual meeting in Atlanta consists of a business meeting.

Laurie A. Baty becomes first newsletter editor who is not section chair. *Views* reports that vice chair automatically becomes chair after serving for one year.

List of members published in SAA *Membership Directory*.

1989 Draft of bylaws framed by L. Baty is distributed to members.

Annual meeting consists of tour of Missouri Historical Society Photograph Collections, brief business meeting.

Bylaws and Three-Year Plan Committees established.

1989-90 Chair, Douglas M. Haller

1989 Newsletter and Membership Survey Committees established. Liaisons to MARC VM Users Roundtable, Academy of Certified Archivists, and Architectural Records Roundtable appointed.

First Three-Year Plan submitted to SAA Council.

1990 Concise history of section, 1980-90 published in *Views*.

FIRST THREE-YEAR PLAN SUBMITTED TO SAA

The Visual Materials Section's first Three-Year Plan was submitted to SAA Council in December. A committee consisting of Diane Vogt-O'Connor (Chair, Smithsonian Institution Archives), Stephen J. Fletcher (Indiana Historical Society), and Mary Baker-Wood (Old Sturbridge Village) drafted the plan which was reviewed and submitted by Section Chair Douglas Haller and Vice Chair Richard Pearce-Moses. The plan lists only special projects and not ongoing activities such as publishing *Views*, etc. It is revised each year, and thus there will be a standing committee to prepare drafts for the section chairs. A preliminary budget request of \$250 has been made for distribution of the section's membership survey. Section members should be prepared to discuss the plan and their ideas for its revision at the next SAA annual meeting. If you would like to be a member of the committee, please contact Diane Vogt-O'Connor.

Plan Year I: 1990-91

1. Request funds from SAA Council to compile and distribute the results of the Section Membership Survey conducted the previous year.

2. Appoint a committee to plan a mid-year meeting of section members in a location other than that of the annual meeting. A different region of the continent will be chosen each year.

3. Appoint a committee to compile a bibliography for visual archivists.

4. Appoint a committee to plan an advanced workshop on the administration of visual materials (still photographs, moving images, art and graphics) to be offered at the SAA annual meeting the following year.

Plan Year II: 1991-92

1. Hold the first of regular mid-year section meetings.

2. Prepare and distribute the bibliography for visual archivists.

3. Hold the advanced workshop on visual materials at the SAA annual meeting.

Plan Year III: 1992-93

1. Hold the regular mid-year section meeting.

2. Recommend to SAA Council the creation of a task force to either hold advanced workshops on visual materials throughout North America, to prepare a manual on visual archives, or to prepare a special issue of *The American Archivist* on visual materials, as the membership sees fit, based upon the experience of the workshop held at the SAA meeting.

Visual Materials Section 1989-90

Officers

Chair

Douglas M. Haller
The University Museum Archives
University of Pennsylvania
Philadelphia, PA 19104-6324
(215) 898-8304

Vice Chair

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-3145

Committee Chairs

Bylaws

Joan M. Schwartz
Documentary Art and Photography
National Archives of Canada
395 Wellington St.
Ottawa, Ontario K1A 0N3
Canada
(613) 996-7777

Membership Survey

Richard Pearce-Moses

Newsletter

Laurie A. Baty
NHPRC
National Archives Bldg.
Washington, DC 20408
(202) 523-5386

Three-Year Planning

Diane L. Vogt-O'Connor
Smithsonian Institution Archives
A&I, Room 2135
Washington, DC 20560
(202) 357-3364/5

Liaisons

Academy of Certified Archivists

Douglas M. Haller

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48013
(313) 645-3154

MARC VM Users Roundtable

Lucinda H. Keister
Prints and Photographs Collection
History of Medicine Division
National Library of Medicine
Bethesda, MD 20894
(301) 496-5961

3. Use the visual materials workshop-to-task force model to plan similar projects for moving images, descriptive standards for visual materials, etc.

MARC VM ROUNDTABLE NEWS

Lucinda Keister, National Library of Medicine

Last issue I promised to present a search overview of RLIN's Visual Materials File. An additional four thousand records have been entered since November, which brings the current total number of visual materials records in RLIN to 129,000. These records come from a surprisingly large number of institutions. The largest groups of records appear to be from the Arnold Schoenberg Institute at the University of Southern California (USC), the Library of Congress' Motion Picture Division, the New York Public Library (see last month's column), the New York Historical Society, and the Avery Library.

Although we all have a basic knowledge of what images reside in our own collections, what we know of other collections' holdings we have usually gleaned from our colleagues or our patrons in a somewhat informal fashion. MARC-based databases with item-level entries offer us the potential of finding a specific picture. For example, a frequent request that we receive at the National Library of Medicine's Prints and Photos is for images relating generally to the history of psychiatry, and specifically to shock treatment, strait jackets, and restraining devices. A search in the RLIN VM files retrieves a description of a black-and-white photograph of four women inmates of the Rome State [NY] Custodial Asylum restrained in chairs. This description is accessible through twelve access points: "Women--mental health"; "Psychiatric hospital care"; "Institutional care"; "Inmates of institutions"; two subdivisions each under "Mentally ill" and "Mentally handicapped"; "New York" [state]; the Getty's *Art and Architecture Thesaurus* terms, "Photographs" and "Photoprints," and the institution's name itself, "Rome State Custodial Asylum."

A good effort was made in cataloging this photo to make it accessible and the description of it, found in the Summary Note Field (520), gives a good visual idea of what the user would see when viewing the picture. Based on the description in RLIN, I can with confidence refer a patron to the institution owning the image for the request.

In checking through the VIM file, I have discovered descriptions of bubble-gum wrappers. If you are looking for pictures of playpens, there are fifteen to be discovered through the *title word* index.

Searching by *format* shows 2,262 records under the truncated form/genre term "photo#". 170 stereographs, 43 drawings, 159 charcoal drawings, 55 paintings, 15 daguerreotypes (many more appear in the AMC file), 176 "albumen" items, and 1 cyanotype. It is important to remember that still pictures in the VIM file share space with many videorecordings, slide sets, motion pictures, etc. However, it's hard to know if there are, in fact, really only 55 paintings or only 1 cyanotype. Therein lies the problem. The computer can only search what is on the record, and if the cataloger did not put the information in the record, we will not find it. For example, searching by subject terms in the *title field* index yields more hits than in

using the more appropriate *subject term* index. For example, searching for a group of American city names yields 159 items for Chicago by *title word* index, only 1 by *subject* index; 150 for Boston by *title word*, only 1 by *subject*; 17 for Cleveland, none by *subject*.

Have I sparked a response? Are you saying, "Well, what's the difference between searching by one index or another?" Please send me your comments and I'll continue in the August issue on the subject of still picture catalog records in automated systems. My address is in the box on page two.

ARCHITECTURAL ROUNDTABLE

Mark Coir, VM Liaison

During last autumn's SAA annual meeting in St. Louis, a group of archivists, several of them VM Section members, met to discuss issues relating to the administration of architectural and landscaping records. Because the care and preservation of these materials often fall to people working outside the archival profession, the group felt a need to establish a working liaison with other organizations, including the American Institute of Architects and the Library of Congress. A proposal was made to create a joint committee on architectural records. John Fleckner, President of SAA, has agreed to carry this message to Council. According to John, a task force would have to be formed first to undertake a study of the necessity and feasibility of such a committee. If approved by Council, the process could take more than a year.

Noting also that SAA lacked a formal structure for archivists working with these materials to gather and consider matters of mutual interest, the group decided to petition SAA Council to create a roundtable on architectural records. Thirty signatures from SAA members are required before the petition can be presented to Council. Anyone wishing to learn more about the activities of the group or willing to help collect signatures for the petition is urged to contact Tawny Ryan Nelb, P.O. Box 1229, Midland, MI 48641, (517) 631-1011.

MEETING REPORT:**F/TAAC in Miami**

Reported by Nancy Sadusky, National Center for Film and Video Preservation (NCFVP)

The annual conference of the Film and Television Archives Advisory Committee (F/TAAC) was held in Miami, Florida, on October 31-November 4, 1989. The meeting was hosted by the Louis Wolfson II Media History Center. One hundred representatives from over seventy public and corporate archives in the United States, Canada, Sweden, Switzerland, and Mexico participated in the five-day conference. Working group meetings were held for the US Federation of International Film Archives (FIAP)-member archives, studio archives, news and documentary collections,

university-based collections, Hispanic collections, and independent and performing arts collections. Working group sessions also were held on the subjects of fundraising, off-air taping, and reference services and fees. General sessions were held on the following topics:

Hispanic Collections

Representatives from five archives with moving image collections representing Spanish-speaking communities gave background information on their collections and described how their material is preserved, cataloged, and accessed.

The featured archives for this session included the Louis Wolfson II Media History Center in Miami, Florida, on the WTUV-TV Local Television News Collection; the University of California, Santa Barbara, about the program to process the archives of the filmmaker/playwright Luis Valdez; Cable News Network (CNN) in Atlanta, Georgia, on Noticiero Telemundo CNN, a Spanish-language newscast; Cineteca Nacional in Mexico City, Mexico, a state archive in Mexico; and the Filmoteca de la UNAM archive in Mexico City, Mexico, part of the Mexico National University.

Open Forum: In-House Quality Controls for Film and Video

This general session examined various in-house quality control policies and procedures as practiced by the archives in the hope that the resulting dialogue would help organizations better codify their quality control programs, establish useful descriptive standards of acceptable "archival" quality, and learn better methods of evaluating materials.

Many of the archival representatives present at the meeting commented on the quality control procedures as practiced by their staff. The John E. Allen, Inc. Film Lab and the Film Technology Corp. pointed out features to look for when examining film, and gave recommendations for working with labs. A future seminar was suggested that would include screenings of film examples and a workshop to train archives personnel in quality control.

Cleaning, Rejuvenation and Redimensioning

The session opened with a videotape from the National Archives of Canada that demonstrated the technique of re-washing badly deteriorated nitrate film. Film Technology Corp. commented on the process of redimensioning, and the John E. Allen, Inc. laboratory described the technique of rejuvenation. The processes of cleaning and photoguard treatment also were defined for the group.

New Technologies for Film and Video

This general session concentrated on the areas of digital formats, high definition television, and potential new formats for preservation.

Participants included representatives from the High Definition Television Systems Laboratory in Boca Raton, Florida, who spoke on high definition television, and an ABC representative who addressed the subject of digital recording and the differences in systems currently in use as well as the future of digital recording. The Museum of Broadcasting gave a description of their new facilities and discussed Sony Corporation's donation of equipment now being used to transfer materials.

The Future of F/TAAC

The NCFVP reported on the results of a preliminary survey of the field regarding the future of the F/TAAC organization. A special Committee on the Future of F/TAAC was once again constituted. The question has been raised as to whether F/TAAC should establish itself as a formal organization with officers and bylaws or whether the needs of the field can be met by continuing to develop F/TAAC as an informally organized group. It was agreed that this committee would study the feasibility of various formalization options and determine the financial and economic implications of formalization. Reports and recommendations on these issues will be prepared by the committee during the coming year for further consideration by the field.

The National Plan for Moving Image Preservation

The NCFVP gave a summary report on the national "Strategic Plan and Funding Initiative for Moving Image Preservation" to be presented to the National Endowment for the Humanities in 1990. Substantive discussion on the scope and focus of the plan took place, and this fieldwide dialogue will be utilized by the center in preparing the final draft of the plan.

1990 F/TAAC Conference

The next Film and Television Archives Advisory Committee conference is scheduled for Portland, Oregon, October 30 to November 3, 1990. The meeting will be hosted by the Oregon Historical Society. For information, contact the F/TAAC secretariat at the National Center for Film and Video Preservation, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

PHOTOGRAPHY VOCABULARY IN THE ART AND ARCHITECTURE THESAURUS

Elma Sanders, AAT Fine Arts Editor

The first edition of the *Art and Architecture Thesaurus (AAT)* has been published by Oxford University Press in both printed and machine-readable forms. It includes, among other subject areas, terminology for photographs. The purpose of the thesaurus is to provide a controlled vocabulary for information retrieval; thus it is designed especially for cataloging archival and museum materials and for indexing text written about these materials. The photography terminology was developed for

this 1990 publication in direct response to expressions from the archival community that it is a high priority among their needs. Also in the 1990 AAT are sections useful to archivists on drawings and other document types, on rôle names for people and generic designations for organizations, terms for describing the physical materials and condition of objects; and terms for activities related to the production, processing, and use of archival materials. Future publications (the next is scheduled for 1993) will include other terminology for visual materials often of concern to archivists, such as vocabulary for prints, bookbinding, writing forms, and other communication design media.

AAT terms are appropriate for use in the various subject access fields of the MARC Visual Materials and other MARC formats. The thesaurus also is in the process of being mounted as a subject authority file on the Research Libraries Information Network (RLIN) for use by anyone with access to this database. It will be mounted alongside the Library of Congress Subject Authority File on RLIN for use in the 650 Subject Field and in other pertinent fields, including the 655 Form/Genre field and the 755 Physical Characteristics field.

At present the vocabulary in the AAT that is specific to photography provides around 400 main terms, plus about 800 lead-in terms to the main entries. In addition, among the nearly 18,000 main terms in the whole published thesaurus, many others are applicable to photographic materials. The AAT staff researches each term and attempts to provide the most commonly used form as its main term, recognizing also that new terms will be added based on users' needs and suggestions.

The thesaurus consists of numerous subject-oriented hierarchies (twenty-three in the 1990 publication) that are grouped into seven facets. A term is located in its appropriate facet according to whether it refers to, for example, a constituent material, a process, or a discrete object. Within the facet, terms are grouped by subject area into hierarchical structures that graphically show broader term and narrower term relationships. Most terms also have a scope note that instructs the user as to the meaning of the work or expression and how it is best applied to maximize efficient subject cataloging and information retrieval.

With this arrangement, one will not find all the terminology relating to photography in a single hierarchy or facet, but rather one can choose from a wide array of vocabulary and combine terms from different facets to clarify or refine meaning. Below is a sampling of just a few of the facets and hierarchies and some specific sample terms that relate to photography.

Agents Facet

People and Organizations Hierarchy
sample terms:
 photographers
 photojournalists

Activities Facet

Processes and Techniques Hierarchy
sample terms:

photography
 gum bichromate process

Materials Facet

Materials Hierarchy
sample terms:
 safety film
 binders

Objects Facet

Tools and Equipment Hierarchy
sample terms:
 35mm cameras
 film splicers
 Photographs Hierarchy
sample terms:
 photographic prints
 gelatin silver prints

The AAT is designed to be continually updated and revised in response to users' needs. Forms for submitting suggestions for new terms or revisions to existing terms are included in the published volumes, and RLIN users will also have a facility by which they may submit suggestions to the AAT office. Updates will be published periodically by Oxford.

For information on the AAT publication, contact Oxford University Press. For information on the thesaurus project, contact Cathy Whitehead, User Services Coordinator, AAT, 62 Stratton Road, Williamstown, MA 01267. Toni Peterson, also at the AAT project, chairs SAA's Art and Architecture Thesaurus roundtable.

ANSI IT9.2 UPDATE: New Guidelines for Choosing Photographic Enclosures

Loren C. Pignuolo, Photographic Preservation Services, San Francisco

Choosing a photographic enclosure has too often been a personal value judgement—balancing the enclosure's cost against the manufacturer's reputation—rather than a selection based on real knowledge. Archivists have relied on vague terms like "acid free" and "lignin free" because no standardized test existed that could actually empirically predict the suitability of an enclosure for storing photographic materials. In 1989, the American National Standards Institute (ANSI) issued ANSI IT9.2-1989, a major revision of its standards for photographic enclosures. The centerpiece of this document is the new Photographic Activity Test (PAT), the result of nearly five years of research in accelerated aging methods at the Rochester Institute of Technology's Image Permanence Institute (IPI).

Aside from general guidelines on approved materials and their composition, the PAT provides the chief assurance of quality in ANSI IT9.2. The PAT in the old standard, ANSI PH1.53-1986, allowed a variety of photographs to be used as the detector of harmful activity. Therefore, the results of the test could vary dramatically depending on the detector material chosen. An enclosure could be certified as meeting ANSI PH1.53, but still be harmful to many materials that the archivist might choose to store in it.

The new PAT specified in ANSI IT9.2 uses two standardized detector materials. One detector measures the enclosure's reaction with silver (that may cause fading), while the other measures the enclosure's tendency to stain gelatin. These two detectors are placed in contact with the material to be tested and then incubated in an environment designed to simulate long-term aging. As a control, an enclosure of known purity also is incubated with similar detectors. Visual inspection and quantitative measurements are used to compare changes in the detectors caused by the enclosure with those in the control sample both before and after incubation. Pass/fail criteria for fading and staining are based on measured changes, while mottling of fade detector samples is evaluated by visual inspection.

To demonstrate the usefulness of this method in the selection of suitable enclosures, the IPI conducted a test evaluating ninety different materials. The initial test results are interesting. Of sixty-six tested "archival" products, forty-four passed the new PAT. While this result indicated that there are quite a few good materials available, in its report the IPI cautions, "...it is also important to note that the fourth worst fading performance of all 90 materials was given by an 'archival' product, a 2-ply white rag board. Two out of the three Japanese repair tissues tested failed the fading criterion....[P]hotographic materials and enclosures are obviously more complex and varied than the commonly used archival descriptions such as 'acid free' allow for."

It is hoped that testing under ANSI IT9.2 will result in the production of even better quality enclosures by the manufacturers. But bringing this potential improvement about depends largely on our active involvement. We must make sure manufacturers are aware of IT9.2 and its importance. We must request independent test results before purchasing materials. We must invariably insist on enclosures that have been certified to meet or exceed the requirements of this important new standard.

Sources

ANSI IT9.2-1988. Available from: American National Standards Institute, 1430 Broadway, New York, NY 10018, (212) 642-4900.

Image Permanence Institute, James M. Reilly, Director, RIT City Center, 50 W. Main St., Rochester, NY 14614, (716) 475-2716. Independent research and testing facility. Price list available.

J. M. Reilly and D. Nishimura, "Improvements in Test Methods for Photographic Storage Enclosures," in *Preprints of the 40th Annual SPSE Conference*, Rochester, NY, 1987, pp. 150-54. Available from SPSE, 7003 Kilworth La., Springfield, VA 22151, (703) 642-9090.

J. M. Reilly, et al., "Photo Enclosures Research and Specifications," *Topics in Photographic Preservation*, Vol. III, 1989, pp. 1-8, AIC Photographic

Materials Group, Washington, DC. Available from AIC, Suite 340, 1400 16th St., NW, Washington, DC 20036, (202) 232-6636.

[Ed. note: The entire photo community should be pleased to see the progress in this area of standards development. However, there are a few caveats that must be made with the new IT9.2. First of all, this test is not applicable for plastic enclosures, but only for paper-based enclosures. Second, the test may not be suitable for testing all adhesive types (we have heard through the grapevine that some rubber cements pass while others do not. We can expect the adhesive properties of rubber cement-type adhesives to fall over time, so while they may pass the PAT, they're still not appropriate for use in enclosures for photographic materials.) It is also important to remember that the photo activity test must be used in conjunction with other tests as required by IT9.2, e.g. alkaline reserve, smoothness, etc. The manufacturer must ensure that the enclosures meet all of the requirements of ANSI IT9.2; the photo activity test is only one part of the entire standard.]

COLLECTION SNAPSHOTS

Videodisc Project Completed at the Special Collections and Preservation Division, University of Washington
Richard H. Engeman, Librarian for Photographs and Graphics Collection

The Special Collections and Preservation Division at the University of Washington Libraries, Seattle, has completed a project for the preservation of newspaper critic J. Willis Sayre's 24,292 historical theatrical, vaudeville, and motion picture photographs. Sayre, who at times acted as an impresario and was a long-time writer for the *Seattle Post-Intelligencer*, actively collected photographs from local and touring performers from about 1901 to 1955. Some of the materials date back to 1879.

The \$144,000 project [wow!], funded by a U.S. Department of Education Title II-C grant for the preservation of library materials, took 15 months to complete, and involved both high technology and standard archival procedures. The photographs were transferred from brittle folders in file cabinets to archival boxed storage. Each item was photographed twice on 35mm black-and-white motion picture film stock which was then archivally processed. A programmer with experience in videodisc production (albeit for medical instruction purposes) adapted a database management program, *Advanced Revelation*, to handle the indexing of the Sayre photographs and to link the indexing to each item.

The film of the photographs was transferred to videotape and then to optical videodisc. The software permits the retrieval of individual items from the Sayre collection by specific terms (name of performer, title of play, etc.) and by several categories (photographer, for example). The software was so designed that while an individual collection, such as the Sayre photographs, can be described and even indexed to an item level, other collections can also be entered into the database at the collection level. Entries need not be tied to video display. Although eventually the photograph

collections will be entered in the University Libraries' online catalog in MARC format, this project may provide an interim access to the photograph collections.

Staff involved in the Sayre project were Gary L. Menges, head of Special Collections; Nan Cohen, project specialist; Don Jorgenson, programmer; Stan Shockey, photographer; and myself.

It is the intention of the University Libraries eventually to make the videodisc and database available to other research collections with an interest in theatre, vaudeville, and motion pictures. For more information, please write to me, Richard H. Engeman, Librarian for Photographs and Graphics Collection, Special Collections and Preservation Division, FM-25, University of Washington Libraries, Seattle, WA 98195.

CALL FOR DAGUERRIAN PAPERS

The *Daguerreian Society Annual 1990* seeks articles on all aspects of our daguerrian heritage including both historical and contemporary issues: L.J.M. Daguerre, aesthetic issues concerning the daguerreotype, modern daguerreotypy, social aspects of the daguerreotype, biographical articles, conservation/preservation/collection management, daguerrian literature, etc.

Articles may range in length from a one-page vignette to about twenty manuscript pages, although longer articles will be considered. Illustrations are requested whenever possible.

The submission deadline is May 1, 1990.

For submission requirements and other information, please contact the editor, Peter Palmquist, at 1183 Union St., Arcata, CA 95521, (707) 822-3857.

CALL FOR DAGUERREOTYPES

John Wood, author of *The Daguerreotype* is working on a new volume, *America and the Daguerreotype*. This new work will contain essays by a number of the country's leading art, photographic, and social historians including Delores Kiigo, Peter Palmquist, John Stilgoe, John Graf, and Brian Wallis. John is looking for "great unpublished American daguerreotypes," specifically important historical images, great social and cultural statements, and classic examples of Americana. If you have or know of such never-before-published images, please send him a photocopy or snapshot of it. John may be contacted at: 911 7th St., Lake Charles, LA 70601, (318) 439-1614.

MEETINGS, WORKSHOPS, LECTURES

April 30-May 3. *Documents that Move and Speak. Managing Moving Images and Recorded Sound in Archives*. 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 (FIAF), International Federation of Television Archives (FIAT), International Association of Sound Archives, and the International Council of Archives, the symposium will explore what "forever" means for audio-visual material. The registration fee is \$300 (CAN). A program 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.

May 9-11. *Printing for People Who Aren't Printers*. A seminar on basic printing practices and processes for designers, editors, and writers. Rochester Institute of Technology, Rochester, NY. \$645. For more information call Val Johnson at (716) 475-2736.

May 16-18. *Electronic Photography and the Macintosh Computer*. A hands-on introduction to the latest techniques and technologies for photographers, designers, desktop publishers, and others who work with images. Rochester Institute of Technology, Rochester, NY. \$695. For more information call Val Johnson at (716) 475-2736.

June 7-10. *Photography - 150 Years and Beyond: Assessing a Medium in Transition*. A national conference examining photography's past, present, and future, and assessing the medium's impact on world culture, at the Penn Tower Hotel and University Museum of Archaeology and Anthropology of the University of Pennsylvania, located in Philadelphia. The keynote speaker will be the Native American novelist and cultural commentator, Jamake Highwater. Confirmed speakers include Janet E. Buerger, Van Deren Coke, A. D. Coleman, Roy DeCarava, Jack Delano, Larry Fink, Michael E. Hoffman, Sally Mann, Duane Michaels, Weston J. Naef, Olivia Parker, Shelley Rice, Naomi Rosenblum, William F. Stapp, Jerry N. Uelsmann, Mike Weaver, Deborah Willis, and Joel-Peter Witkin, among others. For more information, contact the Photography Sesquicentennial Project, Hicks Art Center, Bucks County Community College, Newtown, PA 18940, (215) 968-8124.

July 11-14. *Microcomputer Applications in Visual Resources Collections*. The University of Texas at Austin. For more information contact the staff in Fine Arts Continuing Education at (512) 471-8862.

July 16-21. *Visual Resources Collection Fundamentals Workshop in Management for Art & Architecture Slide & Photograph Curators*. The University of Texas at Austin. For more information contact the staff in Fine Arts Continuing Education at (512) 471-8862.

August 19-23. *Preservation of Black-and-White Photographs*. Two different workshops. 1) Identifying, Handling, and Storing Photographs; 2) Copying and Duplicating. The Rochester Institute of Technology, Rochester, NY. For more information contact Val Johnson at (716) 475-2736.

EXHIBITIONS: What's On

At Home

through April 8. *The Portrait in America: A Photographic History*. The Chrysler Museum, Norfolk, VA. [See *In Print* for catalog information.]

through April 22. *Visual Poetry: The Drawings of Joseph Stella*. Amon Carter Museum, Ft. Worth, TX.

through May 20. *Worthington Whittredge*. Amon Carter Museum, Ft. Worth, TX.

through June 10. *Aperçu: Touching Up*. [on photographic manipulation techniques]. National Archives of Canada, Ottawa.

through June 30. *Black Photographers Bear Witness: 100 Years of Social Protest*. Afro-American Historical and Cultural Museum, Philadelphia.

through August 19. *Irving Penn Master Images*. National Portrait Gallery, Washington.

April 21 - June 24. *Life's Lessons by Bea Nettles*. The Chrysler Museum, Norfolk, VA.

April 27 - June 24. *Of Time and Place: Walker Evans and William Christenberry*. Amon Carter Museum, Fort Worth, TX.

May 10 - July 15. *The New Vision. Photography Between the Wars*. Los Angeles County Museum of Art.

May 12 - July 8. *Robert Adams: To Make it Home-Photographs of the American West, 1965-1986*. Colorado History Museum, Denver.

May 26 - August 12. *Legacy in Light: Photographic Treasures from Philadelphia Area Public Collections*. Philadelphia Museum of Art, Philadelphia, PA.

June 7 - December 2. *Seeing is Believing: 19th Century Egypt, Greece, and the Near East in the Eyes of Maison Bonfils*. The University Museum of Archaeology and Anthropology, University of Pennsylvania, Philadelphia.

June 29 - August 26. *Clara Siprell*. Amon Carter Museum, Ft. Worth, TX.

July 3 - September 2. *Light Images 1990*. The Chrysler Museum, Norfolk, VA.

And Abroad

We regret to report that there is nothing on our foreign calendar for this issue. Our foreign contact told us that Europe spent its collective energy on the Sesquicentennial and that there are no major shows at the present time. We ask our foreign readers to please keep us posted on shows that are up.

IN PRINT:

Reviewed:

Nadeau, Luis. *Encyclopedia of Printing, Photographic, and Photomechanical Processes*. 2 Vols. Fredericton, NB: Atelier Luis Nadeau (P.O. Box 1570, Station "A," Fredericton, New Brunswick, Canada E3B 5G2), 1989. ISBN 0-9690841-5-3. \$70. Reviewed by Laurie A. Baty, NHPRC

The recent appearance of volume one of Luis Nadeau's *Encyclopedia of Printing, Photographic, and Photomechanical Processes* will turn many people on to the fascinating world of standard and uncommon processes although his voluminous self-references may turn some people off. One needs to bring to the encyclopedia a basic understanding of printing, photomechanical, or photographic processes.

As one would expect, the encyclopedia is arranged in alphabetical order. Each word is identified by a two-letter abbreviation for the type of process it involves (for example, PH = photographic, PM = photomechanical, and PR = printing). The German equivalent term, if there is one, also is included, and a brief discussion of the process and then a brief history of its development follows. For example,

Bromoil-Lithography

(Ger.: Bromöolithografie)

PH. This is the use of a BROMOIL PRINT to serve as a base for the preparation of a LITHOGRAPHIC stone, or ZINC plate, thus permitting the multiplication of prints from the same original matrix. The process was introduced by Fred Judge and De Santeul, ca. 1920 (?). It probably was not extensively used. NHOP 63-64.

is deciphered as: the German equivalent is bromöolithografie; it is a photographic term; the reader also should check the *Encyclopedia* under "bromoil," "lithography," and "zinc," and should also look at Nadeau's *History and Practice of Oil and Bromoil Processes*, pp. 63-4.

In many instances, variations of processes are cross-referenced to their main process. For example, in checking on the Fothergill process I was given four coded bibliographic references (such as the "NHOP 63-64" in the example above) and was referred to the *Encyclopedia's* entry on "Collodion Process, Dry." Although I would have liked to have learned about Fothergill and the dates of his process, the encyclopedia did its job by telling me that the process was dry collodion (M. Susan Barger's *Bibliography of Photographic Processes in Use Before 1880*, however, did tell me more about the inventor and dates of use).

Nadeau's citations do not all tend toward brevity, however. After recently unframing what I thought was a platinum print, I discovered that it was actually a Fresson print. In turning to my technological books, including the International Center for Photography's *Encyclopedia of Photography*, as well as some French pictorialist catalogs, I only gleaned that it was a proprietary carbon process belonging to the Fresson family in France. On receiving a copy of Nadeau's *Encyclopedia*, I immediately looked up Fresson process and was treated to an excellent discussion of the process' hows, whys, and wherefores (of course, it doesn't hurt that Nadeau is an expert on carbon printing; he also acquired rights to use the Fresson process from the family in 1979). I picked difficult topics simply to test the

encyclopedia, but other discussions of processes may be difficult for the more basic researcher to grasp. For instance, his discussion of half-tone could have been much clearer than it is.

Nadeau often includes the German equivalents of a term, which is helpful, but minor typos have crept into the text. In briefly looking through the German translations, "Blindpressung" (embossed print), was ungrammatically given as "Blindpreßung" (it appears that the sharp "ß" should only appear at the end of a word, e.g., fußgänger) and "chromasäure" should be "chromasäure" (as in J.M. Eder's *Über die Reaktionen der Chromasäure und der Chromate auf Gelatine*). Nadeau apologized for including no French glossary, but he hopes that future editions will have one.

Please don't misunderstand me—I really like this encyclopedia and believe that it will be of great use to all of us involved with printing and photographic processes. Just be forewarned that one needs to use this book—as all other reference works—with the full knowledge of the author's interests and shortcomings, as well as the knowledge of alternative places to turn to for additional information once the basic information is learned. Nadeau provides an excellent bibliography, an index to proper names, a general index, and an index of German terms cited and used in the text (when's the last time you had the desire or need to use *diffusionsübertragungsverfahren?*). Illustrations of a number of processes, always identified as half-tone reproductions, appear throughout the text.

The back cover of volume one asks, "Who will use this encyclopedia?" and replies "Print collectors, curators, historians, teachers, visual arts students, archivists, dealers, auctioneers, writers, critics, catalogers, conservators and trademark specialists will all find this work an invaluable reference tool." We agree and highly recommend this encyclopedia for its general reference utility and commend Nadeau for his hard work on getting this diverse and interesting information into print as one publication.

And Noted:

Facing History: The Black Image in American Art 1710 to 1940. Essays by Guy C. McElroy, Jr., and Henry Louis Gates, Jr. New York: Bedford Arts in cooperation with the Corcoran Gallery of Art, 1990. 190 p. ISBN 0-9834913-8-3 (cloth) \$49.95; ISBN 0-9834913-8-3 (paper) \$35.

Hambourg, Maria Morris and Phillips, Christopher. *The New Vision. Photography Between the World Wars.* New York: Metropolitan Museum of Art (Distr. by Harry N. Abrams), 1989. ISBN 0-8709955-0-2 \$50.

Johnson, Brooks. *The Portrait in America.* Norfolk: The Chrysler Museum, 1989. 80 p. ISBN 0-940744-60-0. \$12.95.

Johnson, Victoria E. *Vietnam on Film and Television: Documentaries in the Library of Congress.* Washington, DC: Library of Congress, Motion Picture, Broadcasting and

Recorded Sound Division, 1989. 77 p. Free while supplies last.

Joseph, Steven F. and Verburg, Adriaan. *De andere fotografie: De geschiedenis van de fotomechanische reproductie in de negentiende eeuw.* Vlissingen, Holland, 1989. 44 p. English summary inserted. Paper \$12.50.

Kelbaugh, Ross. *Directory of Baltimore Daguerreotypists.* Baltimore: Historic Graphics (7023 Deerfield Rd., Baltimore, MD 21218). \$5. Revised and expanded list of Baltimore daguerreotypists. [See *IEWS*, Vol. 3, no. 2 for information on his *Directory of Maryland Photographers*.]

[Lawrence, John.] *Guide to the Photographic Collections at the Historic New Orleans Collection.* New Orleans: The Historic New Orleans Collection (533 Royal St., 70130), 1989. 21 p. [See *Artful Dodging* for additional information.]

Lynes, Barbara Buhler. *O'Keefe, Stieglitz and the Critics, 1916-1929.* Ann Arbor, MI: University Microfilms International (1-800-345-9084), 1989. 400 p. ISBN 8357-1930-8 (cloth) \$44.95; ISBN 8357-1962-6 (paper) \$14.95.

Prelinger, Richard. *Footage '89: North American Film and Video Sources.* New York: Prelinger Associates, Inc. (430 W. 14th St., Room 206, NY, NY 10014; [800] 243-2252), 1989. 880 p. \$89 (prepayment cost).

Proceedings of Conservation in Archives. International Symposium, Ottawa, Canada, May 10-12, 1988. Paris: International Council on Archives, 1989. To order, write: ICA, 60, rue des Francs-Bourgeois, 75003 Paris, France. [Includes several papers of interest to visual materials archivists, including film supports, stability of black-and-white films, conversation of film, television, and sound records, stability and preservation of magnetic tape, sources of information on health and safety for archivists and conservationists, and more.]

Ratzenböck, Josef, et. al. *Photomuseum des Landes Oberösterreich.* Bad Ischl: by the museum, n.d. 132 p.

Reed, Dennis. *Japanese Photography in America, 1920-1940.* Los Angeles: George J. Doizaki Gallery, Japanese American Cultural and Economic Center, n.d. ISBN 4-88063-210-4. \$22.95.

Reps, John. *St. Louis Illustrated: Nineteenth-Century Engravings and Lithographs of a Mississippi River Metropolis.* Columbia, MO: University of Missouri Press, 1989. ISBN 0-8262-0698-0. \$25.

Reynand, Françoise. *Paris et le Daguerrotypé.* Paris: Paris-Musées, 1989. 271 p. ISBN 2-90-1414-36-2. 330F.

Roosens, Laurent, and Salu, Luc. *History of Photography: A Bibliography of Books.* New York: Mansell, 1989. 446 p. ISBN 0-7201200-8-X. \$90.

Sturge, John; Walworth, Vivian; and Shepp, Allan. *Imaging Processes and Materials.*

1991

WILLIAM C. DARRAH ESSAY COMPETITION

Purpose: The competition is designed to commemorate the work of William Culp Darrah, author of *The World of Stereographs* (1977) and *Cartes de Visite in Nineteenth Century Photography* (1981) and to encourage the study of social and vernacular aspects of photographic history. Essays are solicited that continue and expand upon Darrah's interests in carte de visite photographs and stereoviews as well as broader questions of the social function of the medium. Essayists are encouraged but not restricted to conducting primary research with the Darrah carte de visite collection housed in Special Collections of the Patee Library at Pennsylvania State University.

Logistics: Essays should be 20 to 25 manuscript pages and contain no more than 10 illustrations. Writers should follow the *History of Photography* guidelines. The deadline for submission is September 15, 1990. The winner of the competition will be announced by January 15, 1991.

Eligibility: The competition is open to anyone with a serious interest in the history of photography.

Sponsors: The *History of Photography* (quarterly); Rare Books and Special Collections, Patee Library; the Department of Art History of the Pennsylvania State University; and the Center for Visual Communication.

Judges: Heinz Henisch, Professor of the History of Photography and Editor, *History of Photography*; Charles Mann, Chief, Special Collections, Patee Library, Pennsylvania State University; and Jay Ruby, Director, Center for Visual Communication.

Prize: The winning essay will be published in the *History of Photography* and the author will be invited to give a lecture based upon the essay at the Pennsylvania State University.

To Enter: Please send essays and direct all questions to Jay Ruby, P.O. Box 128, Mifflintown, PA 17059.

Neblette's Eighth Edition. New York: Van Nostrand Reinhold, 1989. ISBN 0-442-28042-6. [Chapter 20 by Klaus B. Hendriks, "The Stability and Preservation of Recorded Images," includes 12 pages of references.]

Van Haften, Julia. Bernice Abbott. New York: The New York Public Library, 1989. \$15.

[Whiteley, George S.] *A Lasting Impression: The Daguerrotype in America.* Atlanta: The High Museum at Georgia-Pacific Center (133 Peachtree St., NE, Atlanta, GA 30303, [404] 577-6940), [1989?]. 23 p. \$3 (plus \$2 shipping and handling; GA residents add \$.18 tax).

Willis, Deborah, and Dodson, Howard. *Black Photographers Bear Witness. 100 Years of Social Protest*. Williamstown, MA: Williams College Museum of Art, 1989. ISBN 0-913697-09-5. \$15.95.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

The East

Harrisburg. The Winter 1990 issue of *Pennsylvania Heritage* contained an interesting article on John W. Mosely, an important photographer of middle-class and professional Black Philadelphians, ca. 1936-67. The article, written by Richard D. Beards, was well-illustrated and quite informative. Mosely's archive is housed at Temple University's Charles L. Blockson Afro-American Collection.

The North

Ottawa, Ont. The Canadian Centre for Caricature, a program of the National Archives of Canada, will be presenting exhibitions of editorial cartoons on the subjects of royalty (*We are Amused*) and government bureaucracy, as well as an exhibition featuring the work of Len Norris and Robert LaPalme, two of Canada's most popular and enduring cartoonists. Dates were not available.

Cambridge, MA. Dr. Harold Edgerton, the father of strobe photography, died January 4 of a heart attack. He was 86.

The Midwest

Sycamore, OH. John Waldsmith holds a number of photo auctions, some on general subjects, some on stereotypes, each year. The

latest catalog (for his March 1990 auction) was received too late for the December issue and will be outdated when this issue of *Views* arrives. According to Waldsmith, "great care has been taken to select items that would appeal to the very diverse interests of [his] customers, plus provide material not normally offered by mail/phone auction sales." If you would like more information, please contact him at P.O. Box 191, Sycamore, OH 44882, (419) 927-2930.

The South

Fort Worth. Paula Stewart, curatorial assistant for the photography collection at the Amon Carter wrote to fill us in on what's happening in Fort Worth. It looks like this coming year will be a busy one. The department is opening three major photography exhibitions this year: *Of Time and Place, Walker Evans and William Christenberry*, April 27; *Clara Sipprell*, June 29; and *Mark Klett: Colorado River Photographs*, December 1. The department is also working on an exhibition of 19th century photographs, currently scheduled to open February 1991. Of other interest is the long-awaited catalog of exhibition prints in the collection scheduled for publication in 1990. For more information, contact the Photography Collection, Amon Carter Museum, P.O. Box 2365, Fort Worth, TX 76113-2365, (817) 738-1933.

New Orleans. John Lawrence, curator of photographs at The Historic New Orleans Collection, wrote to say hi and enclosed a number of copies of the collection's latest publication, *Guide to the Photographic Collections at the Historic New Orleans Collection*. See *in Print* for the citation. John writes that he will be delighted to send copies to interested people. He may be reached at 533 Royal St., 70130 (504), 523-4662.

The West

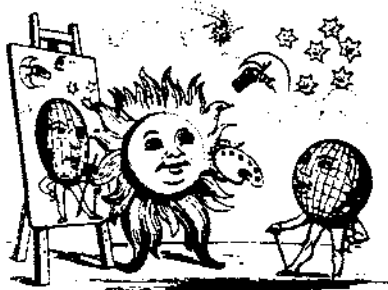
Beverly Hills, CA. The Academy of Motion Picture Arts and Sciences broke ground for the new Margaret Herrick Library and Academy Film Archives on Tuesday, July 18, 1989. The academy is restoring and expanding the historic Waterworks Building to house its collections. The Margaret Herrick Library, founded in 1931 and named after a former academy librarian and executive director, is one of the largest collections of film-related materials in the world. Among its special collections are the papers and memorabilia of Alfred Hitchcock, Mary Pickford, John Huston, Mack Sennett, Edith Head, George Cukor, and Lewis Milestone; scripts and pressbooks for more than 2,200 Paramount films from 1912 to 1965; a comprehensive collection of industry trade journals dating from 1906; and the Lux Radio Theatre Collection of scripts, disk recordings, and publicity material.

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 June 15, 1990. 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 3

August 1990

FROM THE CHAIR

Douglas M. Haller, Univ. of Pennsylvania

I'm looking forward to the annual section meeting in Seattle. There are a number of items that we've put on the agenda for the section meeting, which includes the following:

Officers, Committees, and Liaison Reports

Chair/ACA
Vice Chair/Membership Survey
Newsletter
MARC VM Users
Architectural Records Roundtable

Old Business

Three-year Plan
Bylaws (see p. 7)

New Business

Editorial policy for *Views* (see p. 8)
Proposal to divide the Section into Subgroups: Still Photographs, Moving Images, and Art & Graphic Materials
Select Coordinators of these Subgroups
New committee appointments
Philadelphia 1991 -
Suggestions for Section-sponsored proposals (*continues next col.*)
Local arrangements and program committee chairs appointed

Announcements

Section Dinner, Sunday night (see box)

I recently submitted a redefinition of the section to SAA. In last year's annual meeting program, the Visual Materials Section was defined as being for "persons who specialize in the handling of non-textual records, particularly photographs, tape recordings, and films." I have revised the definition to read "Archivists who administer (collect, arrange, preserve, describe, and interpret) still photographs, moving images, and art and graphic materials." I welcome discussion of this definition at the section meeting in Seattle.

**DRAFT BYLAWS,
DRAFT EDITORIAL POLICY,
AND MEMBERSHIP SURVEY
AT THE BACK OF
THIS NEWSLETTER**

**URGENT THAT SECTION
MEMBERS READ AND COMMENT
BY AUGUST 10!!**

DON'T FORGET!! Please read and comment on the *bylaws, editorial policy, and questionnaire* by August 10. The Section meeting is, Friday, August 31, 8:00 to 10:00 a.m., and Section office hours are in the exhibition hall on Friday, August 31, 2:30 to 4:30 p.m.

VM Section Fun Night Out !!

Plan now to spend Sunday evening with your fellow VM Section members. We're starting with dinner at a local Seattle restaurant and will end with a "Views and Vino" visual show and tell and wine tasting back at the hotel. For the show and tell portion you are cordially requested to bring 5 to 10 reproductions of your favorite visual treasures (either personal or institutional). Please also bring a bottle of your "favorite" local wine.

Full details will be available at the Section meeting on Friday morning.

ARCHITECTURAL ROUNDTABLE

Mark Coir, Cranbrook Archives

At its February 23-25 meeting, the SAA Council declined to authorize the establishment of a joint committee that would have involved the SAA with other professional organizations having an interest in the care, collection, exhibition, and description of architectural records. Council members felt that these concerns can best be addressed at this time within the SAA's existing professional sections structure. However, Council members were also of the opinion that a formation of a strong architectural records group within SAA could lead to possible formal ties with outside groups sharing these same interests.

Tawney Nelb, Cranbrook Educational Community, reports that nearly 70 signatures were collected from SAA members supporting a drive to establish an Architectural Records Roundtable. Organizers were very pleased to find that petitions were received from all areas of the country. Thanks to all of you who helped out with this effort. Council is expected to act on this request at its June meeting.

The preliminary program for the SAA Annual Meeting in Seattle lists several meetings, sessions, and tours relating to architectural records, oversize materials, archival buildings, and Seattle architecture. Should Council approve the establishment of the

Annual Meeting Treats for Visual Materials Types

Wednesday, August 29

Pre-Conference: *Digging Out: Organizing and Establishing Photographic Archives.*

Richard Pearce-Moses, Curator of Photographs at Arizona State University

Bylaws Committee meeting.

Check the notice board for a possible VM-related activity.

Friday, August 31

8:00-10:00 Section Meeting

19 From Cards to Computers: Coordinated Access Tools

2:30-4:30 Office Hours, exhibition hall

Saturday, September 1

10:30 Architectural Records Roundtable

31 More than Decoration: Moving Images, Sound Recordings, Oral Histories, and Photographs as Documents for Historical Research

38 Beyond Bookmarks: Marketing Techniques for Archives

47 History in Motion—Real to Real

Sunday, September 2

53 From the Ground Up: An Interdisciplinary Approach to Architectural Documentation

63 The Role of Archival Materials in Historic Preservation

79 Widening Vision: The Reference Use of Photographs

Section Dinner - check notice board or be at the section meeting for the meeting place and time. To be followed by a

Views and Vino show and tell session, location also to be announced. See box, left column.

VM Section T-Shirts will be available throughout the meeting, but specifically at the section meeting. Tastefully (?) designed by our own Joan Schwartz. These are to be seen!

Architectural Records Roundtable, the roundtable will hold its first meeting on Saturday morning, September 1, at 10:30.

ARCHITECTURE DRAWINGS CATALOGING DISCUSSION GROUP

Alfred Willis, Co-Moderator
Architecture Section, ARLIS/NA

At the February 1990 Annual Conference of the Art Libraries Society of North America (ARLIS/NA), the ARLIS/NA Architecture Section held the organizational meeting of an Architectural Drawings Cataloging Discussion Group. About thirty librarians, archivists, and information specialists from the United States, Canada, and Great Britain attended. The group intends to meet annually at the ARLIS/NA conferences in an informal forum for the exchange of information about current cataloging projects involving architectural and other original design documents, and for discussing any cataloging problems encountered. It was apparent at the meeting that topics will range from how to plan and begin an architectural cataloging project to specific questions of description and use of controlled vocabularies. All attendees of future ARLIS/NA annual conferences will be welcome to join the Architectural Drawings Cataloging Discussion Group. To have your name added to the group's mailing list, contact Alfred Willis, 1600 S. Joyce St., Apt. A-509, Arlington, VA 22202.

MARC VM ROUNDTABLE NEWS

Lucinda Keister, National Library of Medicine

As part of the process of producing a full videodisc for the National Library of Medicine's (NLM) Prints and Photographs Collection, it recently became necessary to check every frame of a draft, or drawdisc, videodisc created midway through the project. This drawdisc contained 32,000 of the total 55,000 images being recorded. The procedure, initially thought of as a clerical task akin to proofreading quickly evolved into a useful activity that also allowed us to check the improved cataloging being completed in the MARC Visual Materials database accompanying this videodisc.

The sequential checking of the numbered frames was to verify that the catalog record did, indeed, match its corresponding image on the screen. Hilarious mismatches spring to mind; but actually a slight or ambiguous mismatch would be worse, because such a mistake could be carried on through to publication.

Frame checking is easy since the operating keypad can be manually controlled to move frame by frame at the viewer's pace. As I moved through the 10,000 images on the "subject" side of the disc, I found myself reluctant to whip through the images in order to test only every hundredth frame, as I had planned. I wanted to look at each picture; after all, this was my first chance to see every picture in the collection. Yes, some of the pictures are dreadfully boring, and many are

uninteresting, but some were surprising—like the dog sitting on the desk beside the brigadier general—and in the twenty years that I have been curator of the collection, I have never had the opportunity to look at each item. The videodisc places the whole collection conveniently at one's fingertips.

As I went through the disc new access terms began to emerge. For example, the terms "crutches," "female dentist," "hypnotism," "amputees," "ambulance," "arm slings" were most likely not used as terms with the manual cataloging system. They are used now with the MARC system we're using.

Other subject terms ("visual terms") based on the content of the image also emerged. I see these terms as being outside of the subject scope of this collection. Because the National Library of Medicine is known as a resource for images of medical history, few patrons ask us for general subject pictures. However, those 10,000 images yielded various sports activities from 1900 to 1960—volleyball, baseball, skating, horseback riding, fishing, swimming, tennis, and so on.

The portrait side of the disc, with 22,000 images, promised to be extremely tedious. Instead, it provided me with the opportunity to see every portrait and to undertake a good subject-term analysis. Now I know exactly which frames are silhouettes, coins and medals, and sculpture. Our users, combining the name and form/genre term can quickly locate the medal of Louis Pasteur, for example.

Perhaps most interesting of all is that we now will know exactly how many Black physicians are represented in our portrait holdings. With the exception of a very few famous Black physicians with instant name recognition (e.g., Charles Drew, father of the modern blood bank), we could not identify any other Black physicians in our collection because that information had not been entered on our catalog cards in the 1950s. Similarly, Black persons in subject images also had not been identified.

Finally, I began to see the different visual groupings of portraits: physicians with patients, physicians in their offices, physicians at work in the laboratory. We often receive requests for an action shot of a given figure, and combining the name term and "laboratory" should yield the precise single hit the patron wants.

Naturally, I saw many especially fine images that I wanted to note on an informal list of my own—images that were perfect expressions of the information content assigned them, or particularly poignant or touching images. Such judgments cannot go on the catalog record, but I also will not let the information slip away.

I looked through these pictures over a period of three days, a short enough amount of time to keep my thoughts unified. I was able to see all these images easily and comfortably, which certainly helped my concentration and disposition! Sometimes technology really does make life easier! See you in Seattle.

CONSERVATION NEWS

The December 1989 *Abbey Newsletter* published the following letter to the editor.

"In response to recent concerns in the marketplace over the quality of archival boards and papers and their effect on photographs and negatives, University Products has recently completed testing of its tan acid-free and lignin-free boxboard materials and the papers used to make negative, print and microfiche envelopes. All of these materials have passed the difficult "Photographic Activity Test," assuring our customers that these materials are safe for the storage of photographs, negatives and microfiche. Testing was performed by an independent nationally recognized photographic laboratory. University Products continues an ongoing program of product and material testing designed to provide consistent archival quality materials to their customers. Questions concerning testing or product specifications should be directed to myself. John Boral, Vice President Sales & Marketing, University Products, Inc." [University Products is at 517 Main Street, P.O. Box 101, Holyoke, MA 01031-0101.]

SOME THOUGHTS ON REGIONAL DIRECTORIES OF PHOTOGRAPHERS

John Carter, Curator of Photographs
Nebraska State Historical Society

A number of years ago I had the pleasure of visiting with Dick Rudisill and Arthur Olivas at the Museum of New Mexico in Santa Fe. We spent the better part of a day discussing all manner of concerns in our profession, solving most of the world's problems, and generally having a good time.

One of the things that Dick brought up was the need to develop directories of photographers who were active in our various regions. It was something that I had thought about, but the arguments that he made for this need were so compelling that they brought me to a near panic. Any of us who have attempted to link the makers of pictures to their lives, or who have tried to follow the growth of patterns or trends knows that the need for regional directories is very real.

The problem, of course, is that such directories are complicated to produce and expensive to duplicate. They are a project that is never completed. There is always one more thing to add, one more new fact to uncover. They also tend to be about as exciting to read as the phone book. Thus, when you have produced a book that has to sell for \$30.00 to \$50.00, and requires that you print at least 500 copies to keep the price to that, you have difficulty marketing them.

Then you have the problem of where to store the remaining 400 copies after the 100 research libraries that desire to have them and can afford to purchase them have done so. In other words, as a publishing venture,

its prospects for economic success are slim. Yet the need is there.

I would like to propose to this readership a way to produce these works that is both practical and affordable, and that is through the use of Computer Output Microfiche. This process is often referred to by its acronym, COM, but I prefer to speak in English.

Computer output microfiche takes a computer print file and generates the data directly as fiche, without a paper copy and without re-filming. It can have up to 270 - 11 x 17 inch pages or 420 - 8 1/2 x 11 inch pages per fiche. In other words, one directory would probably fit on a single fiche.

Through state government, the Nebraska State Historical Society has the ability to generate this type of fiche. I would like to suggest that in cooperation with this section of SAA, that we establish a fiche publication series to get these directories out where they can do some good.

The cost of production is so low that it is hardly worth talking about. It would take about \$20.00 to convert a personal computer output file to the one inch tape file necessary to generate the fiche. The master copy of the fiche is silver halide, which costs under \$2.00 to generate. Subsequent diazo copies can be had for under \$.20 each. And those copies cost the same whether you run 20 or 2,000.

Thus a run of 100 copies would cost well under \$50.00. They could then be sold for \$5.00, with \$2.00 going to the SAA to underwrite future publications and \$3.00 going to the institution or individual who authored the directory. At that price, sales to almost every research library and historical organization in the United States would be assured.

There is another benefit to this process. Because the fiche are easy to produce and cheap, they can be updated easily. Thus we would not have to wait for the culmination of a life's work to see any part of the information. Researchers involved in long-term work could easily publish the portions that are finished, and up-date them as more information is added.

There are drawbacks. The first is that the material has to be in some form that a computer can read. For those of us who are not yet addicted to the keyboard, perhaps we could reserve some of the revenues generated from initial sales to give grants for data entry. This would speed work along and result in more directories, which would result in more sales, and thus more cash to reinvest back in the work. The other draw-back would be that the authors of such works, who invest substantial amounts of time and pain [and money, John] to create these directories, would not have a nice, simulated leather, hard cover book to show their friends. That I can't help.

I would look forward to hearing comments on the idea. I think that it is one practical, inexpensive way that something so encyclopedic in nature and monumental in

size might be accomplished. If you would like to see what computer output microfiche looks like, drop me a line.

A couple of years ago, together with the Kansas State Historical Society, we undertook a project in which each institution copied nearly 50,000 images onto a high-quality tonal fiche. I have since generated a 400-page catalog and index to those collections that are available on microfiche, and because they are inexpensive to produce, we give them away for free.

I can be reached at the Nebraska State Historical Society, P.O. Box 82554, 1500 R Street, Lincoln, NE 68501, (405) 471-4752.

[John's points are valid and timely. A group of photo historians ("regionalists") who are working on directories of photographers currently plans to meet in Norfolk in October to discuss this need, among other things (see Meetings, etc., p. 4). If you're working on regional directories, haven't yet heard about this meeting, and are interested in being included on the mailing list of "regionalists," please contact Ron Polito, Department of Art, University of Mass./Boston, Boston, MA 02125-3393 (617) 287-5730 or 287-5735 (new numbers since the December 1989 issue of Views).—Ed.]

COLLECTION SNAPSHOTS

Department of Archives and Manuscripts, University Libraries, Arizona State University
Richard Pearce-Moses, Curator of Photographs

The Department of Archives and Manuscripts holds some 250,000 photographs, including almost every form of graphic material—from gelatin bromide prints and negatives to architectural drawings to videotape. The bulk of the collection dates from the twentieth century, although a good portion is nineteenth-century. The photographs form part of the four research collections of the department.

The Arizona Collection focuses on the state and the American southwest. The photographs are useful for studying the region's social and political history, industrial and real estate development, mining, and the landscape. The strong holdings of commercial photography—many accompanied by the photographer's records—make the collection an excellent repository for studying the history of photography as well. Of special note is the archive of Henry and Dorothy McLaughlin, which contains both the records and photographs of these noted commercial and stockhouse photographers active in Phoenix from the mid-1940s. Also of note is the archive of *Arizona Highways* magazine, which contains the color separation negatives used to produce the magazine; these separations can be reassembled to produce a pristine color image long after the original color transparency has faded.

The Chicano Research Collection documents Chicano thought, expression, and research

through primary and secondary source materials. The Alberto Pradeau photographs document his research in Mexican history, numismatics, and the Jesuit mission system in the New World. *University Archives* contains some 180 linear feet of photographs, tracing the University's history from its founding as the territorial normal school in 1885 to the present. The archive includes photographs from student publications, offices and departments, and students.

The Visual Literacy Collection is the newest research division in the department. The collection holds the papers and photographs of John Debes and Joel Benedict, among others, who were pioneers in the field of visual literacy.

The department is currently undertaking a variety of interrelated projects to improve description and access to its photographic holdings. A collections guide is under development, collection-level descriptions are being loaded onto the University Libraries' on-line public access catalog using USMARC AMC, and an item-level indexing program is ongoing. The department also is working to preserve its holdings. A darkroom was set up last year to make duplicate negatives and access prints. Print collections are being rehoused and nitrate and diacetate conservation programs are planned.

For further information, contact me at (602) 965-3145 or BITNET at IACRPM@ASUACAD.

MEETING REPORT

Photography--Retrospect/Prospect: Assessing a Medium in Transition
Photography Sesquicentennial Project Conference, Philadelphia, June 7-10
Melissa K. Rombout, National Archives of Canada

Organized by a consortium of Philadelphia-area institutions and held on the campus of the University of Pennsylvania, the four-day conference presented a myriad of discussions on photography and its connections to larger culture. The contemporary pluralism in both photographic image-making and interpretation of the medium was articulated in the opening remarks of novelist and cross-cultural penseur Jamake Highwater, who advocated a "multiverse" in which competing perspectives could flourish.

The conference was organized to attract both photographers and interpreters/custodians of photographic images. A dual-track program facilitated the interests of each constituency while the nearby location of the dual sessions made the intrepid sampling of each fare irresistible. Presentations by luminary image-makers Duane Michals, Sally Mann, Roy DeCarava, Esther Parada, Larry Fink, Jack Delano, Ellen Carey, and Joyce Tenneson were augmented by workshops with photographers Olivia Parker and Joel-Peter Witkin.

Of particular interest to the archival community were provoking discussions about photography and its cultural role(s). Media critic A. D. Coleman and former picture editor Fred Ritchin proposed implications of electronic technologies on photographs; David Travis (Curator of Photography, Art Institute of Chicago) discussed photography, mathematics, and the imagination; and Naomi Rosenblum (Professor and author, *A World History of Photography*) examined interpretations of the documentary photograph. The call to support committed contemporary documentary photography was sounded by Arthur Ollman (Director, San Diego Museum of Photography) and critic Vicki Goldberg, who presented a dyspeptic overview of post-modernism.

Although the conference was primarily directed toward working photographers and those involved in museological practice, two panel sessions involved challenging discussions of particular interest to archivists. *Cross-Cultural Dialogue: Gatekeepers in the Era of Diversification*, moderated by Deborah Willis (Curator of Prints and Photographs, Schomburg Center for Research in Black Culture), explored opportunities for minority artists, as well as the importance of multifaceted viewpoints in collections. A second panel, *Changing of the Guard: Gatekeepers in the Era of Diversification*, moderated by A. D. Coleman, resulted in an intense discussion of concerns to those whose decisions affect photographers: profiles of the emergent generation of "gatekeepers," acquisition (and de-accession) policy, ethical issues facing collection guardians, the overwhelming growth of collections, the role of the museum/journal/reference collection in responding to contemporary socio-political issues, etc.

The conference was both well-organized and well-attended, except by members of the archival community, of which only a handful could be discerned. The open sessions and ensuing post-panel discussions offered a welcome opportunity to exchange ideas on the cultural roles of the photograph, and to explore how divergent approaches to photography contribute to a greater understanding of the medium.

MEETINGS, WORKSHOPS, LECTURES

August 19-23. *Preservation of Black-and-White Photographs*. Two different workshops. 1) Identifying, Handling, and Storing Photographs; 2) Copying and Duplicating. The Rochester Institute of Technology, Rochester, NY. For more information contact Val Johnson at (716) 475-2736.

October 26-8. The *Daguerreian Society's* annual conference will be held at the Chrysler Museum in Norfolk, Virginia. Speakers include Richard Rudisill, our own Joan Schwartz, Peter Palmquist, Floyd and Marlon Finhart, Robert Lisle, John Graf, Brian Wallis, and Grant Romer. A pre-Daguerreian Society meeting of photo historians compiling regional histories and checklists of photographers will convene at the museum on Friday for a series of talks and

group discussions. The daguerreian portion of the meeting will begin Friday evening with a reception at the museum. Saturday will be a day of papers, with lunch and the benefit auction of a Robert Schlaer daguerreotype. Sunday's activities include a business meeting, trade fair, and convocation of contemporary daguerreotypists and interested others.

For more information on the meeting and/or membership in the society, contact John Wood, 911 7th St., Lake Charles, LA 70601, (318) 439-1614.

October 30 - November 3, 1990 are the dates for the next *Film and Television Archives Advisory Committee* conference scheduled for Portland, Oregon. The meeting will be hosted by the Oregon Historical Society. For information, contact the F/TAAC secretariat at the National Center for Film and Video Preservation, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

November 14-18. *American Photography, Culture and Society in the 1960s: The Transformations of a Medium*. A 4-1/2 day symposium sponsored by the University of Rochester and the International Museum of Photography at George Eastman House, Rochester, NY. Speakers include Carl Chiarenza, Dennis O'Brien, Robert Westbrook, Jan-Christopher Horak, James Eneart, Barbara Crane, Jerry Uelsmann, A.D. Coleman, Jonathan Green, Terence Pitts, Van Deren Coke, Robert Heineken, Aaron Siskind, Anne Tucker, Cornell Capa, Merry Foresta, Nathan Lyons, John Szarkowski, Deborah Willis, Peter Bunnell, Robert Sobieszek. This is FREE [how can any of us pass this one up?]. For more information contact Judy Natal (716) 442-8676 or Rebecca Hurysz (716) 275-9249.

January 1991. *Preventative Care of Historic Photographs and Negatives*. The fifth in a series of Getty Conservation Institute (GCI) workshops on photography. Photographic conservator Debbie Hess Norris will teach the five-day course that is offered to conservators, archivists, and curators responsible for the care of historic photographs. Lectures will be complemented by hands-on examination. For more information, contact the GCI Training Program at the Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537, (213) 822-2299.

EXHIBITIONS: What's Up

At Home

through August 10. *The Art of Persuasion: Posters of the Empire Marketing Board, 1926-1933*. National Archives of Canada, Ottawa.

through August 12. *Legacy in Light: Photographic Treasures from Philadelphia Area Public Collections*. Philadelphia Museum of Art, Philadelphia, PA.

through August 12. *Terra Sancta: Photographs from Israel, Nepal, and*

North American Deserts. Corcoran Gallery of Art, Washington. through August 19. *Irving Penn Master Images*. National Portrait Gallery, Washington.

through August 26. *Clara Sipprell*. Arnon Carter Museum, Ft. Worth, TX.

through September 2. *George N. Barnard: Photographer of Sherman's Campaign*. Nelson-Atkins Museum of Art, Kansas City, MO.

through September 2. *Light Images 1990*. The Chrysler Museum, Norfolk, VA.

through September 16. *We Are Amused: Her Majesty's Loyal Canadian Jesters Give the Royal Family the Royal Treatment*. Canadian Centre for Caricature, Ottawa.

through September. *Black Photographers Bear Witness: 100 Years of Society Protest*. Museum of African-American Art, Dallas, TX.

through October. *Solomon Nunes Carvalho*. Magnes Museum, 2911 Russell St., Berkeley, CA. Concurrent are exhibitions of nineteenth-century California Jewish photographers, *Louis Heller and Elizabeth Fleischmann*. [See in Print for catalog information on *Fleischmann*.]

through October. *Pelican's-Eye Views of New Orleans*. The Historic New Orleans Collection, New Orleans, LA.

through November 25. *Oliphant's Presidents: Twenty-Five Years of Caricature*. National Portrait Gallery, Washington.

through November 30. *The Red Blue Tapes* [cartoons satirizing how the Canadian bureaucracy does and doesn't work]. National Archives of Canada, Ottawa.

through December 2. *Seeing is Believing: 19th Century Egypt, Greece, and the Near East in the Eyes of Maison Bonfils*. The University Museum of Archaeology and Anthropology, University of Pennsylvania, Philadelphia.

August 17 - September 30. *Frances Anne Hopkins: A Retrospective*. Travelling exhibition organized by the Thunder Bay Art Gallery. At the National Archives of Canada, Ottawa.

September 15 - December 1, 1990. *The New Vision. Photography Between the Wars*. Art Institute of Chicago.

September 29 - November 25. *George N. Barnard: Photographer of Sherman's Campaign*. Arnon Carter Museum, Ft. Worth, TX.

October 4 - January 4, 1991. *Norris-Lapalme Retrospective*. Canadian Centre for Caricature, Ottawa.

October - December. *Black Photographers Bear Witness: 100 Years of Society Protest*. National African-American Museum and Cultural Center, Wilberforce, OH.

IN PRINT:

Reviewed: Ellis, M. H. *The Ambrotype and Photographic Instructor or, Photography on Glass and Paper*. Philadelphia: Myron Shew, 1856. 86 p. (Facsimile reprint, Arcata, CA: Peter Palmquist, 1990, limited to 300 copies). \$7.50 (plus \$1. p&h).

Reviewed by Allan Janus, National Air and Space Museum Library Videodisc Project

The ambrotype has always been a poor relation of the daguerreotype. Scorned even during its heyday in the middle 1850s, the ambrotype (from the Greek *ambrotos*, imperishable; but more properly, a collodion positive on glass) never attracted the enthusiasm and the flowery prose of daguerreian literature.

Even today, as latter-day daguerreotypists like Ken Nelson, Robert Shiaer, and Irving Pobboravsky are welcome in museums throughout the land, I know of only one intrepid ambrotypist—the talented John Coffey—who works Civil War re-enactments and practices his art 'twixt shot and shell. There may also be a tintypist or two; but the only one I know may have died, or gone mad; at any rate, I've forgotten his name.

Photography's sesquicentennial saw the publication of several beautiful volumes on the daguerreotype; but the ambrotype has had little effect on literature. Now the indefatigable photographic historian Peter Palmquist has somewhat evened the balance by issuing a facsimile edition of 300 copies of M.H. Ellis' *The Ambrotype and Photographic Instructor*, originally published in 1856 by the much better known Myron Shew, the daguerreotypist and case maker. It's a brief account "avoiding technical terms and long essays" of the ambrotype and negative processes, and includes sketchy descriptions of ammonio-nitrate and albumen printing. Also included are two rambling accounts by Messrs Shadbolt and Sturrock of the honey process meant to prevent the drying-out of wet-plates. Most important to the photographers of the day, however, Ellis reproduced both the American and British patents of James A. Cutting, the "inventor" of the ambrotype.

In 1856 photography still languished under restrictive patents. Although Frederick Scott Archer had freely disseminated the collodion process (and died in poverty), others were quick to take legal advantage. William Henry Fox Talbot claimed that the production of collodion negatives fell under his calotype patent and prosecuted at least one British photographer for daring to make ambrotypes.

Cutting's two patents of 1854 covered the use of camphor and potassium iodide in collodion, and the messy but fragrant procedure of sealing the image with balsam. But as Ellis points out in his exegesis of the patents, camphor was unnecessary to the process and potassium iodide had been in use well before Cutting's patent. Ellis admitted that Cutting's use of balsam was an innovation, although Cutting himself mentioned its earlier use to cement lenses and seal microscope slides. At any rate, few photographers availed themselves of Cutting's innovations: the 1869 edition of John Towler's *The Silver Sunbeam* has eleven formulas for collodion without potassium iodide, and most photographers found that the sealing of ambrotypes with balsam was more trouble than it was worth. Today, it's rare to find an ambrotype made according to Cutting's patents. They're

worth looking for, though (they're usually are in a brass mat stamped "Cutting's Patent July 4 & 11, 1854"). Much more useful for ambrotypes is my own innovation; that is, to substitute a piece of plexiglass for the traditional window glass. It's cheap and easy to clean, and if red plexi is used, the traditional need to apply a black backing is entirely eliminated. And, of course, it's absolutely unbreakable. I hereby freely give this discovery to the world. [Thank you.]

Ellis' small handbook is a concise account of the state of the art as daguerreotypy was giving way to the wet plate. Modern practitioners may find the ambrotype process in William Crawford's *The Keepers of Light* easier to follow, but should consider keeping a copy of *The Ambrotype and Photographic Instructor* handy. It's a reminder of the time when photographers had more to worry about in the legal line than grand-standing politicians and weak-willed museum boards.

[See two of Mr. P's other recent publications below—Ed.]

And Noted:

Architekturfotografie des 19. Jahrhunderts in der Fotografischen Sammlung des Museums Folkwang. Berlin: Folkwang Museum, 1988. 31 p. \$10.

Boime, Albert. *The Art of Exclusion. Representing Blacks in the Nineteenth Century*. Washington: Smithsonian Institution, 1990. 251 p. ISBN 0-87474-254-4H \$45 (cloth); 0-87474-257-9P \$24.95 (paper).

Davis, Keith. *George N. Barnard: Photographer of Sherman's Campaign*. Albuquerque: University of New Mexico Press for Hallmark Cards, Inc., 1990. \$40 (cloth) \$25 (paper) 232 p.

von Dewitz, Bodo and Martz, Reinhard, eds. *Silber und Salz: Zur Frühzeit der Photographie im deutschen Sprachraum, 1839-1860*. Cologne and Heidelberg, 1989. 696p. English summaries. \$75.

Les Documents Graphiques et Photographiques: Analyse et Conservation. N.p.: Centre de Recherche sur la Conservation des Documents Graphiques 1986-87, 1988. Order from La Documentation Française, 124 rue Henri-Barbusse, 93308 Aubervilliers Cedex, France. 140F.

Faber, Monika, ed. *Das Innere der Sicht: Surrealistische Fotografie der 30er und 40er Jahre*. Vienna, 1989. 223 p. \$30.

Frizot, Michel; Jammes, André; Jay, Paul; and Gautrand, Jean-Claude. *1839. La Photographie Révélée*. Paris: Centre National de la Photographie et Archives Nationale, 1989. 65 p. ISBN 2-86754-060-7; 2-86000-163-8. 220F.

Gellert, Charles Lawrence, comp. *The Holocaust, Israel, and the Jews: Motion Pictures in the National Archives*. Washington: National Archives and Records

Administration, 1990. 220 p. ISBN 0-911333-78-9. \$17 (cloth).

Grant, Gillian M., comp. *Middle Eastern Photographic Collections in the United Kingdom*. Oxford, England: MELCOM (G. M. Grant, Middle East Centre, St. Antony's College, 68 Woodstock Road, Oxford, OX2 6JF), 1989. 220 p. £25 (plus postage: £4.55 North America; £2 UK; £3 EC; £3.55 Middle East; £5 Australia, Far East; checks payable to St. Antony's College).

Heller, Jonathan. *War & Conflict. Selected Images from the National Archives, 1765-1970*. Washington: National Archives and Records Administration, 1990. 355 p. ISBN 0-911333-77-0. \$25 (cloth).

Henry, Jean-Jacques. *Photographie, les débuts en Normandie*. Le Havre, 1989. \$45.

Isaacs, Charles. *The Strange and the Sublime: American Photography, 1850-1920*. Bethlehem, PA: Kemerer Museum of Decorative Arts, 1989. 32 p. \$12.50.

Jussim, Estelle. *The Eternal Moment: Essays on the Photographic Image*. New York: Aperture, 1989. 277 p. ISBN 0-8938136-0-5 \$29.95.

Lemagny, Jean-Claude and Rouillé, André, eds. *A History of Photography. Social and Cultural Perspectives*. Translated by Janet Lloyd. New York: Cambridge University Press, 1987. 288 p. ISBN 0-521-34407-7. \$39.95.

[Marshall, Jeffrey D.] *Photographs in the Special Collections Department, Bailey/Howe Library, University of Vermont*. [Burlington, VT: University of Vermont, 1990]. Order from Special Collections, University of Vermont, Burlington, VT 05405. It's free!

Mitchell, Herbert and Weiner, Sarah. *Nineteenth-Century Photography at Columbia University: An Exhibition Celebrating the 150th Anniversary of Photography*. New York: Columbia University, 1989. 22p. \$7.50.

Moffat, John. *John Moffat: Pioneer Scottish Photographic Artist, 1819-1894*. Eastbourne, England: n.p., 1989. 59 p. \$12.50.

Palmquist, Peter. *Elizabeth Fleischmann: Pioneer X-Ray Photographer*. Arcata, CA: By the author, 1990. \$7.00 (\$1 p&h).

———. *Shadow Catchers: A Directory of Women in California Photography before 1901*. Arcata, CA: By the author, 1990. 272 p. \$40. (plus \$2.50 p&h). [To be reviewed]

Photography 150: Images from the First Generation. Oxford, England: Museum of History of Science, 1989. 36 p. \$10.

Reaves, Wendy Wick. *Oliphant's Presidents: Twenty-Five Years of Caricature*. Washington: National Portrait Gallery (Smithsonian Institution), 1990. \$12.95 (paper).

Rück Blende, 150 Jahre Photographie in Österreich. Vienna: Photographische Gesellschaft, 1989. In German and English. 173 p. with an unnumbered portfolio.

Stapp, William F., and Forresta, Merry A. *Irving Penn Master Images*. Washington: Smithsonian Institution, 1990. \$29.95 (paper).

Stevenson, Sara, and Morrison-Low, Alison D., comps. and eds. *Scottish Photography, A Bibliography 1839-1989*. Edinburgh: Salvia Books (4 Logie Green Gardens, Edinburgh EH7 4HE; 031-556-7693), 1990. 48 p. ISBN 0-9512533-4-4 (paper). £6.95.

Sayag, Alain, and Lemagny, Jean-Claude. *Invention d'un Art*. Paris: Editions du Centre George Pompidou, 1989. 336 p. ISBN 2-85850-533-0; Paris: Editions Adam Biro, 1989. ISBN 2-87660-060-9. 360F.

Trachtenberg, Alan. *Reading American Photographs. Images as History. Mathew Brady to Walker Evans*. New York: Hill and Wang, 1989. ISBN 0-8090-8037-0 (cloth). \$25.

Yonemura, Ann. *Yokohama, Prints from Nineteenth-Century Japan*. Washington: Smithsonian Institution, 1990. 224 p. ISBN 0-87474-993-XH \$45 (cloth); 0-87474-999-9P \$26.95 (paper).

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

The East

Andover, MA. By the time you read this, the Northeast Document Conservation Center (NEDCC) should have moved into its new headquarters in Brickstone Square in Andover, Massachusetts. The Center's new space is located in the former American Woolen Mill, built in 1921, in the Shawshen Village Historic District as part of the first planned industrial community in the United States. NEDCC will lease 20,000 square feet of space on the fourth floor of the building. The new address is 100 Brickstone Square, Andover, MA 01810. The telephone number remains (508) 470-1010.

The North

Rochester, NY. Bausch and Lomb recently announced the availability of its Optivax UV Filter, a filter that blocks UV radiation while transmitting visible light. The company claims that the filter aids in retarding photochemical degradation in art work, textiles, and historical documents. According to Bausch and Lomb, the UV filter reduces photochemical degradation, enables the use of broader light sources, and allows an increase of light levels without the risk or damage to display objects. The filter has a visible light transmission that exceeds eighty percent with an average color rendering of ninety-nine percent. The filter is available in 2-inch diameter disks that accommodate the MR-halogen lamp. Additional sizes are available. We recently saw this product being demonstrated at the American Association of Museums annual meeting in Chicago. For more information contact: Bausch and Lomb, Thin Film Division, 1400 N. Goodman Street, P.O. Box 450, Rochester, NY 14692-0450, (716) 338-6000.

The Midwest

Chicago, IL. The Prints and Photographs Department of the Chicago Historical Society recently made several staff changes. Diane Ryan has been promoted to the position of Associate Curator of Prints and Photographs. She has been at the society since 1985. Maureen O'Brien Will, a VM Section member, and former Associate Curator, has left the society to become an archivist at the Evangelical Lutheran Church of America. Two new Assistant Curators, Claire Cass and Jenny Sponberg, joined the department in March. For further information, contact Larry Viskochil, Curator of Prints and Photographs at (312) 642-5053, ext. 320.

The West

Riverdale, CA. The California Museum of Photography has moved into its new home in the remodeled Kress building in downtown Riverside. The new location has five times its current exhibition space, the largest area on the West Coast for the display of photography. Additional features are a 100-seat auditorium, interactive gallery, and those areas usual to a responsible institution: research facilities, bookstore, storage areas, offices, darkroom, conservation area, and cafe. The new location is on the downtown pedestrian mall at 3124 Main Street, 92521. For more information call (714) 784-FOTO or, during business hours (714) 787-4787.

Los Angeles, CA. The National Center for Film and Video Preservation announced that Michael Friend has left the center. Mary Carbine, former coordinator of the National Moving Image Database (NAMID) project at the University of Wisconsin, has been named Acting Manager of the NAMID project in Los Angeles.

"Camera, action, roll'em!" A marriage made in Tinseltown recently took place for Dr. Gregory Lukow, Deputy Director of the National Center for Film and Video Preservation, Los Angeles, and Rachel Thurneysen, of Swiss German Television, DRS Film Archive, Zurich, Switzerland. To initiate the bride in things American, the happy couple exchanged their vows in Las Vegas. Ms. Thurneysen also was introduced to America's heartland with a pre-wedding trip to Nebraska to meet her future in-laws. The couple will reside in Los Angeles.

Santa Fe, NM. "Sacré bleu!" A marriage made in Daguerreian Heaven took place on March 23 when Dr. M. Susan Barger (Queen of daguerreotype technology) married Dr. Robert Shlaer (King of practicing daguerreotypists [and a speaker at last year's SAA meeting in St. Louis]). Her engagement ring? A mammoth-plate daguerreotype by Shlaer, of course. Dick Rudisill and Arthur Olivas were at the wedding dinner. Rumor has it that the doctors met courtesy of your editor [!] and Ken Nelson, a Rochesterian, contemporary daguerreotypist, ex-Eastman House intern, and good contact at Kodak [yes, there are some], at a photo conference in Rochester in the fall of 1988. A lovely east coast reception and a round of dinners were held by and for the dynamic duo at the end of April in Baltimore and Washington. Dr. S. is

now making incredible stereo dages and had several examples in tow. They're for sale, too. Dr. B. will be on leave from Johns Hopkins in Baltimore; the couple will be in Santa Fe.

We wish all four individuals (the Californians and the New Mexicans) much happiness in their newly formed joint ventures.

New Telephone Numbers

Your editor has a new office telephone number and a new FAX number as well. Please make a note: Laurie A. Baty, Editor, *Views*, National Historical Publications and Records Commission, M-F 7:15 a.m. to 3:45 p.m.
Office (202) 501-5610
FAX (202) 501-5005

OOPS!

We forgot to include Loren Pignolo in the list of individuals working on the editorial policy for *Views*. Loren is a photograph conservator in private practice in San Francisco.

ACID BATH: LETTER TO THE EDITOR

Dear Ms. Baty:

I am interested in receiving *Views: The Newsletter of the Visual Materials Section* but have run into difficulties. According to the SAA office, I may only receive the newsletter as a member of the Visual Materials section. Unfortunately, I am already a member of two sections and can not add on a third. I have brought the issue to the attention of the SAA office and Council.

I would like to bring this matter of memberships and newsletters to the public's attention. Is my case special, or are there other *Views* enthusiasts who can not get a subscription to the newsletter? Is there enough interest in this and other newsletters to suggest SAA should review membership policies?

Sincerely yours,

Susie R. Bock
Archivist
Beinecke Rare Book and Manuscript Library,
Yale University

Dear Ms. Bock:

Thank you for your interest in the section and the newsletter. You are not the first to ask these questions and I have corresponded with Mary Jo Pugh, section liaison to Council and also with Donn Neal, Executive Director of SAA about these concerns. It appears that the membership database at headquarters is not able to handle non-members or more than two section affiliations. When in Chicago this past May, I spoke with Donn Neal about two areas: 1) the possibility of having newsletter subscriptions for other

section members and 2) subscriptions for non-SAA members, and how the database might be changed to handle these people. I have stressed that the section is missing out on reaching an important group of individuals. At that time Donn told me that such an activity might be possible, and that the staff would check into adding other fields when the system was reconfigured to handle the dues change. We still have to determine costs, with SAA members receiving the newsletter at a reduced rate over non-SAA members.

The section officers are aware of the need and will continue to work for expanded section services. Thanks for your letter. Any comments or suggestions from the visual community?

Laurie A. Baty
Editor

SAA VISUAL MATERIALS SECTION BYLAWS COMMITTEE REPORT

Bylaws for the section have been discussed at the last two annual meetings. The development of bylaws is complex, somewhat tedious, and bureaucratic. What follows are the draft bylaws prepared by Laurie Baty which were distributed last year.

The committee has identified a few areas that could be handled in various ways. We would like to poll the section to find out which of several possible resolutions would be most acceptable. The committee will then draft bylaws that reflect the majority opinion of responses. We hope this process will facilitate discussion at the business meeting.

In addition to the issues we have identified below (to be found following the draft bylaws), please feel free to comment on any portion of the bylaws.

**DRAFT BYLAWS FOR CONSIDERATION
AT THE VM SECTION MEETING**

ARTICLE 1. NAME.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the section.

ARTICLE 2. OBJECTIVE.

To promote greater communication among visual materials archivists and to represent and promote these archivists and their collections to the rest of the Society of American Archivists (SAA) through annual meetings and publications, including a newsletter reporting on section activities and other matters related to visual materials collections.

ARTICLE 3. MEMBERSHIP.

Membership is open to any member of the Society of American Archivists with an

interest in the visual records or visual collections of any institution.

ARTICLE 4. OFFICERS.

A. The section shall be guided by a chair, a vice-chair, and a three-member steering committee.

B. Terms of Office.

1. Chair and Vice-Chair.

- a. The chair and vice-chair shall each serve a term of two years. The chair and vice-chair may not be elected to serve consecutive terms in the same office.
- b. The chair and vice-chair shall take office at the close of the annual section meeting in which they are elected, and shall serve until their successors have taken office.

2. Steering Committee.

- a. Each steering committee member shall serve a term of three years, and shall not be eligible for immediate reappointment.
- b. The newly elected steering committee member shall take office at the close of the annual section meeting and shall serve until her/his successor takes office.

C. Nomination and Election.

1. Nomination.

- a. The Nominating Committee shall call for nominations for chair or vice-chair and steering committee member in the second newsletter each year, and publish its slate of candidates in the newsletter immediately preceding the annual meeting.
- b. Additional nominations may be made from the floor at the annual section meeting, provided that the individual being nominated has consented to her/his nomination.

2. Election.

- a. The chair, vice-chair, and steering committee shall be elected at the annual section meeting.
- b. The chair shall be elected in even-numbered years; the vice-chair shall be elected in odd-numbered years.
- c. One steering committee member shall be elected each year.
- d. The chair, vice-chair, and steering committee shall each be elected by a plurality of the section members present and voting at the annual section meeting.

3. Vacancies in Offices.

- a. Chair. In the case of a vacancy in the office of chair, the vice-chair shall assume that office for the remainder of the unexpired term.
- b. Vice-Chair. In case of a vacancy in the office of vice-chair, the steering committee shall elect one of their members to serve

until the next annual meeting, at which time, if necessary, a new vice-chair shall be elected to fill the remainder of the unexpired term.

- c. Steering Committee. If a vacancy should occur on the steering committee, the chair, with the advice and consent of the other officers, may appoint a section member to complete the unexpired term.

D. Duties of the Officers.

1. Chair. The chair shall preside over section meetings and over meetings of the officers, and, with the assistance of other section officers, direct the section's activities.
2. Vice-Chair. In the absence of the chair, the vice-chair shall assume the chair's duties. The vice-chair shall advise and assist the chair in conducting the section's business.
3. Steering Committee. Steering committee members shall advise and assist the chair and vice-chair regarding section activities including policy formulation, study/discussion groups, goal-oriented projects, and the newsletter.

ARTICLE 5. MEETINGS.

A. Meeting times.

The section shall meet once a year at the time of the annual meeting of the SAA. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings.

Additional section meetings during the annual meeting of the Society of American Archivists may be scheduled. Any such additional meeting shall be announced either in the newsletter preceding the annual meeting or before the end of the annual section meeting.

C. Quorum.

Forty percent of the section members who have made themselves known at the outset of the annual section meeting shall, for the purposes of conducting annual section meeting business, constitute a quorum.

ARTICLE 6. COMMITTEES.

A. Nominating Committee.

1. A Nominating Committee of three members shall be appointed by the section chair.
2. One member of this committee shall be an outgoing member of the steering committee and will serve as chair of the committee.
3. Members of the committee shall serve for a term of one year, and shall not be eligible for immediate reappointment.
4. The Nominating Committee shall prepare a slate of candidates reflecting the diversity of the section's membership, especially in terms of location, size, and type of employing institution for election. If deemed necessary, the committee shall obtain from these candidates brief

biographies and/or campaign statements for publication with the announcement of the slate of candidates in the newsletter immediately preceding the annual meeting. Members of the Nominating Committee may not nominate themselves or each other for office.

5. The committee shall prepare a ballot for use at the annual meeting. This ballot shall include provision for candidates nominated from the floor. Members of the Nominating Committee may be nominated from the floor.
6. The committee shall present a report of their activities at the annual section meeting prior to the election.

B. Tellers Committee.

Each year the section chair shall appoint a Tellers Committee consisting of at least two section members to distribute, collect, and count the ballots, and to report the results of any election held during the annual section meeting.

C. Other Committees.

The chair shall appoint other committees as needed, following consultation with the other section officers. Each committee shall have a written charge, a specified period of service, and a date by which a final report must be submitted to the membership.

ARTICLE 7. OTHER SECTION ACTIVITIES.

A. Newsletter.

1. The section chair, with the advice of the vice-chair and the steering committee, shall appoint a newsletter editor for a two-year renewable term.
2. While it is preferred that the editor be a member of the section, the chair may appoint an individual with a demonstrated affinity for the section's activities and concerns.
3. The newsletter shall be published in compliance with the operating guidelines for sections and roundtables established by the SAA.
4. In addition to publishing information as set out by these bylaws, other information contained in the newsletter should be of interest of and of use to section members.

B. Study/discussion Groups.

1. The Vice-Chair shall solicit topics for study/discussion groups from section members.
2. Selection of study/discussion topics to be included in the annual meeting shall be made by the section officers, and leaders for such groups shall be appointed by the section chair, following consultation with the other section officers, far enough in advance of the annual meeting of the Society of American Archivists to allow the formation of such groups to be announced in the newsletter immediately preceding the annual meeting.
3. Each study/discussion group shall have a written charge, a specified period of service, and a date by which

a final report must be submitted to the membership.

C. Working groups.

1. The chair, with the advice of the vice-chair and the steering committee, shall appoint other working groups as needed.
2. The formation of such working groups shall be announced in the newsletter.
3. Major projects should be normally undertaken only after section discussion or consent at the annual section meeting.
4. When the officers see the need to undertake a major project between annual meetings, the section membership should be given the opportunity to ratify the project at the next annual meeting.
5. Each working group shall have a written charge, a specified period of service, and a date by which a final report must be submitted to the membership.

ARTICLE 8. PARLIAMENTARY AUTHORITY.

Robert's Rules of Order, latest edition, shall govern the proceedings of the section, except as otherwise provided for in the bylaws of the section, of the constitution, bylaws, or special rules of the Society of American Archivists.

ARTICLE 9. AMENDMENTS TO THE BYLAWS.

A. Notice and form.

1. Amendments to these bylaws may be proposed by any section member.
2. Such amendments must be submitted in writing to the section chair, with a copy to the newsletter editor.
3. The proposed amendment shall be published in the next two newsletters, with the opportunity for membership reaction provided with the second printing. If the annual meeting is held before publication in the second newsletter, discussion at the annual section meeting shall take the place of publication in the second newsletter.

B. Adoption of amendments.

After the appropriate notice has been given, amendments shall be discussed and voted on at the annual section meeting. A majority of those members present and voting at the annual section meeting is required for the adoption of an amendment.

QUESTIONS TO RESPOND TO:

Terms of office

According to the minutes of the then Aural-Graphics Professional Affinity Group meeting at SAA in 1982, the PAG (and now the Section) consists of a chair, vice-chair, and steering committee composed of the officers and committee chairs. The election of officers was defined as two-year terms for both chair and vice-chair, with the chair elected in odd years and the vice-chair in

even years. There was no restriction on the number of terms served. The elected vice-chair does not automatically succeed to chair. Should the chair and vice-chair be elected for

- Synchronous two-year terms
- Staggered two-year terms
- One-year terms, vice-chair automatically succeeds chair
- Other?

Election

The current draft of the bylaws allows for voting in elections for office only by members present at the annual meeting. Because only a small portion of the total membership has historically attended the section meeting, the majority of the section would be prevented from voting. Should

- Votes must be cast in person at annual section meeting
- Votes be cast in person or by ballot
- Votes be cast in person at meeting, by ballot, or by proxy
- Other?

Duties of officers

No provision is made in the draft for executive decision by the chair or officers, limiting business to annual meetings. Should

- The chair be able to make decisions for the section between annual meetings, subject to confirmation of the whole section at the following annual meeting
- An Executive Committee consisting of the chair and any three of the vice-chair or Steering Committee be able to make decisions for the section between annual meetings, subject to confirmation of the whole section at the following annual meeting
- There be no channel for decisions
- Other?

Other comments or concerns. Share any experience you've had in drafting bylaws.

Please mail your comments to Richard Pearce-Moses (address and FAX, p. 10) by August 10. Use the same envelope for your survey response (last page of this issue).

The bylaws will be discussed and most likely voted on at the annual section meeting in Seattle.

DRAFT EDITORIAL POLICY

The Newsletter Committee has given thought and made suggestions for the formulation of an editorial policy for *Views*. Long-range planning for the newsletter, including advertising, format, etc., continues to be worked on. What follows is an initial statement based in part on SAA's *The American Archivist* editorial policy. This policy will be discussed at the annual section meeting in Seattle.

Statement of Purpose/Intent

With the demise of *PictureScope* the visual community lost an important source of information and communication. The editorial staff will endeavor, within their

allotted pages of newsletter per year, to keep their readers as informed as possible with regard to current events within the visual materials community. It is the editor's intent to publish the following types of information:

- Section news, including a column by the section chair (**From the Chair**)
- Conservation/preservation information updates
- Collection overviews, with preference to section members and then to non-members (**Collection Snapshots**)
- New publications listings - including, but not limited to histories, catalogs, processing, biographies, guides, conservation, reprints of out-of-print materials (**In Print**)
- Book reviews (**In Print**)
- News information (**Artful Dodging**)
- Meeting announcements and reviews (**What's On: Meetings**)
- Calls for information (Sometimes **Artful Dodging**, sometimes its own article, sometimes boxed)
- Exhibitions listings and reviews (**What's Up**)
- Employment opportunities (**Negative Spaces to be Filled**)
- Letters to the editor
- Commentaries on events within the community (sometimes **Artful Dodging**)
- MARC VM Users Roundtable
- Architectural Roundtable

While it is preferred that articles are submitted as coherent and complete statements, press releases and other types of announcements will be accepted and made into articles or placed in the appropriate list (i.e., **In Print, What's On**). To reach the editor, call Laurie A. Baty at the National Historical Publications and Records Commission (202) 501-5610 Monday to Friday from 7:15 a.m. until 3:45 p.m.

Readers' comments and suggestions for improvements will always receive a cordial hearing from the editor.

The following information will appear in each issue of the newsletter: (should we include the section officers each time, or only once a year [i.e., after the annual meeting?])

IEWS: 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) 501-5610. FAX: (202) 501-5005. The next deadline is x. Opinions expressed are those of the authors.

Any comments or suggestions concerning this draft editorial policy should be sent to the editor, Laurie A. Baty, no later than August 10, 1990.

Views: Editorial Policy

Views is the occasional newsletter of the Visual Materials Section of the Society of American Archivists. In its articles and columns it seeks to reflect the thinking and interests of visual materials archivists about trends and major issues in visual materials archival philosophy and theory and about the visual materials professions generally, but not limited to North America. Visual materials will be defined to include prints, photographs, drawings, documentary art, and architectural drawings. Subjects may cover any aspect of working with these materials: conservation, processing, historical research, theory, criticism, etc. The newsletters columns are intended to document developments and events relating to visual materials practice here and abroad.

Section members and those who share the professional interests of the section are invited to submit manuscripts for consideration. Accounts of innovative methods or techniques as well as short essays addressing specific issues, discussions of practices, programs, and concerns of foreign visual materials collections and professionals, particularly those contrasting with North American counterparts, are preferred. Full-length articles based on original research about subjects within the interests of the visual materials community will be considered on a case-by-case basis.

Letters to the editor are welcome when they include pertinent and constructive comments or criticisms of materials recently published in *Views* or observations on other topics of interest to the profession. They should not exceed 300 words. They will be printed in the Letters to the Editor column with minimal editing. Book reviews will also be printed as received, with minimal editing primarily to conform to the newsletter's style manual.

Manuscript requirements.

Materials should be submitted in grammatically correct, standard American, Canadian, or British English. Materials may be typed, letter-quality printed, or in ASCII or WordPerfect files, MS-DOS, 5¼" or 3½" disks. Typed copies should have all pages numbered and we would prefer that they be printed in Courier, Letter Gothic, Pica, Elite, or Prestige Elite. Full-length articles should not exceed 1500 words. Exceptions should be cleared with the editor prior to submission.

The University of Chicago *Manual of Style*, 13th edition, is used as the standard of style and footnote format, and *Webster's New Collegiate Dictionary*, based on *Webster's New International Dictionary*, 2nd edition for spelling and punctuation. Author's variations from these standards should be minimal and purposeful.

Terms having special meanings for visual materials and archival professionals should conform to the definitions in "Appendix A. Glossary," in *Archives & Manuscripts: Administration of Photographic Collections*

(Chicago: SAA, 1984), or "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist*, 37 (July 1974): 415-33.

Review and Production Procedures.

Manuscripts received by the editor may be submitted (without the author's name) to qualified readers for objective appraisal. Upon receiving the readers' reports, the editor informs the author whether the article is accepted, rejected, or returned with suggestions for revision. If an article is accepted, an edited copy of the article will be sent to the author. Authors who object to any of the editing should notify the editor promptly.

YOUR EDITOR THANKS SAA

Phew! What a busy year it's been for this editor! We've been pleased to expand the newsletter by one sheet of paper (i.e., 2 extra pages) for each of our three issues.

Thanks go to Mary Jo Pugh, the sections' liaison to Council, for granting us our extra-pages request.

However, a *special* thanks is due to Mary Jo with this issue. At the eleventh hour, we discovered that the bylaws, editorial policy, and membership survey took us well beyond our four allocated sheets (8-pages). A phone call to Mary Jo resulted in her graciously agreeing to give us the extra sheet (pages 9 and 10) so that all of this information could be brought to you at one time.

Since SAA has been kind enough to give us these extra pages, won't you be kind enough to read through the draft materials and give your suggestions and comments to the appropriate individuals by the August 10 request date? We are *all* working to make the section a useful section for you. THANKS!!

IEWS: 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) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5005.

Officers appear in Vol. 4, No. 2. Submission formats for articles, book reviews, discussions of collections, etc., are given in Vol. 3, No. 1. Officer or submission information may be requested from the editor. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1990. Opinions expressed are those of the authors.

Membership Survey
Society of American Archivists - Visual Materials Section
PLEASE RETURN SURVEY BY AUGUST 10, 1990

Name: _____
 Title: _____
 Institution: _____

- institutional archive
 museum
 special collections repository
 research center/library
 other: _____

Please check all the options that apply.
 We encourage additional comments on a
 separate sheet.

**Formats in your immediate care (for which
 you are responsible):**

- photographs
 papers/records
 motion pictures
 video
 audio
 maps
 architectural drawings
 painting/drawings
 other: _____

Job responsibilities:

- acquisitions (purchase)
 field collecting
 accessioning
 arrangement
 description
 preservation
 reference
 darkroom (copying, printing)
 other: _____

**Types of descriptions and access you
 provide:**

- finding guides
 collection checklists
 card catalog
 topical guides to collections
 automated MARC-based catalog
 automated non-MARC catalog
 other: _____

**Descriptive and vocabulary standards
 used:**

- AACR2
 Henson, *Archives, Personal Papers...*
 Betz, *Graphic Materials*
 local/non-standardized descriptions
 LC subject headings
 Chenail, *Museum Nomenclature*
 Sears subject headings
 Art and Architecture Thesaurus
 Other: _____

**Workshops you are interested in
 attending:**

- preservation
 videodisc
 collections management
 grant sources and writing
 description (non-AACR2)
 AACR2 descriptive standards
 non-MARC PC-based catalogs
 MARC-based catalogs
 exhibitions
 identification of processes
 other: _____

**Workshop topics in which you have
 expertise you would be willing to share:**

- preservation
 videodisc
 collections management
 grant sources and writing
 description (non-AACR2)
 AACR2 descriptive standards
 non-MARC PC-based catalogs
 MARC-based catalogs
 exhibitions
 identification of processes
 other: _____

If a mid-year convention were held
 focusing on the history of photography
 and advanced topics in photographic
 archives, would you attend:

No Maybe Probably Yes

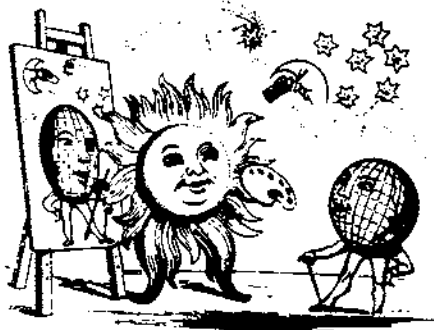
**What factors would make you likely to
 attend?**

- desirable location low cost
 quality of program other

Please return by **August 10, 1990**, to
 Richard Pearce-Moses
 Archives and Manuscripts
 University Libraries
 Arizona State University
 Tempe, AZ 85287-1006
 (602) 965-3145; FAX (602) 965-7690

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 5, Number 1

December 1990

SEATTLE WRAP-UP: What Happened

The Visual Materials Section (VMS) met at the Westin Hotel in Seattle on Friday, August 31, at 8:00 a.m., with 54 members in attendance.

Douglas Haller (University of Pennsylvania Museum Archives), VMS chair, opened the meeting and called for approval of the 1989 meeting minutes. Moved, seconded, and passed. A motion was made to approve the agenda. Richard Pearce-Moses (Arizona State University) asked that the discussion of terms of office be moved directly to discussion of the bylaws. Moved, seconded, and passed. Modified agenda adopted.

Greg Hunter (Long Island University), outgoing President of the Academy of Certified Archivists (ACA), reported on the inclusion of questions on visual materials in the current certification exam. He advised the section to keep in touch with the ACA, and to suggest questions for the pool. Interested individuals should contact Maygene Daniels (National Gallery of Art) about the spring item-writing session. Twelve to fifteen questions are brought by each individual to be critiqued by the exam-writing committee. Hunter further reported that, if there were a separate exam for visual materials, once that exam is set up, the annual testing service contract would be approximately \$15,000.

To set up the ACA exam initially, SAA spent \$58,000. Hunter suggested that, if the section wanted to have a VM exam, it find a foundation to underwrite the cost of the exam process. Gary Saretzky (Educational Testing Service) asked if there were VM questions currently on the exam. Hunter replied there are some in the data bank, but because the exam is composed of randomly chosen questions there was no guarantee that the exam would have any VM-related questions. There might be some one year and none another. The section can request to have a representative from the section on the exam committee.

Two regional archival groups expressed interest in hosting the exam committee's meeting. Jeffrey Marshall of Society of New England Archivists and Richard Pearce-Moses of the Southwest Archivists may be able to attend the meeting and represent VMS as item writers. However, ACA may not meet in these areas.

Haller reported that SAA Council's Committee on Sections and Roundtables proposed to review the status of all sections with less than 200 members. Some sections might be reduced to roundtable status. Prior to the annual meeting, Haller mounted a letter-writing campaign to object. The protest seems to have worked. According to Robert Sink, Council's liaison to the section, the issue was dropped. He further stated that their concerns did not apply to the VM section and reported that Council is impressed with *Views*, adding that it was probably the best section newsletter. Council was not out to "torpedo" an active section. Sink admitted that the committee got sidetracked by the numbers aspect. The SAA membership form will be changed to promote sections and roundtables. The renewal form will permit members to list sectional preferences. There is still a possibility that SAA will charge extra for additional section and/or roundtable memberships beyond those currently allowed.

Haller contacted Donn Neal, SAA Executive Director, regarding SAA republishing the MARC VM manual. He asked Lucy Keister to report on this during the MARC VM Users Roundtable report.

The SAA's archives are currently held at the University of Wisconsin-Madison (UWM). Some VM-related records go back to 1951. All are records of SAA administrators, not of section chairs and officers. Haller proposed that the section chair turn over his/her records to the new chair and send the previous chair's records to the archives at UWM.

VM Section office hours were scheduled for 2:30-4:30 Friday. Way to recruit and possibly finish business.

AS REQUESTED

At one of the sessions at SAA in Seattle, George Dowdall spoke on using photographs as documents. Dr. Dowdall has published a version of his talk in the following article. A number of you indicated interest in receiving the citation.

Dowdall, George W. and Janet Golden. "Photographs as Data: An Analysis of Images from a Mental Hospital." *Qualitative Sociology*, 12:2 (Summer 1989): 183-213.

Joan Schwartz (National Archives of Canada) stated that the section dinner would be at the Poor Italian Cafe Sunday evening.

The SAA *Newsletter* is now including an image on cover. Section members are encouraged to send b/w photographs to SAA for use.

Haller submitted a new section description for inclusion in the meeting program and asked for critiques from the membership. The statement as corrected by attendees is to read "The Visual Materials Section consists of Archivists who administer (collect, arrange, preserve, describe, make accessible, exhibit, and interpret) still photographs, moving images, and graphic materials."

Pearce-Moses reported that the membership survey was inconclusive, but that 35 (approximately 25%) members did reply. He will pass surveys on to the section program committee to work on program suggestions. There is a possibility of a mid-year conference. Council seems supportive of the idea. Two-thirds of the respondents indicated that they might attend if it was inexpensive, in a good location, and offering a quality program.

Laurie Baty (National Historical Publications and Records Commission) reported that the section can petition Council for more pages for the newsletter. This past year the section received permission for two eight-page issues and one ten-page issue. She will continue to look into subscriptions for non-section members. Currently she is mailing to over 100 non-members, about one-half of whom belong to SAA, but who belong to other sections. She designed letterhead for correspondence to non-SAA individuals, specifically to receive review copies of books from publishers. The membership approved the use of letterhead with the addition of the *Views* logo. Bruce Johnson (Indiana Historical Society) was appointed assistant editor. The section extended its thanks to Baty for her creativity and work. (*You're welcome—I enjoy doing this—just send us information.*)

MARC VM Users Roundtable liaison, Lucy Keister (National Library of Medicine)

Hottest Shirts in the West[in]!!!

We are happy to announce that the Visual Materials Section's *luxurious* 100% cotton T-shirts sold out within 24 hours of their arrival at the annual meeting in Seattle! If you didn't get one, don't despair. Doug Baker will reprint them for us! The cost? Short sleeves are \$13.00, long sleeves are \$16.00. The prices include UPS delivery. If you already have a short-sleeve, why not get a long-sleeve for this winter?

The shirt features a wonderful 1920s promotional image of Seattle, "Gateway to Alaska and the Orient," from the Sound, with the Smith Tower in the background. Red and black ink on white.

Doug Baker will take orders for shirts through January 31, 1991. If you order now, you can have a shirt by the end of December; if you delay, you'll have to wait until the end of January.

DO IT NOW!!! What a great winter holiday present idea!

To order, send size (s, m, l, xl) and sleeve (short or long) desired, along with your Visa or MasterCard number, or check (payable to Great Grapes Promotions) to Doug Baker, Great Grapes Promotions, 68 S. Washington St., Seattle, WA 98104, (206) 622-2135, FAX (206) 622-4687.

wrote a column for the newsletter about MARC VM. Has 48 people signed up for the cataloging workshop. Maureen O'Brien Will reported that the American Library Association might publish the MARC VM *Compendium*.

Tawny Ryan Nelb (Architectural Records Consulting) on behalf of Mark Coir, Architectural Records liaison, reported the formation of this new roundtable. She invited everyone with related records to attend the roundtable meeting. Seventy people signed the petition for the roundtable.

Major discussion ensued concerning the order of change in section leadership. Pearce-Moses suggested that a Chair-elect replace the position of Vice-chair. It was moved, seconded, and passed that the Chair and Chair-elect be elected to one year terms with the Chair-elect automatically succeeding. A Chair-elect will be elected every year.

The discussion then turned to voting eligibility. Three options were presented: 1) only those at the annual meeting could vote, 2) only attendees at the meeting with an absentee ballot option published in *Views*, 3) only the ballot in the newsletter. The second option was selected by the section.

Diane Vogt-O'Connor (Smithsonian Institution Archives), Chair of the Three-Year Plan Committee, reported that the section hopes to have more informal gatherings, tours, and a mid-year meeting in the next two years. The plan is for another committee to plan advanced workshops and to develop a VM bibliography. There also is interest in doing a special issue of *The American Archivist* and in planning new material for a manual in *Guide* series. Haller pointed out that the Three-Year Plan must be revised every year. Feedback on the plan should go to Pearce-Moses as new Chair of the Three-Year Plan Committee.

Joan Schwartz, Chair of the Bylaws Committee led the discussion. Pearce-Moses reported that he received a few "thoughtful comments." Haller felt that a steering committee was problematic for the size of the section and business it conducts and suggested that it be eliminated from the bylaws. Passed. The Chair will have executive decision-making capabilities during the year to be confirmed at meeting. Passed.

Viskochil questioned how money is allotted in SAA, specifically how the section could receive additional money. He suggested that a small charge (\$1-\$3) be added to membership dues and earmarked for the sections. Pearce-Moses stated that sections needed to go to SAA to raise money, that a section cannot raise money on its own. Dues cannot be in the bylaws because such an action is prohibited by SAA guidelines.

Haller suggested that the Tellers and Nominating committees be dropped and that one Elections Committee be established. Passed. Haller also suggested dropping the Study/Discussion Groups because of the formation of section subgroups. Passed.

Haller and Pearce-Moses discussed the terms of existing officers. The section approved a two-year term for Haller with Pearce-Moses taking over as Chair at the 1991 meeting.

Visual Materials Section 1990-91

Officers

Chair

Douglas M. Haller
The University Museum Archives
University of Pennsylvania
Philadelphia, PA 19104-6324
(215) 898-8304; FAX 898-0657

Chair-Elect

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-3145; FAX 965-9169

Committee Chairs

Advanced Workshop

Loren C. Pignoli
Photographic Preservation Services
1044 Judah Street #1
San Francisco, CA 94122
(415) 665-1827; FAX 227-4376
(direct FAX to L. [not Loren] Pignoli)

Bibliography

To Be Announced

Elections

Gary Saretzky
ETS Archives, 36-B
Princeton, NJ 08541-0001
(609) 734-5744

Mid-Year Meeting

Lynn Ann Davis
Bishop Museum
1525 Bernice St.
P.O. Box 19000-A
Honolulu, HI 96817-0916
(808) 848-4182; FAX 841-8968

Newsletter

Laurie A. Baty
NHPRC
National Archives Bldg.
Washington, DC 20408
(202) 501-5610; FAX 501-5005

Program Proposals

Diane L. Vogt-O'Connor
SI Archives
A&I 2135
Washington, DC 20560
(202) 357-3365; FAX 357-2395

Three-Year Plan

Richard Pearce-Moses

Liaisons

Academy of Certified Archivists
Douglas M. Haller

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48013
(313) 645-3154; FAX 540-9920

continues next column

Association of Moving Image Archivists

(the old Film and Television Archives
Advisory Committee)

Gregory Lukow
National Center for Film &
Video Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; FAX 467-4578

MARC VM Users Roundtable

Barbara Orbach
Prints and Photographs Division
Madison Building
Library of Congress
Washington, DC 20540
(202) 707-9051; FAX 707-5844

Baty moved for acceptance of revisions to the bylaws. Seconded and passed. Pearce-Moses will provide clean copy for *Views*.

Baty, Chair of the Newsletter Committee, led the discussion of the proposed *Views* editorial policy (see last newsletter). Haller's proposed revisions were read to the section and further refined by Viskochil, Pearce-Moses, and Connie Schultz (University of South Carolina) during discussion. Policy as amended by Haller proposal passed. [See article following these minutes.]

Baty indicated that future plans included an expanded layout as money permits. She also asked if members would pay a little more for a better newsletter. The discussion was inconclusive.

Haller initiated discussion on subgroups—for still photography, moving images, graphic materials. Initially, the Chair would appoint coordinators, then they would be elected by each group. Not passed.

Schwartz discussed Program Committee concerns for the 1991 meeting and encouraged individual section members to submit proposals. She suggested that proposals attract a wide audience, not just one section, and that only the space on the form be used.

Because of time constraints at the meeting, Haller will make committee appointments by November 1. The meeting adjourned at 10:15 am.

Other business, Schwartz indicated that section t-shirts were available for \$10.

BYLAWS APPROVED

Following congenial yet lively discussion, attendees at the Visual Materials Section meeting approved the bylaws as distributed in the last newsletter with some changes. The new bylaws follow.

Bylaws, Visual Materials Section, Society of American Archivists

Article 1. Name.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and

promote these archivists and their collections to the rest of the Society of American Archivists through annual meetings and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join as his or her option for SAA sectional membership.

Article 4. Officers.

A. The Section shall be guided by a Chair and a Chair-elect.

B. Terms of office.

1. The Chair and Chair-elect shall serve a term of one year each.
2. The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.
3. The Chair and Chair-elect shall assume office at the close of the annual Section meeting in which they are elected, and shall serve until their successors have taken office.

C. Nomination and Election.

1. Nomination.

- a. The Elections Committee shall call for nominations for Chair-elect in the second newsletter of each year.
- b. Additional nominations may be made from the floor at the annual Section meeting.
- c. Only individuals who have consented to nomination may be listed on the slate of candidates.

2. Election.

- a. The Elections Committee shall prepare a ballot for publication in the newsletter immediately preceding the annual Section meeting and for distribution at the meeting. This ballot shall include provision for candidates to be nominated from the floor.
- b. The Elections Committee shall collect, validate, and count all ballots and report the results of any election at the annual Section meeting and in the newsletter following the election.
- c. Ballots may be submitted by mail or at the annual Section meeting.

3. Vacancies in Office.

- a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
- b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the duties of Chair-elect in the interim, although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.

D. Duties of the Officers.

1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the Chair-elect and Committee Chairs, shall direct the Section's activities. The Chair appoints Committee Chairs and Liaisons; submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Committee chaired by the Chair-elect; submits the Section's Goals and Objectives Statement to SAA; submits budget requests to SAA Council; and turns over the records of his/her administration to the Chair-elect and non-current records to the SAA Archivist.
2. Chair-elect. In the absence of the Chair, the Chair-elect assumes the duties of

Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council. The Chair-elect shall advise and assist the Chair in conducting the Section's business.

Article 5. Business.

A. Meeting times.

The Section shall meet once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings.

Additional Section meetings may be scheduled during the annual meeting of the Society of American Archivists. Such meetings shall be announced in the newsletter preceding the annual meeting or before the end of the annual Section meeting.

C. Voting.

All decisions of the Section shall be determined by a plurality of members voting.

Article 6. Committees.

A. Elections Committee.

1. The Elections Committee shall consist of three members appointed by the Chair. Members of the Committee shall serve for a term of one year and shall not be eligible for immediate reappointment. Members of the Committee may not nominate themselves or each other for office; they may be nominated from the floor at the annual Section meeting.
2. The Committee shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Committee shall request of nominees consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.

B. Newsletter Committee.

1. The newsletter Editor is the Chair of the Committee as appointed by the Section Chair. The Editor shall appoint an Assistant Editor from among the Committee members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistant Editor and forwarded to the Section Chair for approval.
2. The newsletter shall be published in compliance with the SAA Guidelines for Sections and Roundtables.

C. Other Committees.

The Chair may appoint or dissolve other committees as needed. Each committee shall have a written charge and a specified period of service. Committees shall report on their activities at annual Section meetings.

Article 7. Parliamentary Authority.

Robert's Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the bylaws of the Section, or in the constitution, bylaws, or special rules of the Society of American Archivists.

Article 8. Amendments to the Bylaws.

A. Notice and form.

1. Amendments to these bylaws may be proposed by any Section member.
2. Such amendments must be submitted in writing to the Section Chair, with a copy to the newsletter Editor.
3. The proposed amendments shall be published in the next two newsletters, with the opportunity for membership reaction provided with the second printing. If the annual meeting is held before publication in the second newsletter, discussion at the annual

Section meeting shall take the place of publication in the second newsletter.

B. Adoption of amendments.

1. After the appropriate notice has been given, amendments shall be voted on at the annual Section meeting.

APPROVED EDITORIAL POLICY

The section agreed to the following newsletter editorial policy:

Views is the triannual newsletter of the Visual Materials Section of the Society of American Archivists. It disseminates news of the section and seeks to reflect the thinking and interests of visual materials archivists concerning trends and issues in visual materials archival theory and practice. Visual materials include still photographs, moving images, art materials, and graphic materials. Topics for newsletter items may include any aspect of administering these materials: collection, preservation and conservation, arrangement, description, access, exhibition, and interpretation. The newsletter is intended to document developments and events relating to visual materials practice in North America and elsewhere.

Section members and those who share the professional interests of the section are invited to submit items for consideration. Accounts of innovative methods as well as short essays addressing specific issues, practices, programs, and concerns of visual materials collections and professionals, including those contrasting with North American counterparts, are preferred.

Letters to the editor are welcome when they include pertinent and constructive comments or criticisms of materials recently published in *Views* or observations on other topics of interest to the profession. They should not exceed 300 words. They will be printed in the Letters to the Editor column with minimal editing. Book reviews will also be printed as received, with minimal editing primarily to conform to the newsletter's style manual.

Manuscript requirements

Materials should be submitted in grammatically correct, standard American, Canadian, or British English. Materials may be typed, letter-quality printed, or in ASCII or WordPerfect files, MS-DOS, 5¼" or 3½" disks. Typed copies should have all pages numbered and we would prefer that they be printed in Courier, Letter Gothic, Pica, Elite, or Prestige Elite. Full-length articles should not exceed 1500 words. Exceptions should be cleared with the Editor prior to submission.

The editorial policy is to use the University of Chicago *Manual of Style*, 13th edition, as the standard of style and footnote format, and *Webster's New Collegiate Dictionary*, based on *Webster's New International Dictionary*, 2d edition for spelling and punctuation. Author's variations from these standards should be minimal and purposeful.

Terms having special meanings for visual materials and archival professionals should conform to the definitions in "Appendix A. Glossary," in *Archives & Manuscripts: Administration of Photographic Collections* (Chicago: SAA, 1984), or "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist*, 37 (July 1974): 415-33.

Review and Production Procedures

Manuscripts received by the editor may be submitted (without the author's name) to qualified readers for objective appraisal. Upon receiving the readers' reports, the editor informs the author whether the article is accepted, rejected, or returned with suggestions for revision. If an article is accepted, an edited copy of the article will be sent to the author. Authors who object to any of the editing should notify the editor promptly.

FROM THE CHAIR

Douglas M. Hafler, Univ. of Pa. Museum

Greetings and thank you for reelecting me to a second term as the Visual Materials Section Chair. The membership has instituted a one-year term for the Chair from this point on, with the Vice-chair serving a one-year term as Chair-elect. It is difficult to accomplish a great deal as Chair in one year, and imperative that the Chair and Chair-elect work closely so that continuity and momentum are maintained. Richard Pearce-Moses and I are working together so that he will assume the duties of Chair as a seasoned officer. I urge Section members to consider running for Chair-elect at the annual Section meeting in Philadelphia. In accordance with our new bylaws, I have appointed longtime Section member Gary Saretzky as Chair of the new Elections Committee. For the first time Section members who cannot attend the annual meeting will have the option of voting by absentee ballot as published in *Views*. If you are interested in running for office, or in serving on the Elections Committee, please contact Gary.

Loren C. Pignolo has been appointed Chair of the Advanced Workshop Committee, in accordance with the mandate of our Three-Year Plan to hold such a workshop at the Montreal SAA meeting. Richard will Chair the Three-Year Plan Committee as called for in the new bylaws. Of course, Laurie A. Baty will remain Chair of the Newsletter Committee, and has selected Bruce L. Johnson as Assistant Editor. In close consultation with Richard, I have appointed Lynn Ann Davis as Chair of the Mid-Year Meeting Committee, and Diane L. Vogt-O'Connor as Chair of the Program Proposals Committee for sessions at the Montreal meeting. We are still conferring about the selection of a Chair for the Bibliography Committee. These latter Committees will be most active during Richard's Chairmanship and I am sure that the Committee Chairs and he will be complementary workers for the Section. SAA promises that a new membership directory is forthcoming, so I have not appointed a Committee to create a VM Section directory at this time.

I have appointed Barbara Orbach as our new liaison to the MARC VM Users Roundtable. Mark Coir will remain our liaison to Architectural Records Roundtable, and I will perform a similar function for the Academy of Certified Archivists. I have appointed Gregory Lukow as our first liaison to the Film and Television Archives Advisory Committee. This appointment was a result of the Section's decision not to institute Subgroups for Still Photographs, Moving Images, and Graphic Materials as I had proposed in Seattle. I firmly believe that the VM Section must address the administration of moving images and graphic materials as well as the still photographs that most of us are concerned with. I hope that having a liaison to F/TAAC is a significant step in that direction, and that the Advanced Workshop will include participants who will discuss issues crucial to the administration of moving images and graphic materials.

Please review the Seattle meeting minutes, the new bylaws, and the list of

officers in this issue of *Views*. Much time and effort has been expended on these matters. The bylaws can be amended if they prove to be defective or ineffective. There are many Committees for you to become involved with. Select one or more and call the Chair to find out how you can be helpful and appreciated.

One final note and sigh of relief. As a result of the letter-writing campaign initiated in response to SAA Council's Committee on Sections and Roundtables' proposal to require a 200-member threshold to maintain status as a section, which many of you responded to with determination and faultless logic, it appears that we have been successful in thwarting that proposal. The Chair of the SAA Committee, James M. O'Toole, recently wrote to me that there will be no threshold proposed for sections; that for the first time SAA members will be enabled to join two sections regardless of whether they are institutional or functional sections; and that the membership form will be redesigned so that choices can be indicated each year. Visual Materials will remain a Section and a very effective one! Let's celebrate by submitting arresting images [you mean like Mapplethorpe's?—ed.] to the Editor of the SAA Newsletter, Teresa Brinati, who has made a special request from our Section for coverworthy material.

If you have questions, concerns, or comments, please contact me.

MARC VM ROUNDTABLE NEWS

Barbara Orbach, Library of Congress
Prints and Photographs Division

Seattle MARC VM Users Roundtable Meeting

The MARC VM Roundtable met on Sept. 1, with 17 people in attendance. Lucinda Keister (National Library of Medicine), this year's chair, offered a vote of thanks to Larry Viskochil and Linda Evans (Chicago Historical Society), Maureen O'Brien Will (Evangelical Lutheran Church of America), for their work on the MARC for *Archival Visual Materials Compendium of Practice*; support was expressed for its republication with more examples.

Participants introduced themselves and described their collections (ranging from daguerreotypes to videotapes), repositories, and the manual or automated systems they are using. Greg Lukow (National Center for Film and Video Preservation of the American Film Institute) discussed the National Moving Image Database (NAMID) initiative to develop plans for collection level cataloging of news film. Barbara Orbach (Library of Congress) described the process by which changes are made in the MARC format and presented a proposal from Helena Zinkham (Library of Congress) to adjust the name and scope note for MARC Field 007/01 code 1 (presently "Photomechanical print") to better account for the fact that it includes art reproductions, postcards, and posters. Several people expressed interest in looking at the proposal more closely.

Participants exchanged ideas about how the roundtable should operate in order to achieve the goal of sharing experience in

cataloging still and moving images. It was agreed that next year participants should send in cataloging samples and questions in advance, so that the meeting time can be spent addressing specific issues. The idea of a pre-conference workshop on cataloging visual materials was discussed; Lucinda will submit a proposal for next year's meeting. Another topic of interest for a future program was the appropriate use of the MARC VM versus the MARC AMC format.

As the new Roundtable Chair and Liaison to the VM Section, I plan to continue Lucinda's column in *Views* [*Fabulous!*]. A list of participants in the roundtable will be circulated so that people can start strengthening their "personal cataloging networks." Please call or write me, Barbara Orbach, at the Prints and Photographs Division, Library of Congress, Washington, DC 20540, (202) 707-9051.

ARCHITECTURE ROUNDTABLE

Tawny Ryan Neib, Architectural Records
Consulting

Seattle Update

Twenty-eight people attended the first meeting of the Architectural Records Roundtable held at the annual meeting of the Society of American Archivists in Seattle. The meeting was called to order by Tawny Ryan Neib (Architectural Records Consulting), who discussed the history of the roundtable and the SAA administration requirements for the group. Neib was elected chair of the roundtable and Mark Coir (Cranbrook Archives) was elected vice chair. Coir will assume chairmanship at the end of the 1991 SAA meeting in Philadelphia.

To drum up support for the roundtable, announcements about its activities will be placed in newsletters or journals of the Society of Architectural Historians, Society of American Archivists, and other professional associations representing the interests of those who generate, hold, or curate collections of landscaping, rail-roading, engineering, maritime design, and architectural records.

Liaisons were named to various groups. These liaison members will bring news from these organizations to the roundtable and will serve to open channels of communications in preparation for future roundtable activities.

The liaison members are:

- American Institute of Architects (AIA):
Tony Wrenn
- Art Libraries Society of North America (ARLIS/NA): Tony Petersen (Art and Architecture Thesaurus)
- California Cooperative Preservation of Architectural Records (COPAR):
Waverly Lowell (NARA, San Bruno)
- International Congress on Architecture (ICA): Maygene Daniels (National Gallery of Art)
- International Confederation of Architecture Museums (ICAM): Nicholas Olsberg (Canadian Center for Architecture)
- Library of Congress Committee for the Preservation of Architectural Records (COPAR): Sara Stone (NARA)

Massachusetts COPAR: Elizabeth Banks
(Frederick Law Olmsted Historic Site)
SAA Visual Materials Section: Mark Coir
Utah COPAR: Bob Westby

Liaison members are still needed for the American Society of Landscape Architects, the Society of Architectural Administrators, the National Trust, and other professional groups. Contact Tawny Ryan Neib if you want to volunteer.

Members explored the need for a Joint Committee on Architectural Records that would bring together people from different organizations to identify, examine, and find solutions to common areas of concern for caregivers of architectural records. It was agreed that such a committee should include representatives from many professional groups, including the American Institute of Architects, the Association of Records Managers and Administrators, the Society of American Archivists, the Society of Architectural Historians, the Society of Architectural Administrators, and the American Society of Landscape Architects. Establishing a Joint Committee would take a tremendous amount of coordination and remains a long-term goal of the roundtable.

Several other goals for the roundtable were discussed. It was suggested that the membership be surveyed to determine their concerns and to learn about their institutional holdings. Several members recommended that the roundtable should encourage the dissemination of information about the care and administration of architectural records through publications (including a new SAA manual on the subject), conference programs, workshops, COPAR and other professional group activities, and by other means. The members also agreed to support a special forthcoming issue of *The American Archivist*, to be edited by Bob Blesse (University of Nevada-Reno), that will focus on architectural records.

One goal expected to be well underway by the 1991 meeting is the compilation of a bibliography on architectural records to assist archivists working with these materials. Waverly Lowell has agreed to prepare the bibliography. Anyone wishing to help may send citations to Lowell at NARA, 100 Commodore Drive, San Bruno, CA 94066-2350.

Several members reported on activities at their institutions. Bruce Lavery mentioned that the Athenaeum of Philadelphia received funding from the Institute of Museum Services (IMS) to conserve three hundred drawings and to publish a report on the undertaking by 1992. Lavery will discuss the project at the 1991 roundtable meeting in Philadelphia.

Sally Reeves (New Orleans Notarial Archives) announced that her institution was beginning a project to conserve 40,000 water color drawings of buildings and historic sites in the New Orleans area. She was encouraged to submit a proposal for a special focus session on the project at the next SAA meeting.

Toni Petersen reported on the formation of the Art Information Task Force. This group, funded by the Getty Trust, will work to develop a common format for the description of art objects and allied materials.

The Design, Engineering, and Construction Industry Action Committee (DECIAC) of the Association of Records Managers and Administrators will prepare a survey of schedules used for architectural records by DECIAC members. Those interested in receiving a copy should contact Dr. John J. McColgan, Massachusetts Water Resources Authority, Charleston Navy Yard, 100 First Avenue, Boston, MA 02129.

Nicholas Olsberg updated the membership on the status of the Foundation for the Documents of Architecture (FDA), a Getty-funded group headquartered at the National Gallery of Art. FDA will publish a guide to the description of architectural records shortly. Mr. Olsberg urged those present to review the document and to send their criticisms and comments to him. A list of roundtable members will be sent to him.

Maygene Daniels brought the formation of the Architectural Drawings Cataloging Discussion Group of the Art Libraries Society of North America (ARLIS/NA) to the attention of the roundtable. This group will meet at each ARLIS/NA annual meeting. Persons wishing to learn more about the activities of this group are encouraged to write Alfred Willis, Architecture Section, ARLIS/NA, Head, School of Architecture Library, Kent State University, Kent, OH 44242 (216) 672-2876. [see *Views*, Vol. 4:3 (August 1990): 2, for more information on this group.]

Anyone wishing to join the Architectural Records Roundtable, including those who are not members of SAA, should contact Tawny Ryan Neib, P.O. Box 1229, Midland, MI 48641, (517) 631-1011.

GEORGIA VISUAL MATERIALS PROJECT

The Visual Materials Project at the Georgia Department of Archives and History is underway. With VM Section member A. Lee Eitzroth as consultant, a database for the subject documentation and retrieval of visual materials in the collections of both the Georgia Department of Archives and History in Atlanta and its branch depository, the Georgia Historical Society in Savannah, is being designed. Initiated last summer, the project database uses dBase III Plus software, a relational database management program already utilized by both repositories. The primary objective of the three-phase project is to provide standardized subject access (item-level and collection-level) to those materials for which physical control already exists (photographs, prints, drawings, paintings, cartoons, book illustrations, posters, and other two-dimensional pictorial works). The Library of Congress' *Thesaurus for Graphic Materials* is being used for standard topical subject terms and field types are designed for compatibility with the MARC format used in RLIN (Research Libraries Information Network), to which both institutions belong (though records for these visual materials will not be entered directly into the RLIN database at this time).

A second objective of the project is the development of Georgia names into personal and corporate name headings and

headings for events and places (as well as "creators"—artists, architects, etc.) into an authority file. These records are being formalized now during the second phase of the project as large numbers of records from the Department of Archives' *Vanishing Georgia Collection* are added to the database. Researchers at the Georgia Historical Society and at the Georgia Department of Archives and History will benefit from the standardization of terms between these two collections. It is hoped that this cooperative effort will encourage more standardization among Georgia's many libraries, archives, museums, and historical societies having visual material collections.

ARLIS/NA REPRINTS

The DC/MD/VA Chapter of ARLIS/NA announces the reprint of the *Newsletters* of the Committee for the Preservation of Architectural Records (COPAR), 1974-1985, both series complete, together with an original index. A valuable addition to any collection of art and architecture periodicals, the indexed reprint edition will also serve as a reference tool locating collections of architectural records throughout the United States, and, to some extent, abroad. It is produced on acid-free paper, and is now available. The volume may be purchased gathered in a plastic binder or unbound, ready for permanent binding. Prices, \$20 unbound, \$23 bound. Send order, with payment (checks payable to ARLIS/DC/MD/VA) to: Marilyn Wassman, 2109 Charleston Place, Hyattsville, MD 20783.

ARCHITECTURAL RECORDS ON VIDEO DISC

Scholars around the world may soon be able to view rare architectural drawings held by Columbia University. Librarians at Columbia are completing a computerized catalog and videodisc of 45,000 architectural drawings in the collections of Columbia's Avery Architectural and Fine Arts Library. The project is the first to give world-wide access to such archival art works on videodisc.

Avery librarian Angela Giral believes that incorporation of images as elements of a computerized information system adds a new dimension to the development of shared cataloging. "Having access to an image increases the likelihood that scholars and students will use an architectural database as remote consultation," said Giral.

The Avery project team is working with RLIN, which is devising a program for the interface that will connect each of the still-frame images of drawings on the videodisc to the appropriate catalog record on the RLIN database. Scholars can search for drawings using architect name, title, building name, and geographic location index terms. For more information, contact Fred Knubel, Columbia University, New York, NY 10027, (212) 854-5573.

COLLECTION SNAPSHOTS

The Documentary Photographic Archive,
Audrey Linkman, Curator

The Documentary Photography Archive (DPA), in Manchester, England, is an independent registered charity, established fairly recently and small in size. We like to think we have turned this situation to advantage by exploring new approaches to the collecting and indexing of photographs.

At the DPA we try to preserve the image, in context, together with the vital documentation, which is the key to its interpretation. Our holdings fall into two main categories, an historical collection and a growing body of contemporary commissioned material.

The DPA's historical collection of some 80,000 items is copied from the family 'albums' of people who lived and worked in the Greater Manchester area. Dating mainly from the 1880s to the 1940s, the photographs reflect the work of the commercial portrait photographer, both studio and itinerant, and increasingly from the 1890s onward, the work of the family amateur. The practices and conventions of these photographers determined both choice of subject and the manner of treatment of the subject. In general the special occasion is celebrated in the family at the cost of routine normal and everyday life. The collection features: studio portraits, street portraits, interiors, school photographs, workplace, leisure and special occasion images.

The DPA commissions contemporary photographers to document aspects of life today to serve as a record for the future. We place an emphasis on the recording of the routines of everyday life.

Our photographs do not work within the traditions of the record and survey movement which emerged in the 1890s and generated much of the material preserved today in our library, archival, and museum collections. Record photographers adopted an 'antiquarian' approach to history, favored topographical subjects and attempted objectivity.

DPA-commissioned photographers attempt more than the portrayal of factual information. Their photographs comment, suggest, insinuate, and appeal to the emotions. They are subjective interpretations. So, in addition to the images, our photographers maintain detailed written records that annotate the content of the images but also describe their own approach to their work.

The DPA is unique in preserving the total body of material produced in the course of the commission—negatives, contact prints, work prints, and of course, written documentation. Subjects of commissions to date include Martin Parr on 'Retailing in the Borough of Salford,' Clement Cooper on 'Aro-Caribbean Youth in Moss Side,' Shirley Baker on 'The Photographer at Work,' and Paul Reas on 'The Heritage Industry.'

The DPA collections are located at the Greater Manchester County Record Office, 56 Marshall Street, New Cross, Manchester M4 5FU. The collections are open to the public on Tuesdays when a member of the DPA is present at the Record Office to assist

with enquiries between the hours of 10 am to 1 pm and 2 pm to 4:30 pm. Individual appointments can be made at other times by arrangement. For more information, contact Audrey Linkman, Documentary Photography Archive, c/o Cavendish Building, Cavendish Street, Manchester England M15 6BG. Telephone 061-228-6171, ext. 2738 (with answering machine).

DAGUERREIAN SOCIETY IN NORFOLK

The Daguerreian Society held its second annual meeting at the Chrysler Museum in Norfolk October 26-28. The following officers have been elected: President: John Graf; Vice Presidents: Robert Shlaer and Susan Barger; Secretary: vacant (Patricia Abbott, although elected, resigned due to poor health); Treasurer: Frank Granger. The new officers assumed their responsibilities at the business meeting on October 28.

The 1991 Symposium will be in Santa Fe, New Mexico, November 1-3.

ILLUSTRATIONS SOUGHT

For their forthcoming *Directory of Massachusetts Photographers: 1840-1900*, the authors, Ron Polito (University of Massachusetts at Boston) and Chris Steele (Massachusetts Historical Society), are looking for interesting and unusual images by nineteenth-century Massachusetts photographers that they might use as illustrations. All material used will be fully credited [as it should be!]. Please send photocopies or copy prints to Mr. Chris Steele, Massachusetts Historical Society, 1154 Boylston Street, Boston, MA 02115, (617) 536-1608.

MOIS DE LA PHOTO, PARIS

Every two years, in November and December, most museums and galleries in the French capital participate in the gigantic manifestation which reaffirms the commitment of the public purse and private initiative alike to photography. Three topics have been selected to give intellectual and/or thematic coherence to this year's shows: *Japan, Fragments of Social Discourse, and Spectacles and Myths* (the latter in homage to Roland Barthes).

The Japanese exhibitions include nineteenth-century views, from pictorialism to modernism and other traditional shows. *Fragments of Social Discourse* will regroup such varied images as Nadar's portraits and caricatures, Zola's snapshots, and a Lewis Hine retrospective, the First World War, Hungary 1925-1955, and Bill Brandt in the '30s.

Spectacles and Myths has as a sub-text the love, peace, and assassination decade of the 1960s, with shows devoted to fashion photography, portraits of Général De Gaulle, as well as works by Ginsberg, Rauschenberg, Jeanioup Sieff, and others too obscure to mention.

For anyone contemplating visiting Paris during the *Mois de la Photo*, brochures listing all exhibitions will be widely distributed. There also will be blanket coverage in the press. Alternatively, advance information can be obtained from the organisers, Paris Audiovisuel, 35 Rue la Boétie, F-75008, Paris, (tel: 43.59.33.61).

LOOKING FOR HELP OR A JOB?

FIRST. Positions Wanted! Richard Pearce-Moses is teaching a course in photographic archives at Arizona State University. Students are introduced to the basic principles of archives, the special problems managing photographic collections, and gain practical experience in arrangement, housing, and description. Many of these students are looking for entry-level jobs in archives or special collections. If you have job openings or internships, please send him a copy of the announcement to share with his class. Richard's address is in the box on page 2; BITNET IACRPM@ASUACAD.

SECOND. The University of Louisville Photographic Archives is seeking applicants for the position of Associate Curator. Lots of arrangement and description, supervision, reference, special assignments. Masters and one year of experience. \$23,705. For more information contact Andy Anderson (502) 588-6752. To apply, send cover letter, resume, and three references to University Personnel Services, University of Louisville, Louisville, KY 40292. eoe/aae.

MEETINGS:

March 4-5. *Art on Screen: Film and Video in Museums.* The Metropolitan Museum of Art, Division of Education Services and the New York State Council on the Arts, \$100 NY residents, \$150 out-of-state. Contact the Office of Public Programs, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

June 13-16. *Fast Rewind: The Archeology of Moving Images.* Second international conference. Papers are invited. Contact: Bruce Austin, Kern Professor in Communications, College of Liberal Arts, RIT, George Eastman Memorial Building, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2879.

TRADE FAIRS:

March 24, 1990. Eighth Annual D.C. Antique Photo Show. Over 50 tables of stereoviews, cdfs, 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 \$5 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.

EXHIBITIONS: What's Up

At Home

- through December 30. *LIFE in the Sixties*. Detroit Institute of Arts, Detroit, MI.
- through December 31. *Daguerrean Masters: Past and Present*. Chrysler Museum, Norfolk, VA.
- through December 31. *Long Days, Long Hours, and Hard Work: Photographs of the Twentieth-Century Logger* by David P. Bayles. Mendocino County Museum, Willits, CA.
- through January 2, 1991. *Five Centuries of Master Prints: The Alan and Marianne Schwartz Collection*. Detroit Institute of Arts, Detroit, MI.
- through January 6. *Frank Lloyd Wright: Facets of Design*. Chrysler Museum, Norfolk, VA.
- through January 6. *Photographs: Recent Acquisitions*. Amon Carter Museum, Fort Worth, TX.
- through January 6. *Color Printing and American Illustration: 1900-1950*. Amon Carter Museum, Fort Worth, TX.
- through January 6. *Memento Mori: Death in Nineteenth-Century Photography*. California Museum of Photography, Riverside, CA.
- through January 13. *Photography Remembered: A Selective View from the Robert Lisle Collection*. Chrysler Museum, Norfolk, VA.
- through February 3. *The Art of Paul Strand*. National Gallery of Art, Washington, DC. (catalog)
- through February. *A Good Harvest*. National Archives of Canada, Ottawa.
- through April 28. *Eva/Ave. Women in Renaissance and Baroque Prints*. National Gallery of Art, Washington, DC. (catalog)
- through May 26. *Antoin Sevruguin: Photographs of Iran*. Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC.
- opens December. *American Papermaking: 300 Years*. National Museum of American History, Washington, DC.
- December 8 - March 2, 1991. [*History of paper and applications*]. New York Public Library, New York, NY.
- December 15 - February 24. *The Democratic Forest: Photographs by William Eggleston*. Corcoran Gallery of Art, Washington, DC. (catalog)
- January - March. *Black Photographers Bear Witness: 100 Years of Society Protest*. Center for Creative Photography, Tucson, AZ.
- January 23 - March 3. *Revoluciones: The Art of Manuel Alvarez Bravo*. Detroit Institute of Arts, Detroit, MI.
- January 25 - March 31. *Burk Uzzle*. Chrysler Museum, Norfolk, VA.
- opens February. *Songs of My People*. Corcoran Gallery of Art, Washington, DC. (also catalog, *Songs of My People*, New York: Little, Brown, and Co., due fall 1991.)
- February 5 - April 28. *The New Vision. Photography Between the Wars*. High Museum of Art, Atlanta, GA.
- February 6 - April 21. *Drawings by Thomas Cole from the Permanent Collection*. Detroit Institute of Arts, Detroit, MI.

March 17 - July 7. *John Russell Pope: Architect of the National Gallery*. National Gallery of Art, Washington, DC.

IN PRINT:

Peter E. Palmquist. *Shadow Catchers: A Directory of Women in California Photography Before 1901*. Arcata, CA: By the author, 1183 Union Street, 95521. \$40 plus \$2.50 p&h (CA residents add \$2.50 tax). First edition limited to 500 copies.
Reviewed by Clifford Krainik, Graphic Antiquity, Falls Church, VA.

The prolific Peter Palmquist has struck again. Twenty years of information gathering, editing, and cross-referencing has resulted in a comprehensive tome which is both extremely useful and attractive. Peter has breathed life into what could have been a mere recitation of names, dates, and places. As the title states, Palmquist's work concerns the recognition of women in the California photographic trade, not simply photographers. Individuals were eligible for inclusion in the directory based on their participation in ten broadly defined categories, ranging from gallery owner or photographer to photo-printer, photo-mounter, photo-engraver, clerk in a photographic enterprise, or recognized amateur. Incidentally, the "out of" year off 1901 was selected so that the valuable 1900 census (compiled in June 1900) could be used.

Shadow Catchers' entries are arranged alphabetically listing the subject's name, most commonly used name, marital status, occupation as defined in one or more of the several noted categories, place and date of photographic activity, vital statistics, and source of information for the entry. The subject's biography is chronologically presented including the years not spent in photography. Where possible, the entries are illuminated with a portrait of the subject or an example of her work.

To impart the flavor of the early photographic days, Palmquist sprinkled throughout his reference a generous serving of magazine art, catalogue illustrations, advertisements, poems, and related photographs. Most of this material has not been circulated since the time of the original publication at the turn of the century. Five essays by or about women photographers in California have been thoughtfully integrated into the entry listing. I particularly enjoyed Laura Adams's 1900 article "The Picture Possibilities of Photography" and the report on Miss Elizabeth Fleischmann, "The Woman Who Takes the Best Radiographs." A list of selected readings and a useful checklist of women in California photography arranged by county and period of activity completed this valuable work.

As usual, Palmquist meticulously lists his source materials and explains some of the particular difficulties involved in ferreting out his information. In this regard, his stated philosophy is a liberal approach to include rather than exclude any possible candidate. As long as there was some evidence of a woman's participation in photography prior to December 31, 1901, she was included in

Shadow Catchers "even though the vast bulk of her activities occurred after that date."

Of equal importance to the reader, is Palmquist's explanation of his research limitations. He explains the extensive use of the United States Federal Census reports and newspapers and journal articles. He admits that he was able to examine only about half of the hundreds of possible extant California city directories. And, as might be expected, he sends out a call for additional information from his readers for a future upgrade.

Shadow Catchers: A Directory of Women in California Photography Before 1901 has set the standard for regional listings. It is a thoughtfully prepared directory that provides needed information and serves as a solid basis for further investigation.

Available and/or Forthcoming

Caffery, Debbie Fleming. *Carry Me Home. Louisiana Sugar Country in Photographs*. With introductory essays by Anne Tucker and Pete Daniel. Washington: Smithsonian Institution Press, 1990. 150 p. ISBN 0-87474-299-4H \$35 (cloth), 0-87474-311-7P \$19.95 (paper).

Hendriks, Klaus B. and Whitehurst, Anne. *Conservation of Photographic Materials*. Ottawa: National Archives of Canada. Free from the National Archives Bookstore, 395 Wellington Street, Ottawa, Ontario K1A 0N3.

Johnson, William S. *Nineteenth-Century Photography: An Annotated Bibliography*. Boston: G.K. Hall, 930 p. ISBN 0-8161-7958-1 (cloth) \$125, \$150 export (cloth). 1-800-343-2806; in AK, HI, MA call 1-617-423-3990.

Rouse, Sarah and Loughney, Katherine. *Three Decades of Television*. Washington: Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division, 1990. ISBN 0-8444-0544-2 \$51 (p&h \$10).

Palmquist, Peter, ed. *Daguerrean Annual, 1990*. Arcata, CA: Peter Palmquist for the Daguerrean Society, 1990. 204 p. \$25 (plus \$3 p&h; CA residents add tax). Order from Peter Palmquist, 1183 Union St., Arcata, CA 95521, with checks made payable to the Daguerrean Society. [To be reviewed.]

Photographic Arts Center. *The Photographic Art Market: Auction Prices, 1989*. New York: Photographic Arts Center, 1990. \$49.95 (\$2 p&h). Seven volumes (1980/81 through 1989) available individually (volume prices vary) or as a complete set (\$299, post-paid). Order from The Photographic Arts Center, Ltd., 163 Amsterdam Ave., #201, NY, NY 10023 (212) 838-8640, FAX (212) 873-7065.

Scherer, Joanna C., ed. *Picturing Cultures: Historical Photographs in Anthropological Inquiry* [A special issue of *Visual Anthropology*, 3 (2-3)]. New York: Gordon and Breach Science Publishers, Inc. (Customer Service, Cooper Station, NY 10276, (212) 206-8900), 1990. ISBN 3-7186-0523-6 \$75. [If you become an SAS member of Gordon and Breach (meaning that you will be on their mailing list) for a one time fee of \$8, the price of the book drops to \$37].

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Los Angeles, CA. Robert Sobiezak, former head of the curatorial unit at the International Museum of Photography at George Eastman House recently became Curator of Photography at the Los Angeles Museum of Art.

Riverside, CA. Jonathan W. Green, a photographer, author, professor of photography, and founding director of the Wexner Center for the Visual Arts at the Ohio State University, has been appointed director of the California Museum of Photography.

MIDWEST

Green Bay, WI. A recent newsletter of the Daguerreian Society noted an article by Vern Eklund on "Gutta Percha Pistol Cases" in the *Bulletin of the American Society of Arms Collectors* (#56, pp. 25-34). The daguerreotype case industry crossed over to the weapons industry by manufacturing cases. Might be worth checking into.

NORTH EAST

Andover, MA. The Northeast Document Conservation Center (NEDCC) announces that it has received a grant of \$136,000 from the National Endowment for the Humanities (NEH) to equip a state-of-the-art photographic preservation laboratory in its new headquarters. The lab facility will expand NEDCC's capacity to copy unstable photographic negatives onto safety film. NEDCC invites institutions with photographic holdings to obtain estimates for collections in need of reformatting. For more information, contact Mary Elizabeth Ruwell, Director of Photoduplication Services, NEDCC, 200 Brickstone Square, Andover, MA 01810, (508) 470-1010.

Blue Hill Falls, ME. Northeast Historic Film exists to preserve and make available to the public moving images of the northern New England region. The organization recently released its new videotape catalog. Among the titles available, *Drawing a Lobster Pot* (1901), *Logging in Maine* (1906), *Trout Fishing, Rangeley Lakes* (1906), and *Maine's TV Time Machine* (1950-1969), a compilation from the Bangor Historical Society's WABI collection. Prices seem to be reasonable (\$16.95 to \$24.95). For more information contact Northeast Historic Film, Blue Hill Falls, ME 04615, (207) 374-2736.

EAST

Binghamton, NY. There's a photo auction located in this southern-tier town. For catalog information, contact Larry Gottheim, 33 Orton Ave., Binghamton, NY 13905-3409.

State College, PA. Heinz Henisch has resigned as editor of *The History of Photography*. We believe that Henisch has been editor since the beginning of the journal. The new editor is Mike Weaver of Oxford University. Weaver may be reached c/o Taylor and Francis, Ltd., 4 John Street, London WC1N 2EP, England.

New York, NY. Photographers, sculptors, painters, and others involved in the visual arts can get information on whom to contact for support, housing, insurance, health benefits, and legal aid by calling a toll-free hot line. The telephone number has been set up by the Marie Walsh Sharpe Art Foundation in cooperation with the American Council for the Arts (ACA). It will link callers to the Arts Resource Consortium Library in New York, where a reference librarian will refer them to specific foundations, government programs, and other sources of services and technical assistance for visual artists. Calls will be answered on weekday afternoons from 2 to 5, Eastern standard time.

Bruce Cohen, a spokesman for the ACA, said the foundation has asked the council to set up such a service after it heard about similar services provided to other types of artists' groups. The foundation eventually hopes that it will be able to support efforts to link a caller's computer directly to the council's database. The hot line number is (800) 232-2789. For more information contact David Bosca, Library Manager, American Council for the Arts, 1285 Avenue of the Americas, New York, NY 10019, (212) 245-4510.

Rochester, NY. There has been a re-organization of the International Museum of Photography at George Eastman House. Robert Sobiezak has left, as has Janet Burger. That's too many at once. [Or was it a shake-up?—ed.]

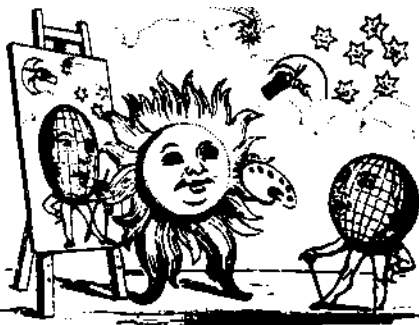
VIEWS: The Newsletter of the Visual Materials Section of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5005. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1991. 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 5, Number 2

April 1991

FROM THE CHAIR

Douglas M. Haller, Univ. of PA Museum

The Visual Materials Section submitted its second Current Activity Report and Three-Year Plan to SAA Council in December. The Three-Year Plan Committee, chaired by Richard Pearce-Moses, submitted a draft to me that I approved in all essentials. The new plan calls for: 1) the expansion of *Views* by charging a moderate fee to non-SAA readers to cover printing and mailing costs, and the institution of advertising to underwrite more pages for all readers; 2) the holding of Mid-Year Meetings on a regular basis, perhaps in conjunction with other Sections and Roundtables sharing an interest in visual materials; 3) the sponsorship of an advanced workshop on the administration of still photographs, moving images, and graphics (Montreal meeting); and 4) the preparation of a bibliography for visual archivists. To simplify, these goals would be initiated during the 1991-92 Plan Year, developed further and partially realized during the 1992-93 Plan Year, and finalized in the 1993-94 Plan Year. Richard suggested the development of an awards program to recognize individuals who have made significant contributions to the field of visual materials archives. I found this very worthwhile and included it in the 1993-94 Plan Year. Copies of the detailed plan have been sent to all VM Committee Chairs and Liaisons. If you would like a copy, or wish to be active in a Committee's work, please contact the appropriate chair.

Now that the work of the Three-Year Plan Committee is finished for this year, I have asked Richard to assume the chairmanship of the Bibliography Committee. If you are interested in participating in this committee's work, please contact him. At this point the Elections Committee, as chaired by Gary Saretzky, has recommended one Section member to stand for election as Section Chair-Elect in Philadelphia. As candidates' statements will appear in our next *Views*, along with a mail-in ballot for those who cannot attend the annual meeting, I urge anyone else interested in running for this important office to contact Gary as soon as possible.

Speaking of the annual meeting, I have arranged for Cheryl Leibold, Archivist of the Pennsylvania Academy of the Fine Arts, to make a slide presentation concerning an exciting recently acquired collection of Thomas Eakins photographs. Some of these will be on exhibit at the academy during the SAA annual meeting in Philadelphia. So, I can promise that this year's meeting (September 26, 8:00 - 10:00 a.m.) will not be all business as it was last year, even though business is essential to our growth as a vital SAA Section. The section will hold its annual informal dinner in Philadelphia, of course.

As a member of the SAA Philadelphia Host Committee I can advise you that much is in store by way of repositories to visit (including my own University of Pennsylvania Museum where the Presidential Reception will be held), restaurants at which to indulge, and tours to take.

CATALOGS AND GUIDES TO PICTORIAL COLLECTIONS: A BIBLIOGRAPHY

Helena Zinkham, Prints and Photographs Division, Library of Congress

The last bibliography [*Views*, 4 (December 1989)] covered directories of pictorial material at more than one institution. This bibliography focuses on more detailed descriptions of the holdings of single institutions. It consists of catalogs and guides to general, architectural, documentary photograph, and historical print collections in the United States and Canada. In addition to full-fledged archival guides, the citations include narrative overviews, item-level catalogs, and reproductions of entire collections in microfiche and videodisc. Highly selective "treasure" books, short brochures, and detailed catalogs of single collections at institutions with many collections were excluded, since they are too numerous to include in a newsletter.

The bibliography was begun as a tool for reference work, but the resulting list of 76 guides seems too sparse to consult on a regular basis. Instead, the bibliography may speak more to our professional interests by offering models to emulate to make our collections better known. Or, do you know of more guides in institutional bulletins and elsewhere? Please send in citations to catalogs you find useful for publication in future newsletters. Write me at 4350 N. Washington Blvd., Arlington, VA 22201. Special thanks to John Lawrence of The Historic New Orleans Collection, who sent his new guide.

GENERAL COLLECTIONS

American Jewish Archives

Marcus, Jacob R. *An index to the picture collection of the American Jewish Archives*. Cincinnati: AJA, 1977. 90 p.

American Philosophical Society

Smith, Murphy D. *Historical American sketches: an illustrated guide to sketches in the manuscript collections of the American Philosophical Society*. Boston, Mass.: G.K. Hall, 1984. 275 p.

Connecticut State Library

Woods, Barry. *Guide to pictorial archives in the Connecticut State Library*. Hartford, Conn.: The Library, 1977. 36 p.

ALERT!! DETROIT INSTITUTE OF ARTS ON BRINK OF DISASTER

The 105 year-old, city-owned Detroit Institute of Arts (DIA), which houses a \$1 billion prehistoric to contemporary art collection, is threatened with closure as the result of Governor John Engler's plan to reduce the \$1.1 billion Michigan state deficit by eliminating all arts funding entirely by 1992. The DIA budget of \$27 million per year includes \$16 million from the state. Eleven million dollars would be withdrawn by the Engler plan. If this occurs, the state's major cultural institution would be forced to close, lay off 66 percent of its 320-member staff, and become a "warehouse" with only security guards, conservators, and maintenance staff. It will cost \$5 million per year to maintain the premises and collections. Significant cuts are planned for other arts organizations throughout the state. Detroit's Cultural Center, including the DIA, Public Library, Orchestra Hall, and Historical Museum, could be a boarded-up district further resulting in closures of theatres and restaurants dependent on area traffic. Access to visual arts will disappear for middle- and lower-income audiences, thus making the arts elitist.

The DIA is a major venue for photography and graphics exhibitions, and houses both its own museum archives and the founding branch of the Archives of American Art. The DIA's Film Theatre program, showing film classics, is one of the nation's most celebrated. I urge VM Section members to write Governor Engler and the Michigan State Legislature in Lansing to protest the proposed unreasonable cuts, and to insist that any cut backs should be implemented gradually so that private funding has an opportunity to respond during the current recession. Legislature Democrats rejected the initial plan; alternative plans are being debated. Your letters could help save the nationally and internationally acclaimed DIA!

WRITE: Honorable John Engler, State Capitol Building, Lansing, MI 48909; Representative Dominic Jacobetti, Chair, House Appropriations Committee, State Capitol Building, Lansing, MI 48909. Other letters may be directed by title to: Senate Majority Leader, Senate Minority Leader, Speaker of the House, and House Minority Leader. For further information contact: Cheryl Wagner, Museum Archivist, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit MI 48202, (313) 833-1462.

Take action! Write NOW to the Governor and other state officials to express your concern over these cutbacks. DMH.

Harvard University

Amory, Hugh. *Houghton Library printed books and ephemera: a guide to the catalogues, finding lists, and special files, with a list of uncatalogued collections*. Cambridge, Mass.: President and Fellows of Harvard College, 1983. 14 p.

- John F. Kennedy Library
Goodrich, Allan B. "Audiovisual records at the John F. Kennedy Library: a profile." *PictureScope* 28 (Fall 1980): 6-7.
- Library Company of Philadelphia
Finkel, Kenneth. *Philadelphia revisions: the Print Department collects*. Philadelphia: The Library, 1983. 50 p.
- Library of Congress
(1) Melville, Annette. *Special collections in the Library of Congress: a selective guide*. Washington, D.C.: The Library, 1980. 464 p.
(2) Vanderbilt, Paul. *Guide to the special collections of prints & photographs in the Library of Congress*. Washington, D.C.: The Library, 1955. 200 p.
- Maryland Historical Society
Cox, Lynn, and Helena Zinkham. "Picture research at the Maryland Historical Society: a guide to the sources." *Maryland Historical Magazine* 76 (Spring 1981): 1-21.
- Minnesota Historical Society
Keister, Lucinda, and Jonathan Heller. "Collections: The Minnesota Historical Society, Audio-Visual Library." *PictureScope* 28 (Summer 1980): 7-9.
- National Portrait Gallery (U.S.)
Permanent collection illustrated checklist. Washington, D.C.: Smithsonian Institution Press, 1987.
- New York Academy of Medicine. Library
(1) *Portrait catalog*. Boston: G.K. Hall, 1960-1976. 5 v. and 3 suppl.
(2) *Illustration catalog of the Library of the New York Academy of Medicine*. 2d ed. Boston: G.K. Hall, 1965. 237 p.
- New-York Historical Society
Shadwell, Wendy J. "Pictorial ephemera in the New-York Historical Society." *PictureScope* 31 (Summer 1983): 44-49.
- Smith College
Picture catalog of the Sophia Smith collection. Northampton, Mass.: The College, 1972. 128 p.
- University of California, Berkeley
Roberts, William M. "Pictorial collections of the Bancroft Library." *PictureScope* 29 (Winter 1981): 136-137.
- University of Texas. Institute of Texan Cultures at San Antonio
Picture Collection. San Antonio, Tx.: The University, 1978. 25 p.
- ARCHITECTURAL DRAWING COLLECTIONS**
- American Antiquarian Society
Koenigsberg, Lisa. *Renderings from Worcester's past: nineteenth-century architectural drawings from the American Antiquarian Society*. Worcester, Mass.: American Antiquarian Society, 1987. 72 p.
- Athenaeum of Philadelphia
Laverty, Bruce. *Catalog of architectural drawings, the Athenaeum of Philadelphia*. Boston: G.K. Hall, 1986. 2 v.
- DOCUMENTARY PHOTOGRAPH COLLECTIONS**
- Alaska State Library
A Guide to historical photographs in the Alaska State Library: including a selection of photographs on microfiche. Juneau, Alaska: Alaska Department of Education,
- Division of State Libraries and Museums, 1981. 14 p., 159 microfiche sheets.
- Allen Knight Maritime Museum
Weaver, Chase. *A guide to the Allen Knight and Capt. Walter F. Lee photograph collections*. Monterey, Calif.: Allen Knight Maritime Museum, 1986. 90 p.
- Amon Carter Museum of Western Art
Sandweiss, Martha A. *Masterworks of American photography: the Amon Carter Museum collection*. Birmingham, Ala.: Oxmoor House, 1982. 155 p.
- Archives of American Art
Garnett, McCoy. "Photographs and photography in the Archives of American Art." *Archives of American Art Journal* 12, no. 3 (1972): 1-18.
- Atlanta Historical Society
(1) Gamel, Faye. *Atlanta images: a guide to the photograph collections of the Atlanta Historical Society*. Atlanta, Ga.: The Society, 1978. 33 p.
(2) Woodall, Ann, and Elizabeth Reynolds. *Album: original photographs from the Atlanta Historical Society Collection: catalogue of an exhibition ...* Atlanta, Ga.: The Society, 1980. 63 p.
- Boston Public Library
Homer, Rachel J. *Photographs from the Boston Public Library*. Boston: The Library, 1970. 32 p.
- California Museum of Photography
"Guide to collections." *CMP Bulletin* 9, no. 1-2 (1989): 1-63.
- Chester County Historical Society (West Chester, Pa.)
Powell, Pamela C., and Ann B. Brown. *Reflected light: a century of photography in Chester County*. West Chester, Pa.: Chester County Historical Society, 1988. 79 p.
- Fairfax County Public Library
Netherton, Nan, and Eric Grundset. *Catalog of the photographic archive of Fairfax County, Virginia*. Fairfax, Va.: Fairfax County History Commission, 1981. 170 p.
- Free Library of Philadelphia
Looney, Robert F. *Old Philadelphia in early photographs, 1839-1914: 215 prints from the collection of the Free Library of Philadelphia*. New York: Dover Publications, 1976. 228 p.
- General Electric Company
Nye, David. *A catalogue of the General Electric Photographic Archives, 1890-1940*. Schenectady, N.Y.: The Company, 1981.
- Hagley Museum and Library
Williams, Jon M. *A guide to iron and steel: pictures in the Hagley Museum and Library*. Wilmington, Del.: The Museum and Library, 1986. 76 p.
- Harvard University
Photographs at Harvard and Radcliffe: a directory. Cambridge, Mass.: Harvard University Library, 1984. 83 p.
- Historic New Orleans Collection
Lawrence, John A. *Guide to the photographic collections at the Historic New Orleans collection*. New Orleans: The Collection, 1989. 21 p.
- Library of Congress
Collins, Kathleen. *Washingtoniana: photographs: collections in the Prints and Photographs Division of the Library of Congress*. Washington: The Library, 1989. 310 p.
- Mariners' Museum (Newport News, Va.)
Catalog of marine photographs. Boston: G.K. Hall, 1964. 5 v.
- Medical College of Pennsylvania
Smith, Jill G. "Archives and special collections on women in medicine, Medical College of Pennsylvania." *PictureScope* 32 (Spring 1986): 53-57.
- Montana Historical Society
Stark, Amy E. "Photographs at the Montana Historical Society." *PictureScope* 29 (Winter 1981): 128-129.
- National Air and Space Museum
"Archival videocassette: National Air and Space Museum." Washington, D.C.: Smithsonian Institution Press, 198-. 2 videocassettes.
- National Archives and Records Admin.
(1) Burger, Barbara Lewis. *Guide to the holdings of the Still Picture Branch of the National Archives and Records Administration*. Washington, D.C.: The Archives, 1991.
(2) Heller, Jonathan, ed. *War & conflict: selected images from the National Archives, 1765-1970*. Washington, D.C.: The Archives, 1990. 355 p.
- National Geographic Society
Livingston, Jane, Frances Fralin, and Declan Haun. *Odyssey: the art of photography at National Geographic*. Charlottesville, Va.: Thomasson-Grant, 1988. 363 p.
- National Maritime Museum (U.S.)
Maounis, John, and Daniel L. Keller. *Four maritime photograph collections: a guide to Morrison, Hester, Morton-Waters, and Procter collections*. San Francisco: The Museum, 1982. 61 p.
- National Museum of American History
O'Connor, Diane Vogt. *Guide to photographic collections at the Smithsonian Institution: National Museum of American History*. Washington, D.C.: Smithsonian Institution Press, 1989. 351 p.
- National Archives of Canada
Seifried, Christopher. *National Photography Collection*. Ottawa, Ont.: Public Archives Canada, 1984. 49 p.
- New-York Historical Society
Black, Mary. *Old New York in early photographs, 1853-1901: 196 prints from the collection of the New-York Historical Society*. 2d ed. New York: Dover Publications, 1976. 228 p.
- New York Public Library
(1) Van Haften, Julia. *From Talbot to Stieglitz: masterpieces of early photography from the New York Public Library*. New York: Thames and Hudson, 1982. 126 p.
(2) Van Haften, Julia. "Original sun pictures: a check list of the New York Public Library's holdings of early works illustrated with photographs, 1844-1900." *Bulletin of the New York Public Library* 80 (Spring 1977): 355-415.
- Peabody Museum of Archaeology and Ethnology
Banta, Melissa, and Curtis M. Hinsley. *From site to sight: anthropology, photography, and the power of imagery: a photographic exhibition from the collections of the Peabody Museum of Archaeology and Ethnology and the Department of Anthropology, Harvard University*. Cambridge, Mass.: Peabody Museum Press, 1986. 136 p.

State University of New York at Stony Brook.
Health Sciences Library.

Apple, Rima D. *Illustrated catalogue of the slide archive of historical medical photographs at Stony Brook*. Westport, Conn.: Greenwood Press, 1984. 442 p.

University of Arizona. Center for Creative Photography

Myers, Roger. *Guide to archival materials of the Center for Creative Photography*. Tucson, Ariz.: The Center, 1986. 126 p.

University of California

Conkelton, Sheryl. *University of California, directory of photographic collections*. Riverside: The Museum, 1985 or 1986. ca. 180 p.

University of Louisville

The Photographic Archives. Louisville, Ky.: The Archives, 198-. 12 p.

University of New Mexico. Center for Southwest Research

[Cobb Memorial Collection and Henry A. Schmidt Collection photographs on microfiche]. Albuquerque: The University, 1990.

University of Oklahoma

Arien, Shelley. "The Western History collections at the University of Oklahoma." *PictureScope* 30 (Summer 1982): 62-64.

University of Pennsylvania

Kenworthy, Mary Anne. "Photo Archives, University of Pennsylvania Museum." *PictureScope* 32 (Spring 1986): 58-63.

HISTORICAL PRINT COLLECTIONS

Amon Carter Museum of Western Art
Hughston, Milan R. "The print collection of the Amon Carter Museum." *Imprint* 7 (Autumn 1982): 17-27.

Boston Athenaeum

Pierce, Sally. "The print collection of the Boston Athenaeum Library." *Imprint* 9 (Spring 1984): 18-25.

Chicago Historical Society

Will, Maureen O. "The graphics collection of the Chicago Historical Society." *Imprint* 8 (Spring 1983): 31-36.

Essex Institute

Norton, Bettina A. "The print collection of the Essex Institute." *Imprint* 6 (Spring 1981): 23-26.

Henry Ford Museum

Gartland, Joan W. "The print collection of the Robert H. Tannahill Research Library." *Imprint* 5 (Autumn 1980): 24-27.

Henry Francis du Pont Winterthur Museum
Fowble, E. McSherry. *Two centuries of prints in America, 1680-1880: a selective catalogue of the Winterthur Museum collection*. Charlottesville: University Press of Virginia, 1987. 543 p.

Historical Society of Pennsylvania

Tellan, Diane M. "The print collection of the Historical Society of Pennsylvania." *Imprint* 4 (Autumn 1979): 21-25.

Kendall Whaling Museum

Brewington, M. V., and Dorothy Brewington. *Kendall Whaling Museum prints*. Sharon, Mass.: The Museum, 1969. 209 p.

Library of Congress

Reilly, Bernard. *American political prints, 1766-1876: a catalog of the collections in the Library of Congress*. Boston, MA: G.K. Hall. In press.

Mariners' Museum (Newport News, Va.)

Catalog of marine prints and paintings. Boston: G.K. Hall, 1964. 3 v.

Maryland Historical Society

(1) McCauley, Lois B. *Maryland historical prints, 1752 to 1889: a selection from the Robert G. Merrick collection, Maryland Historical Society, and other Maryland collections*. Baltimore: The Society, 1975. 259 p.

(2) Velthuys, Paula. "The print collection of the Maryland Historical Society." *Imprint* 8 (Autumn 1983): 20-26.

Massachusetts Historical Society

Urquhart, Ross. "The print collection of the Massachusetts Historical Society." *Imprint* 5 (Autumn 1980): 20-23.

National Archives of Canada

Burant, Jim. "The print collection of the Public Archives of Canada: an unknown treasury." *Imprint* 11 (Autumn 1986): 20-27.

National Museum of American History

G.A. 100: *the centenary of the Division of Graphic Arts*. Washington, D.C.: Smithsonian Institution, 1986. 50 p.

National Portrait Gallery

Reaves, Wendy W. "A decade of print collecting at the National Portrait Gallery." *Imprint* 10 (Autumn 1985): 21-28.

New-York Historical Society

Sullivan, Larry E. "The print collection of the New-York Historical Society." *Imprint* 6 (Autumn 1981): 20-24.

New York Public Library

Déak, Gloria-Gilda. *Picturing America, 1497-1899: prints, maps, and drawings bearing on the New World discoveries and on the development of the territory that is now the United States*. Princeton, N.J.: Princeton University Press, 1988. 2 v.

Smithsonian Institution

Claassen, Lynda C. *Finders' guide to prints and drawings in the Smithsonian Institution*. Washington, D.C.: Smithsonian Institution Press, 1981. 210 p.

Yale University Art Gallery

Gross, Sally L. "American historical prints at Yale University Art Gallery." *Imprint* 14 (Autumn 1989): 18-30.

MARC VM ROUNDTABLE NEWS

Barbara Orbach, Prints and Photographs Division, Library of Congress

Changes to the USMARC Format. MARBI, a committee composed of representatives from the national utilities and various organizations concerned with cataloging and automation, meets every six months at the American Library Association convention to consider proposed changes to the USMARC format. Their recommendations are then considered by the Library of Congress, which maintains the USMARC format and makes final decisions about its fate. Some of the recent proposals of interest to those cataloging visual materials include:

1. *Codes for Leader Byte 06* (Type of record). New definitions have been written for code "o" (kits) and the new codes "p" (mixed material) and "t" (manuscript language material); code "b" (archival and manuscripts control) has been made obsolete. "Mixed material" refers to records for a mixture of types of material, the

intended purpose of which is other than instructional; no one type of material predominates. This category includes archival and manuscript collections of mixed types of materials, such as textual materials, photographs, and ephemera. The implication of these changes is that collections of *one* type of material ("unmixed") should be coded for the appropriate type of record (e.g., "g" - Projected graphic; "k" - Two dimensional, non-projectable graphic). (The fact that it is a collection can be indicated in Leader Byte 07 - Bibliographic level).

2. *Creation of Leader Byte 08*

A companion proposal to the one above, this is a new character position that has been defined to record whether or not the item in hand is archivally controlled. Whereas before one indicated archival control in Leader Byte 06, now type of record and type of control have been separated, so that one can, for instance, code a record as a collection of visual materials under archival control.

Other proposals relate to adjustments to both the USMARC Bibliographic format and the USMARC Holdings Format. These proposals follow in the wake of the decision to describe "multiple versions," (the same intellectual or artistic content in different physical formats, such as original(s) and microfilm) using the USMARC Holdings Format. There are many adjustments needed to the formats and few institutions have implemented the Holdings Format, so this decision will not take effect for several years.

If you would like to keep up with all proposed and completed changes to the USMARC formats, you can subscribe to the *USMARC Format: Proposed Changes* subscription service by contacting: Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, D.C. 20541 (202) 707-6100.

If you would like to see a copy of one of the proposals described above, contact: Barbara Orbach, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (202) 707-9051.

Member list available. Thanks to Lucy Keister's good offices, we now have a list of individuals who have attended or expressed interest in the MARC VM Roundtable over the past few years. If you would like a copy of the list to start building up your "personal cataloging networks" contact Barbara Orbach at the above address or phone number.

Group Think? At the last meeting of the MARC VM Roundtable, several participants expressed interest in sharing cataloging problems and questions in advance of the SAA conference, so that we can make the best use of our meeting time. In order to act on that suggestion (and, perhaps, to get answers to our cataloging questions more than once a year), let's try the following approach. If you have cataloging issues or specific problems you would like opinions on, send them to Barbara Orbach at the above address by May 31. We will submit them for this column in the August issue of *Views*, along with your name and institutional address. Participants who have advice can either write to the individual directly, and/or can bring their ideas to the Roundtable meeting at the SAA conference in September. I hope, in this way, we can help

each other think through cataloging problems and, perhaps, identify general issues that need to be addressed.

To wit: We already have a query from a cataloger in the Library of Congress Prints and Photographs Division who is presently working with architectural drawings. The question: Do other visual materials catalogers treat an artist/architect who works as the head of a studio/firm that is named for him/her (e.g., Clarke Waggaman, Architect) as a personal name or as a corporate body? If the name is treated as a corporate body, do you make cross references of some kind from the personal name? If you have experience or opinions, please contact Karen Chittenden, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (202) 707-9059.

News and Notes. Those of you who are regular users of the *Library of Congress Subject Headings (LCSH)* may be interested in following the deliberations that will take place at the "Subdivisions Conference" in May. Invited representatives from utilities, cataloging organizations, and reference departments will meet to consider the pros and cons of three proposals for modifying or drastically reducing the use of subdivisions in LCSH; decisions made at the conference will determine the Library of Congress' future development work on LCSH. News of the conference deliberations should appear in the *Library of Congress Information Bulletin* and LC's *Cataloging Service Bulletin*.

In the wake of a windfall appropriation from Congress, the Library of Congress is hiring new staff to process and catalog arrears in several areas, primarily special collections. Although most application deadlines will have passed by the time you see this, keep your eyes peeled, because unfilled positions often get re-posted.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The Architectural Records Roundtable continues to grow each week as news of its formation spreads. Our roster has grown to include over 110 members, many of whom are hard at work organizing the roundtable and developing programs, workshops, and publications that focus on issues relating to the preservation of architectural, engineering, and construction records.

A membership survey was written and sent to all roundtable members in late December. Thus far responses have been received from about a quarter of the membership. A few survey forms were returned to us because of incomplete or inaccurate addresses. If you have received a form and haven't filled it out, please do so immediately and drop it in the mail.

The roundtable's first three-year plan, developed by chair Tawny Ryan Nelb and other roundtable members, was submitted to SAA in December. The document addresses the salient objectives of the roundtable in the areas of education, conservation, and liaison work with outside organizations over the next few years. Included in the plan is the mission statement of the roundtable which reads as follows:

"The Architectural Records Roundtable supports the preservation of architectural, engineering, and construction records and brings together creators and care-givers to discuss the storage, conservation, arrangement and description problems inherent in these specialized records." The plan will be discussed at the next meeting of the roundtable at the SAA Annual Meeting in Philadelphia, but those wishing a copy of it now may obtain one by writing to me.

Waverly Lowell's proposal to hold a one-day workshop on architectural records at the Philadelphia meeting has been approved. Lizette Pelletier's session proposal, entitled "Shoring Up the Foundation: Regulating the Archival Quality of Land and Architectural Records," also has been approved for the meeting. Tawny Ryan Nelb will participate in both. Arrangements also have been made to have Catha Grace Rambusch, one of the founders of the New York Cooperative Preservation of Architectural Records (COPAR), make an appearance at the roundtable meeting in Philadelphia to discuss the early years and original aims of COPAR.

Speaking of COPAR, Washington area archivists have banded together to organize the National Capital Region Chapter of COPAR, with AIA (American Institute of Architects) archivist Tony Wrenn as its head. In addition to acting as a forum for archivists with design records in the Washington area, the organization will undertake to resurrect the *COPAR Newsletter*, which has not been published for the past five years. Sally Sims Stokes of the National Trust Library Collection at the University of Maryland and Sherry Birk of the AIA Foundation will act as co-editors. They are actively soliciting announcements, word of exhibitions, and inquiries for publication. You may contact Ms. Stokes at the National Trust Library, c/o Architecture Library, University of Maryland, College Park, MD 20742 (301) 405-6320. Ms. Birk can be reached at the AIA Foundation, 1735 New York Avenue, NW, Washington, DC 20006 (202) 626-7571.

I also wish to remind members that Waverly Lowell is still compiling a bibliography on architectural and design records for eventual publication. Anyone wishing to contribute to her work is encouraged to do so. Please send your citations to her at 1237 10th Avenue, Apt. #1, San Francisco, CA 94122-1000.

A reminder: anyone wishing to receive a copy of the survey form, or wishing to join or to learn more about the Architectural Records Roundtable (including those of you who are not members of SAA), may contact me at Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801 (313) 645-3154.

VM PROGRAM PROPOSALS COMMITTEE

Diane Vogt O'Connor, Chair, Smithsonian Institution Archives, Washington, DC

The VM Program Proposals Committee is beginning the planning process for the 1992 Mid-Year Program and the 1992 Annual Meeting Program. Any members or interested parties wishing to suggest sessions relating to architectural drawings,

prints, photographs, films, videotape, or other visual materials issues including access policies, appraisal, arrangement, automation, conservation, description, exhibition, legal issues, process identification, reference service, research, or other issues, please write or fax me, Diane Vogt O'Connor, Smithsonian Archives, A&I 2135, 900 Jefferson Dr., SW, Washington, DC 20560 or FAX (202) 357-2395 as soon as possible!

PHOTOGRAPHIC HISTORY GROUPS FORMED

Regional Photographic History Group

The Regional Photographic History Group is a newly formed, informal network of archivists, historians, curators, and collectors interested in compiling, documenting, and sharing the history of photography in its various aspects and geographic regions. Work by group members includes regional directories of 19th and early 20th century photographers, biographies, monographs, and social/ cultural studies.

The group's first meeting, held in conjunction with the second annual Daguerreian Society Symposium, took place on October 26, 1990, at the Chrysler Museum in Norfolk, Virginia. Over thirty participants from the United States and Canada spent the afternoon becoming acquainted with each other's work, and discussing topics of mutual concern - including a formal network for sharing information, approaches to research, data management, and publication opportunities.

The group circulated a directory of its now forty-plus membership and will issue occasional newsletters. Plans for the future include a second meeting in conjunction with the Daguerreian Society in the Fall of 1991 in Santa Fe. Individuals interested in joining the group should write for a copy of the current membership directory and a questionnaire. Please address inquiries to Dr. Ron Polito, Department of Art, University of Massachusetts at Boston, Boston, MA 02125 and include \$.75 in US postage to offset mailing costs.

Pennsylvania Historical Photography Group

The Pennsylvania Historical Photography Group, formed in 1989, promotes the study, preservation, and general welfare of historical photography and all its aspects in Pennsylvania. It is a networking organization open to all with a vocational or avocational interest in the subject. Currently the group holds periodic meetings discussing their current research, and the first biannual newsletter (Fall/Winter 1990) has just become available. Plans are underway to develop yearly conferences, preservation workshops, and a state-wide directory of early photographers. Membership currently is free. Depending upon interest, modest fees may be charged in the future. For more information contact Linda A. Ries, 1817 Elm Street, New Cumberland, PA 17070.

each other think through cataloging problems and, perhaps, identify general issues that need to be addressed.

To wit: We already have a query from a cataloger in the Library of Congress Prints and Photographs Division who is presently working with architectural drawings. The question: Do other visual materials catalogers treat an artist/architect who works as the head of a studio/firm that is named for him/her (e.g., Clarke Waggaman, Architect) as a personal name or as a corporate body? If the name is treated as a corporate body, do you make cross references of some kind from the personal name? If you have experience or opinions, please contact Karen Chittenden, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (202) 707-9059.

News and Notes. Those of you who are regular users of the *Library of Congress Subject Headings (LCSH)* may be interested in following the deliberations that will take place at the "Subdivisions Conference" in May. Invited representatives from utilities, cataloging organizations, and reference departments will meet to consider the pros and cons of three proposals for modifying or drastically reducing the use of subdivisions in LCSH; decisions made at the conference will determine the Library of Congress' future development work on LCSH. News of the conference deliberations should appear in the *Library of Congress Information Bulletin* and LC's *Cataloging Service Bulletin*.

In the wake of a windfall appropriation from Congress, the Library of Congress is hiring new staff to process and catalog rearranges in several areas, primarily special collections. Although most application deadlines will have passed by the time you see this, keep your eyes peeled, because unfilled positions often get re-posted.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The Architectural Records Roundtable continues to grow each week as news of its formation spreads. Our roster has grown to include over 110 members, many of whom are hard at work organizing the roundtable and developing programs, workshops, and publications that focus on issues relating to the preservation of architectural, engineering, and construction records.

A membership survey was written and sent to all roundtable members in late December. Thus far responses have been received from about a quarter of the membership. A few survey forms were returned to us because of incomplete or inaccurate addresses. If you have received a form and haven't filled it out, please do so immediately and drop it in the mail.

The roundtable's first three-year plan, developed by chair Tawny Ryan Nelb and other roundtable members, was submitted to SAA in December. The document addresses the salient objectives of the roundtable in the areas of education, conservation, and liaison work with outside organizations over the next few years. Included in the plan is the mission statement of the roundtable which reads as follows:

"The Architectural Records Roundtable supports the preservation of architectural, engineering, and construction records and brings together creators and care-givers to discuss the storage, conservation, arrangement and description problems inherent in these specialized records." The plan will be discussed at the next meeting of the roundtable at the SAA Annual Meeting in Philadelphia, but those wishing a copy of it now may obtain one by writing to me.

Waverly Lowell's proposal to hold a one-day workshop on architectural records at the Philadelphia meeting has been approved. Lizette Pelletier's session proposal, entitled "Shoring Up the Foundation: Regulating the Archival Quality of Land and Architectural Records," also has been approved for the meeting. Tawny Ryan Nelb will participate in both. Arrangements also have been made to have Catha Grace Rambusch, one of the founders of the New York Cooperative Preservation of Architectural Records (COPAR), make an appearance at the roundtable meeting in Philadelphia to discuss the early years and original aims of COPAR.

Speaking of COPAR, Washington area archivists have banded together to organize the National Capital Region Chapter of COPAR, with AIA (American Institute of Architects) archivist Tony Wrenn as its head. In addition to acting as a forum for archivists with design records in the Washington area, the organization will undertake to resurrect the *COPAR Newsletter*, which has not been published for the past five years. Sally Sims Stokes of the National Trust Library Collection at the University of Maryland and Sherry Birk of the AIA Foundation will act as co-editors. They are actively soliciting announcements, word of exhibitions, and inquiries for publication. You may contact Ms. Stokes at the National Trust Library, c/o Architecture Library, University of Maryland, College Park, MD 20742 (301) 405-6320. Ms. Birk can be reached at the AIA Foundation, 1735 New York Avenue, NW, Washington, DC 20006 (202) 626-7571.

I also wish to remind members that Waverly Lowell is still compiling a bibliography on architectural and design records for eventual publication. Anyone wishing to contribute to her work is encouraged to do so. Please send your citations to her at 1237 10th Avenue, Apt. #1, San Francisco, CA 94122-1000.

A reminder: anyone wishing to receive a copy of the survey form, or wishing to join or to learn more about the Architectural Records Roundtable (including those of you who are not members of SAA), may contact me at Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801 (313) 645-3154.

VM PROGRAM PROPOSALS COMMITTEE

Diane Vogt O'Connor, Chair, Smithsonian Institution Archives, Washington, DC

The VM Program Proposals Committee is beginning the planning process for the 1992 Mid-Year Program and the 1992 Annual Meeting Program. Any members or interested parties wishing to suggest sessions relating to architectural drawings,

prints, photographs, films, videotape, or other visual materials issues including access policies, appraisal, arrangement, automation, conservation, description, exhibition, legal issues, process identification, reference service, research, or other issues, please write or fax me, Diane Vogt O'Connor, Smithsonian Archives, A&I 2135, 900 Jefferson Dr., SW, Washington, DC 20560 or FAX (202) 357-2395 as soon as possible!

PHOTOGRAPHIC HISTORY GROUPS FORMED

Regional Photographic History Group

The Regional Photographic History Group is a newly formed, informal network of archivists, historians, curators, and collectors interested in compiling, documenting, and sharing the history of photography in its various aspects and geographic regions. Work by group members includes regional directories of 19th and early 20th century photographers, biographies, monographs, and social/cultural studies.

The group's first meeting, held in conjunction with the second annual Daguerreian Society Symposium, took place on October 26, 1990, at the Chrysler Museum in Norfolk, Virginia. Over thirty participants from the United States and Canada spent the afternoon becoming acquainted with each other's work, and discussing topics of mutual concern - including a formal network for sharing information, approaches to research, data management, and publication opportunities.

The group circulated a directory of its now forty-plus membership and will issue occasional newsletters. Plans for the future include a second meeting in conjunction with the Daguerreian Society in the Fall of 1991 in Santa Fe. Individuals interested in joining the group should write for a copy of the current membership directory and a questionnaire. Please address inquiries to Dr. Ron Polito, Department of Art, University of Massachusetts at Boston, Boston, MA 02125 and include \$.75 in US postage to offset mailing costs.

Pennsylvania Historical Photography Group

The Pennsylvania Historical Photography Group, formed in 1989, promotes the study, preservation, and general welfare of historical photography and all its aspects in Pennsylvania. It is a networking organization open to all with a vocational or avocational interest in the subject. Currently the group holds periodic meetings discussing their current research, and the first biannual newsletter (Fall/Winter 1990) has just become available. Plans are underway to develop yearly conferences, preservation workshops, and a state-wide directory of early photographers. Membership currently is free. Depending upon interest, modest fees may be charged in the future. For more information contact Linda A. Ries, 1817 Elm Street, New Cumberland, PA 17070.

year and will be submitted in the form of a planning grant application to the National Endowment for the Humanities.

General Sessions

Conference General Sessions were held on the following topics:

- *Cultural Communications* focused on issues facing moving image archivists whose collections include documents which could be classified as restricted to sensitive, including ethnographic and anthropological footage, early images of Native Americans, etc. Featured speakers included representatives from the National Museum of the American Indian and the Human Studies Film Archive of the Smithsonian Institution, the Bishop Museum in Hawaii, and the Yakima Indian National Cultural Center.

- *Disaster Preparedness and Recovery for Film and Video Collections* presented case studies from archives that have actual experiences in disaster recovery, or that have drafted specific in-house disaster preparedness programs. Included in the panel were reports by the San Francisco State University Library of its recovery from the 1989 Bay-Area earthquake, and by the Chicago Historical Society on a recent flood there.

- *Computer Cataloging* provided background information on a new national-level initiative to publish a guide to standards for cataloging moving image material at the group level, and to expand existing standards for cataloging subject-oriented news and non-fiction material at the item level. This initiative is being developed by the NCFVP in consultation with members of the Standards Committee of the National Moving Image Database (NAMID) at the National Center.

- *Vinegar Syndrome* provided updated reports from conservation technical experts and film stock manufacturers on recent research into the causes and effects of acetate film degradation in both 16mm and 35mm materials. Recommendations for archival practices in dealing with this problem—including regular inspection programs and the setting up of "quarantine" areas for infected films—also were discussed.

Working Group Sessions

In addition to these General Sessions the News and Documentary Collections Working Group of F/TAAC held discussions devoted to a number of topics. These included:

- Relations between news archives and television stations, news directors, and producers.

- Financial and legal aspects involved in licensing news and non-fiction materials to which archives hold copyright.

- Reports from four local television news archives whose conservation projects are being funded by the National Historical Publications and Records Commission.

Another Working Group—for Independent and Performing Arts Collections—also met during the conference. This group discussed a number of issues related to working with individual film/video makers and artists, including the need for model deposit agreements with artists, and the need to

document and preserve live arts performances both on the stage and in social contexts.

Name Change and the Future of the Organization

During the conference business meeting, a consensus of attendees approved the results of a recent fieldwide run-off ballot regarding the selection of a new name for F/TAAC. The new name of the organization is now the Association of Moving Image Archivists (AMIA).

Further discussions also were held on the issue of whether AMIA should establish itself as a formal organization with officers and bylaws, or whether the needs of the field can be met by continuing to develop as an informally organized group. Proposed draft bylaws recently prepared and distributed to the field by the Committee on the Future of AMIA were discussed. Conference attendees approved a plan to prepare a revised final draft of these bylaws for distribution to the field and final vote on this issue during early 1991.

1991 AMIA Conference

The next AMIA conference will be held in New York City on November 5-9, 1991. The meeting will be hosted by the ABC News Library with assistance from a number of other archives in the New York area.

For further information on the 1991 conference, please contact the AMIA secretariat c/o the National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027 (213) 856-7637.

MEETINGS:

March 23. *Private Visions, Public Spaces: A Symposium on Women in Photography.* New School for Social Research, 66 West 12th Street, New York, 10:00 a.m. - 5:00 p.m. Speakers include photographers Tina Barney, Ann Chwatsky, Nan Goldin, Abigail Heyman, Helen Marcus. Other speakers are Flora Kaplan, anthropologist; Herbert Lust, collector; Naomi Rosenbloom, historian; and Eleanor Heartney, critic. The cost of the symposium is \$25, which includes the closing reception. For more information contact Lucy Bowditch (212) 473-3729 or Jane Gover (212) 998-8080.

June 13-16. *Fast Rewind: The Archeology of Moving Images.* Second international conference. Papers are invited. Contact: Bruce Austin, Kern Professor in Communications, College of Liberal Arts, RIT, George Eastman Memorial Building, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2879.

July 15-20. *Workshop in Fundamentals for Art/Architecture Slide Curators.* The University of Texas at Austin. \$325. For more information contact the staff in Fine Arts Continuing Education at (512) 471-8862.

October 11-13. *PhotoHistory VIII*, the triennial international photo historical symposium, banquet, and photographic

trade show, sponsored by the Photographic Historical Society of Rochester. The symposium will be held at the International Museum of Photography at George Eastman House. The reception, dinner, and trade fair will take place at the Holiday Inn in downtown Rochester, NY. For information write The Photographic Historical Society, Box 39563, Rochester, NY 14604, or call Sharon Bloemendaal (716) 288-6359 or Bob Navias (716) 624-3829.

April 6-10, 1992. *The Imperfect Image; Photographs Their Past, Present and Future*, hosted by the Centre for Photographic Conservation. To be held in Windermere, Cumbria, England. Titles and abstracts of papers, poster or video presentations should be sent to the Conference Convener by April 25, 1991. To submit a proposal or to receive more information, please contact the Conference Coordinator, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England (081) 690-3678, FAX (081) 314-1940.

September 1992. *European Society of the History of Photography.* in Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

A QUERY

I currently am researching how students and faculty used available photographic technology to record their presence on campus, 1840-1860. The literature for college class photography and iconography is slim, particularly for this period.

If you have daguerreotypes or early paper prints of individual class members, class group portraits, and/or portraits of faculty members from this period, 1840-1860, in your collections, or if you know of the existence of any of these images, would you please contact me? Are the students, faculty, or photographers identified? What years do these examples represent? Send any information to: Nanci A. Young, Assistant Archivist, Mudd Manuscript Library, Princeton University, 65 Olden St., Princeton, NJ 08544.

EXHIBITIONS: What's Up

At Home

through April 21. *Drawings by Thomas Cole from the Permanent Collection.* Detroit Institute of Arts, Detroit, MI.

through April 28. *The New Vision. Photography Between the Wars.* High Museum of Art, Atlanta, GA.

through April 28. *John Taylor Arms: An Eye for Architecture.* Chrysler Museum, Norfolk, VA.

through June 16. *Portraits of Women Air Force Service Pilots by Anne Noggle: For God, Country, and the Thrill of It.* Amon Carter Museum, Fort Worth, TX.

through June 1991. *Black Photographers Bear Witness: 100 Years of Society Protest.* St. Louis Art Museum, St. Louis, MO.

through July 7. *John Russell Pope: Architect of the National Gallery*. National Gallery of Art, Washington, DC.

April 12 - June 9, 1991. *Len Jenschel: Desert Places*. Chrysler Museum, Norfolk, VA.

May 4 - July 14, 1991. *Charles Wimar: Chronicler of the Missouri River Frontier*. Amon Carter Museum, Fort Worth, TX.

May 11 - July 21. *Changing Reality: Recent Soviet Reality*. Corcoran Gallery of Art, Washington, DC.

May 26 - July 21. *The Art of Paul Strand*. Art Institute of Chicago, Chicago, IL.

June 8 - August 4. *The New Vision. Photography Between the Wars*. Museum of Fine Arts, Houston, TX.

July - October. *Black Photographers Bear Witness: 100 Years of Society Protest*. California Afro-American Museum, Los Angeles, CA.

IN PRINT:

THE REVIEWS:

Three Decades of Television. A Catalog of Television Programs Acquired by the Library of Congress 1949-1979. Sarah Rouse and Katherine Loughney, comp. Washington, DC: Library of Congress, 1990. 688 pp. ISBN 0-8444-0544-2 \$51 (p&h \$10).

Reviewed by Steven Davidson, Director, Louis Wolfson II Media Center, Miami, FL.

Three Decades of Television is a catalog and index of the Library of Congress's television programs acquired between 1949 and 1979. The more than 14,000 programs included in this reference work were produced for broadcast television and acquired by the library through December 1979, the majority as copyright deposits, the remainder received by the library as gifts. The diversity of programs encompasses series, serials, telefeatures, specials, documentaries, daytime and prime-time programs, local, network, syndicated, and Public Television productions. The programs also span television's technology and are recorded on kinescopes, 2", quad, 1" videotape, 16mm and 35mm film, and 3/4" and 1/2" videocassette.

Arranged alphabetically, each program has a separate entry with the following data elements: title, copyright statement, production company and production date, telecast date, physical characteristics of the library's copy, summary, cast, and credits, fiction/non-fiction designator, format descriptor and content descriptor. For television series, the first entry provides an overview followed by individual entries for each program or episode, with nonfiction series described more fully. Network and broadcast date are provided when they are known, however for a series the date span is provided and the copyright date of each episode, rather than its air date. Physical characteristics of the library's copy include running times, color or black and white, and format (medium). For researchers, all materials are viewable unless noted. Brief information is provided for program summary, cast, and credits. Nine format descriptors which categorize the programs,

such as series, telefeature, special, anthology, and feature. Forty-one content descriptors, ranging from Adventure, Art, and Education to Politics, Public Affairs, and Wars, provide broad subject and genre access to the programs in the catalog, leading the researcher to the specific programs.

In her introduction, Sarah Rouse notes that the work on *Three Decades of Television* first began in 1978. She acknowledges Barbara Ringer, the Library of Congress's Register of Copyrights, for providing the momentum—getting the library to provide funds and staff—for the work on this publication to continue. Comprehensive in scope, with photographic illustrations sprinkled throughout the publication, Ms. Rouse's and Ms. Loughney's efforts have produced a useful tool for those interested in the television holdings at the Library of Congress over the course of thirty years.

While there are many other reference works on television that provide greater detail, *Three Decades of Television* is an invaluable research volume and guide to a part of the library's growing television holdings, specifically 1949-1979.

Imaging Processes and Materials (Neblette's Eighth Edition). John M. Sturge, Vivian Walworth, and Allan Shepp, eds. New York: Van Nostrand Reinhold, 1989. ISBN 0-442-28024-6 \$84.95.

Reviewed by M. Susan Barger, Adjunct Associate Professor, Department of Geology, The University of New Mexico.

This book is the eighth edition of the classic textbook and reference by C. B. Neblette, *Neblette's Handbook of Photography and Reprography*. While the older editions of *Neblette* concentrated on more traditional forms of silver halide photography, the title of this latest edition reflects the broader view of image making and recording that has evolved and developed during the last twenty to thirty years. The book provides an overview of the diverse field of imaging technology to those with no familiarity with the topic and provides a good review and update to those already in the field. Some thirty-six authors, all of whom are recognized for their contributions to the fields about which they have written, completed the twenty chapters. Five general divisions in the book make it relatively easy to pick out specific topics of interest. Part I (Chapter 1) is primarily introductory and provides a technical basis for the topics covered in the remaining four parts. Part 2 (Chapters 2-9) is concerned with methods of producing images and encompasses traditional silver halide photography, color photography, electrophotography, one-step photography (such as the various Polaroid processes), polymer imaging, and thermal imaging. The topics covered in Part 3 (Chapters 10-14) have to do with the intertwining and overlapping technologies that are now involved with image processing, transmission, and output. This includes very lucid and well-written chapters on scanning and digitizing images, image compression and transmission, image storage systems,

and recording electronic images on film. Applied imaging technologies such as aerial imaging, medical imaging, imaging for the graphic arts, and the imaging technologies used for the production of microelectronics, are the topics covered in the four chapters of Part 4 (Chapters 15-18). The last two chapters make up Part 5 and are concerned with the evaluation and comparison of the effectiveness of new and old imaging technologies and with the longevity and preservation of the recorded image.

Although *Imaging Processes and Materials* is a good book, it was written for a technical audience or at least for those with some previous scientific or technical training or experience. The editors chose to cover topics in imaging science and technology that are not covered adequately in other sources. As with the first editions of *Neblette*, this book would make an appropriate imaging science textbook for students in an upper-level undergraduate college course. This is not to take away from its value as a reference book, but its usefulness for some may be diminished by the abundance of technical information. This is not the book to turn to if you are looking for ways to catalog, sort, or preserve photographs. For those interested in a contemporary technological history of imaging, this book gives merely cursory coverage of the topic, however, in fairness, this is not one of the objectives and such information is almost impossible to find. This is not a book of methods and formulae. While the book hangs together as a whole piece, any one chapter can stand alone as a review article of a particular topic. The references found at the end of each chapter are usually extensive and provide an excellent entry into the literature of the fields discussed. This book will give the reader a very good background in the important topics of imaging science today. The uninitiated reader should be cautioned that imaging science and technology, as all other rapidly changing technical disciplines, has as yet unresolved conflicts and opinions about various topics. The editors of this book wisely retained their differing points of view to impart to the reader a sense of the vitality of the field.

THE BOOKS:

Abbott, Berenice. *Berenice Abbott Photographs*. Forward by Muriel Rukeyser, introduction by David Vestal. (Reprint) Washington: Smithsonian Institution, 1990. 176 p. ISBN 0-87474-211-0P \$24.95.

Burns, Stanley B. *Sleeping Beauty. A History of Memorial Photography in America*. New York: Twelve Trees Press/Twin Palms Publishing, 1990. ISBN 0-942642-42-2 \$40 (plus \$5 p&h). Order from The Burns Archive, 140 E. 38th Street, New York, NY 10016 (212) 889-1938, prepayment required.

Delano, Jack. *Puerto Rico Mio: Four Decades of Change, in Photographs by Jack Delano/Puerto Rico Mio: Cuatro Decadas de Cambio, en Fotografias de Jack Delano*. With essays by Sidney Mintz, Alan Fern, and Arturo Morales Carrion. Washington, Smithsonian Institution, 1990. 224 p. ISBN 0-87474-389-3P (paper) \$24.95.

Eskind, Andrew, and Greg Drake, eds. *Index to American Photographic Collections*. Second edition, revised and updated. Boston: G. K. Hall, 1990. ca. 800 pp. ISBN 0-8161-0500-6 (cloth) \$125 (\$150 export). Order from G.K. Hall, 70 Lincoln Street, Boston, MA 02111-9985, (800) 343-2806 [AK, HI, MA (617) 423-3990].

Jacob, John P. *The Metaphotic Medium: New Photography from Hungary*. Oberlin, OH: Oberlin College, 1989. 46 p. \$13 (paper).

Johnson, William S. *Nineteenth-Century Photography: An Annotated Bibliography*. Boston: G.K. Hall. 930 p. ISBN 0-8161-7958-1 (cloth) \$125, (\$150 export). Order from G.K. Hall, 70 Lincoln Street, Boston, MA 02111-9985. [spelling correction from last issue.]

Lyon, Danny. *I Like to Eat Right on the Dirt: A Child's Journey Back in Space and Time*. Clintondale, NY: Bleak Beauty, 1989. ISBN 0-9620992-2-8 (cloth) \$35.

Pulin, Carol, series ed. *American Printmakers*. Washington, DC: Smithsonian Institution Press, 1990. Two titles in the series:

(1) Gravalos, Mary Evans O'Keefe, and Pulin, Carol. *Bertha Lum*. 112 p. ISBN 1-56098-008-7P (paper) \$19.95.

(2) Mason, Tim, and Mason, Lynn. *Helen Hyde*. 112 p. ISBN 1-56098-009-5P (paper) \$19.95.

Schaaf, Larry J. *Sun Pictures Catalogue V: The Reverend Calvert R. Jones*. New York: Hans P. Kraus, Jr., Inc., 1990. 80 p. \$25.

Sullivan, Constance, series ed. *Photographers at Work*. Washington, DC: Smithsonian Institution Press, 1990. Four titles in the series:

(1) *On Assignment*. Photographs by Jay Maisel. 64 p. ISBN 1-56098-002-8P (paper) \$15.95.

(2) *The Photo Essay*. Photographs by Mary Ellen Mark. 64 p. ISBN 1-56098-003-6P (paper) \$15.95.

(3) *Pure Invention: The Table Top Still Life*. Photographs by Jan Groover. 64 p. ISBN 1-56098-005-2P (paper) \$15.95.

(4) *Creating a Sense of Place*. Photographs by Joel Meyerowitz. 64 p. ISBN 1-56098-004-4P (paper) \$15.95.

FOOTNOTING VISUAL MATERIALS

At an SAA session in Seattle the question arose, "How do you cite visual materials?" Gretchen Lake, a VM member in Fairbanks, Alaska, has volunteered to "coordinate" an answer and asks that you send samples of such citations to her. She'll then prepare an article with examples for *Views*. Samples should be sent to her at 2008 Esquire, Fairbanks, AK 99709.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Portland, OR. VM Section member Susan Seyl won, with her rowing partner, Lindsey McGrath, the women's lightweight double at the Head of the Charles Regatta in Boston, October 21. [Eat your heart out, Joan!]

NORTH

Rochester, NY. William F. Stapp, former Curator of Photography at the National Portrait Gallery has been selected as the new Senior Curator of Nineteenth and Twentieth Century Photography at the International Museum of Photography at George Eastman House. [We'll miss you in DC, Mr. Will, but wish you the best in Ra-cha-cha.-Ed.]

NORTHEAST

Pittsfield, MA. George R. Rinhart has revoked his promise to donate \$2 million and a photograph collection dating from the 19th century to the Berkshire Museum in Pittsfield, Ma., after Debra Balken, an art curator, lost her job. [That's our George.-Ed.]

Denmark, ME. Americana Arts Auction has lots of visual materials for sale. One year of catalog subscriptions (first-class) are \$20. For more information, contact C. E. Guarino, Americana Arts Auction, Box 49, Denmark, ME 04022.

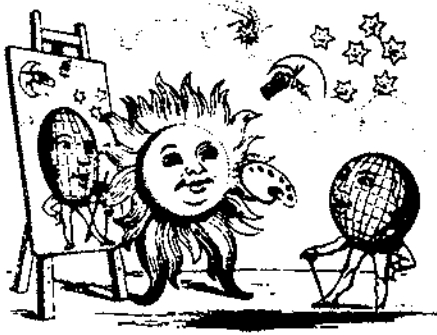
VIEWS: The Newsletter of the Visual Materials Section of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5005. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1991. 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 5, Number 3

August 1991

VOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTE

Ballot appears on bottom of page 7. Vote now before you forget. Ballots must be postmarked no later than September 9, 1991

ANNUAL MEETING IN FRIENDLY PHILADELPHIA

The Society of American Archivists' Annual Meeting will be held in the City of Brotherly [and Sisterly] Love, September 24-29, 1991. Section Chair Douglas Haller is on the national local arrangements committee, so we're sure that there will be lots of interesting activities to keep our days and nights full!

The Visual Materials Section annual meeting will be held on Thursday, September 26 from 8:00 to 10:00 a.m. at the Adams Mark Hotel. Following the business meeting, a special presentation will be made by Cheryl A. Leibold, Archivist at the Pennsylvania Academy of the Fine Arts, on the academy's recent acquisition of Thomas Eakins photographs. See *From the Chair* on page 2 for the meeting agenda.

There'll be at least one FUN tour for visual-materials types: a Visual Materials/Museum Archives Tour. Participants will have the opportunity to visit some of Philadelphia's largest and most interesting visual materials collections and museum archives.

Beginning with the Pennsylvania Academy of the Fine Arts, the oldest art museum in the nation, the group will tour with a docent the exhibition "Eakins Rediscovered—At Home, At School, At Work" and then talk with the museum archivist. Participants will proceed to the Free Library of Philadelphia which houses over one million images in all media, talk with the print and picture curator, and view special exhibits on Napoleonic prints and theater posters.

The tour will conclude with a visit to the University Museum Archives at the University of Pennsylvania where special exhibits on notable photographers of exotic places and autographed manuscripts in the collections will be shown in the Victorian reading room. The tour will be hosted by Section Chair Douglas Haller on Saturday, September 28, 1:30 to 5:45. Check your

preliminary schedule for the fee; limited to 45 people.

VOTE!! ELECTIONS COMMITTEE REPORT

Gary Saretzky, Educational Testing Service

Katherine Hamilton-Smith and Gretchen Lake have been nominated for Chair-elect. We asked them to prepare the following for *Views*. Their statements appear in alphabetical order.

Katherine Hamilton-Smith

I am a Certified Archivist and hold an MA in art history (with a concentration in early medieval North European painting) from the University of Chicago and a BA in art history from the University of Nebraska. I also have studied art history (primarily medieval manuscript illumination) and music history at St. Andrews University in Scotland. I have worked with visual collections for ten years, first as a curatorial assistant with the Epstein Photographic Archives, Regenstein Library, University of Chicago (a documentary reference collection related to all periods in the history of art and architecture); and since 1982, as curator of the Curt Teich Postcard Archives at the Lake County Museum in north suburban Chicago.

Professionally, I have been active in SAA and in the Midwest Archives Conference (MAC) since 1984, with many years' service on MAC committees. I currently serve on the Advisory Board of the Illinois State Archives, the Advisory Board of the Chicago Art Deco Society, and the Board of Directors of the Society for Commercial Archeology (SCA; a national organization concerned with the preservation and study of the signs, symbols, artifacts, and structures of the American commercial process).

I am enthusiastic about the opportunity of serving as Chair-elect for the section and am certain that my interest in a variety of

Annual Meeting Treats for Visual-Materials Types

Pre-conference:

Architectural Records: Identification, Preservation, and Access. Waverly B. Lowell and Tawny Ryan Neil. \$110 SAA; \$145 non-SAA

Cataloging with the Art and Architecture Thesaurus in the USMARC Format. Cathleen Whitehead. \$70 SAA; \$95 non-SAA

Thursday, September 26

8:00 VM Section Meeting

14 The Business of Moving Image Archives

15 Start to Finish: Planning and Producing a Video

7:00ish Section Dinner

Friday, September 27

D1 Tour, Conservation Center for Art and Historic Artifacts

10:30 AAT Roundtable

MARC-VM Users Roundtable

34 Developing National Cataloging Standards for Subject-Oriented Film and Video Material

37 MARC-accessible image digitalization

Saturday, September 28

64 Copyright of Non-Traditional Records

74 Beyond Paper: Documenting Museum Collections with Video

E3 Visual Materials/Museum Archives Tour

3:30 Architectural Records Roundtable

Sunday, September 29

85 Assessing Access Options: Copies, Fiche, or Disc?

visual materials as expressed in my academic and professional background provides me with a sensitivity to the range of needs of the members of the section.

Gretchen Lake

I am a certified archivist with a BA and MA in History, an AMLS in Library Science, and certificates in Archives and Records Management and Advanced Studies in Library and Information Science.

I began working professionally with historical photographs in 1977. For the last six years, I have been with the Alaska & Polar Regions Department, Elmer E. Rasmuson Library, University of Alaska Fairbanks. For the last three years, I have been in charge of the Historical Photograph Collection. Our collection contains more than 300,000 images of Alaska, Northwest Canada, and the Arctic; the majority date from ca. 1890 to the present. Photography

has been a serious avocation of mine for about 40 years.

I am interested in chairing the Visual Materials Section because it provides a forum for persons whose responsibilities are gathering, preserving, and making accessible the images of our past for the public of today and tomorrow.

FROM THE CHAIR

Douglas M. Haller, Univ. of PA Museum

Since I last wrote, there have been several developments worthy of your attention. This year's annual section meeting (Thursday, September 26, 8:00 to 10:00 a.m.) combines elements of previous meetings by allowing for both business and a speaker while moving the facilities tour to the general tours offered to all attendees. We will hear reports from our committee chairs and liaisons and we will select a new Chair-elect. Cheryl Lieboid, Archivist of the Pennsylvania Academy of the Fine Arts, will make a slide presentation entitled "Recently Acquired Thomas Eakins Photographs and the Current Exhibition." As has become tradition, we will sponsor a section dinner allowing for informal exchange between members. Details about location and time (tentatively the evening of the section meeting) will be available early on the bulletin board in the registration area. In addition, SAA has agreed to sponsor a Visual Materials/Museum Archives tour, hosted by myself (see related story, p. 1).

As this is my final Views column as your section chair, I would like to review briefly the accomplishments of the past two years. The section has achieved stability and vitality through the formalizing of its structure with bylaws, revived committees, liaison appointments, an editorial policy for Views, and maps for the future by formulating its first and second Three-Year Plans. Before we began to re-envision our section, I compiled its concise history during the decade of the 1980s (Views 4, 2; April 1990) in order to give us the advantage of hindsight in planning for the future. Currently we have committees actively working on an Advanced Workshop, a Bibliography, Elections, a Mid-Year Meeting, Program Proposals, and the Three-Year Plan. Liaisons have been established with other units of SAA and related organizations, the Academy of Certified Archivists, the Architectural Records Roundtable, the Association of Moving Image Archivists, and MARC-VM Users Roundtable, enabling us to engage in effective dialogue on matters of mutual concern. A brief membership survey assisted us in getting to know each other's interests and needs, and the establishment of our archives under SAA auspices will ensure that we do not forget who we were and what we did. Our triannual newsletter

was expanded to twenty-four pages, and I affirm unashamedly that it is the best sectional newsletter within SAA and has a bright future as a communications medium within the visual-collections community. [Thanks, Douglas—ed.]

Perhaps most importantly, we redefined our section as "archivists who administer (collect, arrange, preserve, describe, make accessible, exhibit, and interpret) still photographs, moving images, and graphic materials." This clarification and focusing of our mission enabled us to stand firm when our section was threatened with demotion to roundtable status. The letter-writing campaign we initiated not only saved the important work we do from insignificance in the eyes of the general organization, but has had lasting effects on the organization itself. Sections are not required to have minimum thresholds of 200 or any other number. Section status remains an acknowledgement of professional worth. For the first time, SAA members are guaranteed the right to affirm or change their section preferences each year on the membership renewal form, and they are no longer required to choose one institutional and one functional section. They may choose two of whichever type. I am proud to inform you that our section membership has grown from approximately 150 in 1990 to 190 in 1991!

Matters in the Visual Materials Section seem brighter than ever, but I would like to close by reminding you that matters for the visual-collections community are not. The recent Mapplethorpe controversy and the threatened elimination of all cultural funding by the State of Michigan are frightening portents of things yet to come. State censorship and the withdrawal from commitment to public education demand that, as concerned professionals, we look outward at the wider world that surrounds us, rather than just inward to our immediate concerns. We must work together with the entire cultural community to ensure that freedom of expression and government support for public education are always part of the American dream, even in bad economic times.

Thanks to all of you for two productive years, and especially to Richard Pearce-Moses, Chair-elect, and Laurie A. Baty, Views editor. See you in Philadelphia!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The next meeting of the Architectural Records Roundtable is scheduled for 3:30 to 5:30 p.m. on September 28, 1991, at the Adams Mark Hotel in Philadelphia. The meeting will be held during the annual meeting of the Society of American

CONSORTIUM FOR ART AND ARCHITECTURAL HISTORIANS (CAAH)

A new consortium of scholarly associations and independent scholars of art and architectural history is being formed. The purpose will be twofold: (1) to meet from time to time to share, exchange, and discuss scholarly material and (2) to prepare the field to expand its use of computers for electronic communication, verbal and visual. The consortium will cover world art—architecture, painting, sculpture, the "minor" arts, and all other visual media—of all periods and places, applying any method appropriate to the analysis of works of art and their historical implications.

The periodic meetings will take place in locations chosen by consensus. Every effort will be made to find sites that are both intellectually interesting and physically comfortable.

The use of computer telecommunication will make inexpensive "publication" possible. Most universities are already members of major networks (such as Bitnet); participation costs little or nothing beyond the original investment in a modem.

If you are interested in participating in such a consortium, please contact Marilyn Aronberg Lavin, CAAH, 56 Maxwell Lane, Princeton, NJ 08540; 0755629@PUCC.PRINCE.

Archivists, but registration at the SAA annual meeting is not required for attendance.

The agenda includes officer reports, committee reports, elections, information on the Three-Year Plan, general updates on roundtable activities, and a history of COPAR given by Catha Grace Rambusch. Please contact Tawny Ryan Neib if you have an interest in running for office in the roundtable. Tawny may be reached at P.O. Box 1229, Midland, MI 48641, (517) 631-1011.

The roundtable has received occasional requests this past year for information on architects who have built archives and libraries. Although we cannot recommend individual firms, we can provide lists of architectural firms that are actively engaged in designing repository structures. If you know of architects or engineering firms that have had experience along these lines, send Tawny their names, addresses, telephone number(s), and an indication of the types of buildings that they have designed. We believe that the dissemination of this type of information will serve our members and other archivists considering new building programs.

The National Endowment for the Arts (NEA) has asked us to alert roundtable members that project grants are available for Design Education, for Heritage Conservation, and for Rural and Small Communities. Organizations, institutions, and public agencies may apply for up to \$50,000 in grant support. Individual design professionals may apply for Project Grants up to \$15,000, USA Fellowships up to \$20,000, and Individual Grants for Design Innovation up to \$10,000. The deadline for applications from individuals is September 13, 1991. For further information on deadlines and a copy of the NEA guidelines, please contact the Design Arts Program at (202) 682-5437 or write the Program in Room 625, National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 20508.

Roundtable members are again asked to send their contributions to a bibliography of architectural and other designs to Waverly Lowell, Director, NARA-San Bruno, 1000 Commodore Drive, San Bruno, CA 94066-2350.

MARC VM ROUNDTABLE

Barbara O'Natanson (née Orbach), Prints and Photographs Division, Library of Congress

Gather Ye Questions While Ye May ...

In the April issue of *Views*, readers were invited to send in their cataloging questions, so that others might offer guidance. So far, no questions have been received. Can it be that we have resolved all those niggling

doubts about how best to describe a visual item or collection, the occasional sense you are heading into a maze as you flip back and forth in the USMARC format, trying to figure out which field to use? Have you found all the subject/genre/physical characteristics headings you ever wanted (and have known which to apply in the first place)? If not, jot your questions down and bring them (preferably with accompanying illustration) to the SAA conference in Philadelphia to query participants in the VM Users Roundtable. The meeting is scheduled for September 27, 10:30-12:30; we are hoping to keep "housekeeping" to a minimum, in order to have time to discuss cataloging/USMARC format issues. Lucinda Keister (National Library of Medicine) has raised one issue that bears discussion: Should there be standard, English-language labels for the various elements of data in a catalog record, and, if so, what should they be? There will also be a two-hour office-hours period for tackling thorny issues and/or just shooting the breeze about cataloging and visual materials. A couple of us from the Library of Congress Prints and Photographs Division will be there (full of questions and a few answers)—please join us! (Check the final conference schedule for time and place.)

Art Information Task Force

We are not alone in struggling with questions about what information is needed to adequately communicate information about visual materials. Operating under the joint sponsorship of the Getty Art History Information Program and the College Art Association, a twelve-member Art Information Task Force, comprising art historians, museum curators, registrars, and librarians, is in the first year of a three-year project to coordinate development of standards for describing art objects and their visual surrogates. Working from existing data dictionaries, the group has begun analyzing and prioritizing the data elements necessary for sharing information that uniquely identifies and adequately describes art objects. A crucial part of the Task Force's mission is to collaborate and integrate its work with related standards initiatives underway in the U.S. and internationally. If you would like further information and updates on the work of the Art Information Task Force, contact: Patricia J. Barnett, AITF Administrator, Thomas J. Watson Library, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

And Speaking of Standards ...

The MARBI Committee (don't ask what it stands for) will be meeting in June at the annual conference of the American Library Association, to vote on proposed changes to

the USMARC Format. Some of the proposed changes were mentioned in the last issue. Some recent developments of interest to those cataloging visual materials include: Discussion Paper No. 45 "Concerns as to How to Handle Collections of Newsfilm," from the UCLA Film and Television Archives, which outlines three options for describing reels of film and the news segments they contain; and Discussion Paper No. 44, "Handling of Relationship Notes," which identifies the multitude of fields that will be available for representing relationships (e.g., reproductions, whole/part) once the USMARC format is "integrated" into one format for all types of material; serials catalogers use "linking entry" fields to indicate these relationships while catalogers of other materials have traditionally used notes. The fact that such issues are being addressed indicates that the cataloging community as a whole is ready to consider seriously issues visual materials catalogers face day to day.

If you would like to keep up with all proposed and completed changes to the MARC formats, you can subscribe to the *USMARC Format: Proposed Changes* subscription service by contacting the Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, D.C. 20541 (202) 707-6100.

If you would like to see a copy of one of the papers described above, contact: Barbara Orbach Natanson, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (202) 707-9051.

News and Notes

Catalogers, reference librarians, and automation experts convened in May to consider the best ways to simplify the use of *Library of Congress Subject Headings*, specifically the application of subdivisions. The group reached agreement on many points and will be issuing a report, probably through the Library of Congress Cataloging Distribution Service; keep your eyes peeled.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Greg Lukow, National Center for Film and Video Preservation, Los Angeles, CA

It's official. Participants in the Association of Moving Image Archivists (AMIA) voted to formalize AMIA as an individual-based professional association with its own bylaws and elected officials. The decision is the result of the fieldwide vote on the issue that was conducted in February under the auspices of the Committee on the Future of AMIA. A ballot on whether or not to formalize AMIA was mailed, along with revised draft bylaws for

the organization, to all individuals in the field who had participated in at least two AMIA (the old F/TAAC) conferences since 1984.

The Future of AMIA Committee is preparing a slate of candidates for the first election of officers for the new association. An election will be conducted by mail prior to the annual AMIA meeting in New York this November [see *Meetings*, this page, for more information—Ed.].

ADVANCED WORKSHOP COMMITTEE

Loren C. Pignolo, Photographic Preservation Services

The Advanced Workshop Committee has been busy gathering ideas for the 1992 advanced workshop we hope to present in Montreal. Currently we are considering three topics: management of archival reproduction services, the digital imaging revolution, and color images in the archives.

The workshop project is a difficult one since we would like the selected topic to relate to all three areas of members' interests: still photographs, moving, and graphic images. The topic we select must have enough "draw" to attract a large audience and be as unique as possible. I believe that the three topics given above will fit the bill if well-structured. We are restricted, however, by the amount of funding SAA is willing to provide for speakers. This may limit the quality of our presentation unless we are very creative. I will be working closely with SAA's Jane Kenamore so that we can have the best chance of getting our workshop approved.

We are still looking for a few good workshop topics, speakers, and ideas. If you wish that someone would finally talk about something in which you are interested, enlist your favorite speaker, or use your pet hands-on technique; now is the time to speak up! Any and all comments are welcome. Please contact me at (415) 665-1827 or write Advanced Workshop Committee, c/o Photographic Preservation Services, 1044 Judah Street #1, San Francisco, CA 94122-2052. Thanks for your input!

CALL FOR PAPERS

The History of Photography Group is soliciting proposals for lectures on any aspect of photographic history to be presented in Santa Fe, New Mexico, on Friday, November 1, 1991, as part of the Regional Photographic History Group's meeting. This meeting will be held the day before the Daguerreian Society's annual meeting (November 2-3, 1991). At the latter

meeting, Beaumont Newhall will receive the Society's Service Award.

One- to two-page abstracts for papers for the Friday meeting should be submitted to Paul Hickman, College of Fine Arts, Department of Art, Arkansas State University, P.O. Drawer 1920, State University, AR 72467-1920, (501) 972-3050.

MEETINGS:

September 18-21. North American Print Conference, Boston, MA. Wednesday night reception, papers Thursday through Saturday noon. Dinner Friday night. For more information contact Sinclair Hitchings, Keeper of Prints, Boston Public Library, Copley Square, Boston, MA 02117, (617) 536-5400.

October 11-13. *PhotoHistory VIII*, the triennial international photo historical symposium, banquet, and photographic trade show, sponsored by the Photographic Historical Society of Rochester. The symposium will be held at the International Museum of Photography at George Eastman House. The reception, dinner, and trade fair will take place at the Holiday Inn in downtown Rochester, NY. Registration is \$60, the dinner is \$35. For registration information write The Photographic Historical Society, Box 39563, Rochester, NY 14604, or call Sharon Bloemendaal (716) 288-6359 or Bob Navias (716) 624-3829.

November 1-3, 1991. The Regional Photographic History Group, The History of Photography Group, and the Daguerreian Society are meeting in Santa Fe, NM. The Daguerreian Society meeting registration fee is \$35 for members, \$50 for non-members. For more information contact Daguerreian Society President John Graf, 1604 Beech Tree Drive, Green Bay, WI 54304; regional historians are encouraged to call Bonnie Wilson, Minnesota Historical Society, (612) 296-1275, for further information.

November 5-9, 1991. The Association of Moving Image Archivists (AMIA) conference, in New York City. Sessions, special presentations, screenings, repository tours, and the annual business meeting are on the agenda. Session proposals are now being accepted by the planning committee. To submit a session proposal or for further information, please contact the AMIA secretariat c/o Turdy Goodwin Barnes, National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

April 6-10, 1992. *The Imperfect Image; Photographs their Past, Present and Future*, hosted by the Centre for Photographic

Conservation. To be held in Windermere, Cumbria, England. To receive additional information, please contact the Conference Coordinator, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England (081) 690-3678, FAX (081) 314-1940.

September 1992. *European Society of the History of Photography.* In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

MEETING REPORT

ASSOCIATION OF CANADIAN ARCHIVISTS

Melissa Rombout, National Archives of Canada (NAC)

This year's Association of Canadian Archivists' program was very intense, centering on acquisition theory as posited by Hans Booms (Germany), Peter Sigmond (Netherlands), Helen Samuels and Richard Cox (USA), all distinguished speakers at the conference. Joan M. Schwartz (NAC; VM Section) gave a stimulating presentation on the concept and practice of cooperation in archives, advocating partnership over territoriality in the preservation of our national heritage. While nearly all presentations pertained to archival records generally, regardless of media, three papers specifically addressed the acquisition of photographs.

In a session devoted to the appraisal challenges of photographic records, Andrew Rodger (NAC) spoke about the concerns in acquiring still images on video. Rodger's remarks were primarily concerned with press agencies and individual newspapers that have converted to this technology and he raised fundamental questions thrust on the archivist who must assess the potential historical value of the record. What constitutes the original document? What, in fact, is being produced by still video; a record, a partial record, a manipulated record, a falsified or potentially falsifiable record?

Brock Silversides (Provincial Archives of Alberta) posited his views on the intrinsic value of audio/visual records in a session examining the definitions and implications of intrinsic value. In addition to listing fundamental criteria (age, rarity, process, format, historical significance, aesthetic quality), Silversides made a convincing case for the permanent retention of *original* audiovisual material, even with active preservation copying programs, citing evidentiary value and accuracy of information in original moving image and sound documents.

Melissa K. Rombout (NAC) addressed theoretical and practical approaches to the appraisal of contemporary photographic records. Historically, archives have collected the "official" story through the acquisition of public records and specific fragments of the "unofficial" story in private collections. The perspective of "mainstream" records creators, that is government departments, big business, and publishers of newsmedia, is well enshrined within archival institutions and will continue to be. The records created by individuals and organizations that reflect so-called "alternative" or "minority" positions are less prominently within our view: too often, archivists have neglected to actively make contact with such records creators, and the resource pressures which bear on these generally underfunded sources make their records scant and sometimes vulnerable. The example used was a pilot strategy undertaken in 1990 by the Photography Acquisition and Research Section of the National Archives of Canada which tracked five subjects: effects of industrial pollution, the emergence of ecological consciousness, Canadians and the economy, First Nations peoples, and the representation of AIDS.

EXHIBITIONS: What's Up

At Home

- opened June 4. *Aperçu. Over the Edge: Our Fascination with Niagara Falls*. National Archives of Canada, Ottawa.
- opened June 13. *Draw: Political Cartoons from Left to Right*. National Archives, Washington, DC.
- through August 4. *The New Vision. Photography Between the Wars*. Museum of Fine Arts, Houston, TX.
- through August 11. *Annie Leibovitz Photographs 1970-1990*. National Portrait Gallery, Washington, DC.
- through August 25. *Paul Strand and Ansel Adams: Native Land and Natural Science*. Museum of Photographic Arts, San Diego, CA.
- through September 15. *Images from the Inside Passage: An Alaskan Portrait by Winter & Pond*. Burke Museum, University of Washington, Seattle, WA.
- through September 15. *People of the Chilkat River: Photographs by John Francis Pratt, 1894*. Burke Museum, University of Washington, Seattle, WA.
- through September 22. *Nature's Chaos: Photographs by Eliot Porter*. Amon Carter Museum, Fort Worth, TX.
- through September 22. *An Uncertain Grace: The Photographs of Sebastian Salgado*. Chrysler Museum, Norfolk, VA.

through September 29. *Alfred Jacob Miller, George Catlin and the American Indian*. Chrysler Museum, Norfolk, VA.

through October. *Black Photographers Bear Witness: 100 Years of Society Protest*. California Afro-American Museum, Los Angeles, CA.

August 11 - October 6. *The Art of Paul Strand*. Saint Louis Art Museum.

August 28 - ?. *Camera as Weapon: Worker Photography Between the Wars*. Museum of Photographic Arts, San Diego.

September 15 - January 5, 1992. *Graphicstudio Workshop*. National Gallery of Art, Washington, DC. (catalog)

October 20, 1991 - January 5, 1992. *An Enduring Interest: The Photographs of Alexander Gardner*. Chrysler Museum, Norfolk, VA.

October 27 - January 5, 1992. *Walker Evans*. National Gallery of Art, Washington, DC. (catalog)

November 10 - January 12, 1992. *The Art of Paul Strand*. The Museum of Fine Arts, Houston, TX

IN PRINT:

THE REVIEWS:

I. *Guide to Photographic Collections at the Smithsonian Institution. National Museum of American History*, Vol. 1. Diane Vogt-O'Connor. Washington: Smithsonian Institution Press, 1989. 351 p. ISBN 0-87474-927-1 \$29.95
Reviewed by Richard Pearce-Moses, Arizona State University.

One of the biggest problems of research using primary source materials is finding the necessary sources. Millions of photographs are scattered among thousands of repositories. Given that the world's first photograph is in Texas and that one of the finest collections of Texana is in Connecticut, it's no wonder that researchers can often overlook relevant materials or that collections of great intellectual interest remain unmined while better-known materials are rehashed.

The high-tech solution is loading USMARC AMC descriptions of materials onto bibliographic databases such as OCLC and RLIN. Unfortunately, searching archival materials is severely limited on OCLC (unless one has access to the relatively expensive PRISM system), and the much-praised RLIN system is once again suffering rumors of demise.

Thus this high-tech solution has significant limitations. Scholars who are employed outside archives are not aware of the electronic databases and have no skills or familiarity in searching them. Even those individuals who are aware of these online

union guides may have trouble gaining access to them. Finally, the nature of scholarly research is often better served by browsing through materials rather than querying a database, allowing the human intellect to make intuitive leaps and associations, which a computer cannot do.

Repository guides such as O'Connor's, while low-tech and seemingly old-fashioned, overcome a number of limitations of automated systems. One need not spend a great deal of time and money developing an interactive software package for patrons. Patrons need not have a computer or take time learning to use the query language. And books are without a doubt the epitome of random access devices, allowing easy browsing to make those intuitive intellectual leaps.

Few repositories have the demand for national access as does the Smithsonian. The size, scope, and quality of the materials held by the premier research institution cannot be understated and scholars across the country and around the world look to the Smithsonian. Until now, those scholars have often seen a maze of buildings with wondrous exhibits hinting of even more materials hidden and seemingly inaccessible. With some perseverance, researchers could usually find the division (more often, divisions) holding materials they need, and the majority of the institution's staff were very helpful in facilitating their investigations.

O'Connor's guide provides a much-needed tool to make the Smithsonian's holdings accessible to a wider audience and to facilitate the research of individuals planning to visit the institution. The guide is projected to have five volumes covering all photographic collections in the repository. The first guide is devoted to the National Museum of American History, which comprises twenty-three divisions. The introduction gives a brief overview of the museum, and a preface to each division includes more specific information on the division's scope, focus, and policies.

The 473 collection descriptions are organized by division. Each collection is described in terms of date, provenance, physical characteristics, subjects, arrangement, availability of captions, finding guides, and restrictions. Photographers are included in the descriptions.

The guide concludes with three indices: creators, forms and processes, and subjects. An integrated index for all volumes is planned as well.

O'Connor and her staff have done an enormous amount of work and that work is of the highest order. As a result, the scholarly community has a first-rate tool to facilitate its research. Because of the broad scope of the Smithsonian's holdings, virtually every repository should place a copy of this work on their reference shelf and point it out to patrons.

ii. *Witness to an Era: The Life and Photographs of Alexander Gardner*. D. Mark Katz. New York: Viking Penguin, 1991. 305pp. \$60.00. ISBN 0-670-82820-3. Reviewed by Larry Baume, National Archives and Records Administration, Washington, DC.

Alexander Gardner has finally arrived. In *Witness to an Era*, Gardner's full career as a photographer in Washington, and his extraordinary body of work, along with his better-known Civil War photography, is fully revealed in an important new biography by D. Mark Katz. Gardner (1821-1882) clearly emerges as a significant nineteenth-century photographer in his own right, without his close association to Mathew Brady and Brady's Washington studio upstaging his many other accomplishments. Katz discusses how past misconceptions and interpretations regarding Gardner's role as manager of the Brady studio in Washington led to his undeserved obscurity, and his image, to some historians, as a photographer unable to break away from Brady's all-encompassing shadow.

Katz's goal is "to bring together in this volume all that is known about Alexander Gardner and present the best of his work, assembled for the first time." Lofty as it may sound, he is successful. In a well-researched, well-written, and abundantly illustrated volume, *Witness to an Era* makes Gardner's known work, both published and unpublished, available in one source for the first time. Of special interest to photographic historians and scholars are three appendices that catalog Gardner's known work: an inventory of prints from *Gardner's Photographic Sketch Book of the War* (1865 and 1866); Gardner's *Incidents of War* portfolio catalog (1863), and other Civil War photographs; and an inventory of prints and stereoviews in the Kansas State Historical Society from Gardner's *Across the Continent on the Union Pacific Railway, Eastern Division* (1867). Approximately two-thirds of the book is devoted to explaining Gardner's work with and eventual separation from Brady, his Civil War photography, and the work Gardner is perhaps best known for: his portraits of Abraham Lincoln, and his "execution series" of the hanging of four of the Lincoln conspirators, and of Captain Henry Wirz, commander of Andersonville Prison. All of Gardner's thirty-seven Lincoln portraits from seven separate sittings that established Gardner's reputation as "Mr. Lincoln's Cameraman" are published. The remaining one-third of the book deals with Gardner's Union Pacific/Kansas Pacific survey trip in 1867, and his portraits of Indian delegations visiting Washington after the Civil War. Certainly, with the most recent popular interest in Civil War photography, and the ever-popular interest in Lincoln, Katz's book is a significant contribution.

For reference archivists, curators, and others interested in photographic history, the book presents many previously unpublished photographs, and corrects mistaken attributions for many others. Katz explains Gardner's role in Brady's Washington gallery, and that after Gardner's death, publishers and other photographers frequently credited Gardner's own work to Brady. There is a discussion concerning Gardner photographs copyrighted in the 1890s and early 1900s by Moses Preston Rice, a Washington portrait photographer and Gardner contemporary, who claimed, among other things, to have taken one of Gardner's most famous Lincoln portraits. Katz also discusses the fate of the Gardner/Brady wet plate negatives (perhaps as many as 90,000) in the hands of sometimes unwitting collectors who sold much of the collection to scrap glass dealers, and their eventual transfer to the Library of Congress.

Katz credits Gardner with a pioneering role in the beginnings of contemporary photojournalism and documentary photography, citing Gardner's work with the Secret Service during the Civil War, and his role as the only official photographer allowed to attend the executions of the Lincoln conspirators as evidence. Katz's research relies on the standard secondary sources for photographic history, and he has made good use of both public and private archives and photograph collections. He also incorporates some of the most recent sources available for Gardner's early life in Scotland, the Glasgow School of Art dissertation by Don K. McCoo being the most notable example. An Epilogue contains short biographical sketches of several associates and employees in the Gardner studio, a thoughtful inclusion.

Two flaws, one major and the other relatively minor, stand out in this otherwise excellent biography and photographic history. While the scholarly trend among most Brady historians has been to spell Mathew Brady's first name with one "t," Katz chooses to use two throughout the book. Katz explains his choice of spelling as the most common listing for Brady in numerous city directories, a rather unconvincing argument when one considers the variety of problems with city directories as a whole. While this spelling is probably counter to current thought, or at least the most common use, it is hardly a reason to discredit Katz's work. The other flaw, a technical one in publishing the book, is more serious to those who truly appreciate nineteenth-century albumen prints. The photographs are reproduced using tones that make all of Gardner's work appear to be "old, faded, and yellow." This is surely not the case with all of Gardner's prints, but the method chosen to reproduce the photographs (for book design considerations, no doubt) perpetuates this

stereotype, and does not accurately or fairly represent the actual appearance of Gardner's original prints. Indeed, the exhibit that accompanied the publication of the book clearly showed the variety of reddish-brown, purple, and purple-black tones, and the remarkable detail and depth that is more representative of the nineteenth-century albumen printing process.

THE BOOKS:

Camera Portraits: Photographs from the National Portrait Gallery, London 1839-1899. London: Oxford University Press, 1990. \$35 (paper).

Bennett, Mary. *An Iowa Album: A Photographic History, 1860-1920*. Iowa City: University of Iowa, 1990. 304 pp. ISBN 0-87745-253-9. \$27.50 (cloth).

Center for Creative Photography. *The Archive. Number 27*. Serves as catalog to the exhibition, *Paul Strand and Ansel Adams: Native Land and Natural Scene*. With essays by Mike Weaver and Anne Hammond, reproductions, and a collection of letters between the two artists. (Order from CCP, 843 East University Boulevard, Tucson, AZ 85719.) \$15.

Davis, Nancy. *Handle with Care: Preserving Your Heirlooms*. Rochester, NY: Rochester Museum and Science Center, 1991. (Order from Charles F. Hayes, III, RMSC Research Director (716) 271-4320.) \$2.95.

Maillett, Lucienne. *Subject Control of Film and Video: A Comparison of Three Methods*. Chicago: American Library Association, 1991. (No. 11 in the series "ALA Studies in Librarianship.") 146 p. ISBN 0-8389-0553-6; 90-45127. (ALA, 50 E. Huron St., Chicago 60611) \$25.

Olson, Nancy. *Cataloging Motion Pictures and Videorecordings*. Lake Crystal, MN: Soldier Creek Press (Postal Drawer U, 56055). 150 p. ISBN 0-936996-38-2. \$25 (paper).

Parks, Gordon. *Voices in the Mirror: An Autobiography*. 351 pp. New York: Nan A. Talese/Doubleday. \$22.95.

Vinson, James. *International Dictionary of Art and Artists: Artists*. Chicago: St. James Press, 1990. 1,934 pp. ISBN 1-55862-055-9. \$250.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

GREAT BRITAIN

Briton Peter Brimblecomb, a specialist in atmospheric chemistry told reporters in December that two major causes of the sulfide that erodes museum photographs and paintings are wet woollens (complicated by the fact that people often go to galleries

on rainy days) and bio-effluents (e.g., flatulence). His solution? "If people have to go to galleries and museums, they should not wear clothes and control themselves." [A VM colleague queried, "A pair of white gloves at least?"]

WEST

Los Angeles, CA. The University of California, Los Angeles, Film and Television Archive has selected Lisa D. Kernan as their 1991 Fellow in Archival Administration. The fellowship program, sponsored by the National Historical Publications and Records Commission and the Andrew W. Mellon Foundation, will afford Ms. Kernan the opportunity to increase her experience in archives administration. In addition, she will work with archives Director Robert Rosen on Film Foundation activities.

MIDWEST

Chicago. Larry Viskochil, Curator of Photography at the Chicago Historical Society has informed us of the acquisition of the photographic archives (ca. 1930-1969) of Hedrich-Blessing, Ltd. The Chicago-based firm, founded in late 1929, specialized in architectural photography, and set the standard for that industry worldwide. Comprised of approximately 33,000 assignments with ca. 75,000 black-and-white negatives and/or transparencies, the collection includes photographs of the works of many of the most noted American architects practicing during those four decades. Of particular interest to section

members is the offering of a 1992 calendar, *Chicago in the 30's: Images from the Hedrich-Blessing Archives* (\$13.95), featuring twelve Hedrich-Blessing photographs. Maybe Larry will bring a sample copy with him to Philadelphia this fall?

SOUTH

Richmond, VA. The Virginia Historical Society is trying to raise money to build a new conservation lab and darkroom for its collection of 130,000 photographs and negatives. To help its "Save the Photographs" campaign, the Society hired an advertising agency, Earle Palmer Brown, to produce a poster. It was entered in a contest sponsored by the Advertising Club of Richmond, and came out ahead of all 408 contestants. It shows a framed daguerreotype of a Civil War soldier with his gun. Underneath is printed (in a typeset more appropriate to the War of Independence, but still effective) "129 years later, he's being exposed to chemical warfare. Chemicals like oxidative gases and acetic acids are lethal to many of our 130,000 archival photographs and negatives. Please, help us conserve them by giving generously. Because while old soldiers may never die, they do fade away. Save the photographs." To get the poster, you have to contribute at least \$50 to the "Save the Photographs" fund. [from the *Abbey Newsletter*, May 1991. They've raised \$30,000 to date. If you're interested in donating \$\$\$\$ contact the VHS, at P.O. Box 7311, Richmond, VA 23211, (804) 358-4901.]

Tuscaloosa, AL. In 1986 writer Dale Maharidge and photographer Michael Williamson followed the footsteps of Walker Evans and James Agee and traced the families documented in *Let Us Now Praise Famous Men*. Their book, *And Their Children And Their Children After Them* (New York: Pantheon, 1989) showed little progress in rural Alabama, fifty years after the original study.

In early December, Maharidge and Williamson returned to Alabama to follow through on a pledge they made when their Pulitzer Prize-winning book was published. They presented the first installment of royalties, \$5,200, to the University of Alabama for an endowed scholarship fund. Priority will go to freshmen from the four counties on which the book centers, with preference given to descendants of tenant farmers who can document their heritage.

Washington, D.C. Best wishes and much happiness is extended to Barbara Orbach, Chair of the MARC VM Users Roundtable on her marriage in May. She has taken on a new last name, that of Natanson, so change your address files accordingly. Barbara writes, ". . . actually I'd like to christen myself O'Natanson, but I'm not sure it will ever catch on. . . ." Check out her column in this issue.

Frances Fralin is retiring from her curatorial position at the Corcoran Gallery of Art to pursue independent curatorial activities. Francis has been responsible for a number of important photo shows at the museum. Rumors abound regarding her replacement,

OFFICIAL ABSENTEE BALLOT - 1991 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Philadelphia

Must be postmarked no later than September 9, 1991

Mail this ballot to Gary Saretzky, ETS Archives, 36-B, Princeton, NJ 08541-0001

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Katherine Hamilton-Smith

_____ Gretchen Lake

_____ write in _____
(only individuals who have consented to nomination may be listed)

but we have not been able to substantiate any of them. Stay tuned.

MID-ATLANTIC

Harrisburg, PA. In order to support the high cost of its newsletter, the Pennsylvania Historical Photography Group (PHPG) recently voted to request a \$10 per member donation. Checks or money orders should be sent to Alice E. Bampton, Treasurer, Pennsylvania Historical Photography Group, 31 Pine Tree Drive, Audubon, PA 19403. In order to receive Volume 1, Number 3, the Fall 1991 issue, money must be received by September 1.

Gettysburg, PA. Gettysburg College is planning a photographic exhibition of the works of Steven H. Warner (1946-1971). A Gettysburg College graduate, Warner was an army photojournalist killed in Vietnam, and all the photographs owned by the college are from his time in Vietnam and Cambodia. Warner's class will be holding its 25th reunion in the spring of 1993, at which time the college hopes to open the exhibition. Institutions or individuals interested in assisting in this exhibit are invited to contact David Hedrick, Special Collections Librarian, Gettysburg College, Gettysburg, PA 17325, (717) 337-7011 or BITNET: hedrick@gburg.

New York, NY. A photograph found in an archive at Columbia University's Low Library was paramount in positively identifying the remains of Pierre Toussaint (1766-1853), an

FINDING AIDS FAIR SUBMISSIONS SOUGHT FOR SAA MEETING

Do you have, or do you know of any finding aids that should be submitted? If so, please call Penelope Krosch, University of Minnesota Archives (Minneapolis) at (612) 624-0562 for more information.

ex-slave and now a candidate for sainthood who, if canonized, will be the first African-American saint in the Roman Catholic church. The positive identification was required before Toussaint's remains could be interred beneath the high altar of St. Patrick's Cathedral in New York City for veneration. A reproduction of the photo was fed into a computer so that a three-dimensional video image of the skull could be projected onto it. After several hours of adjusting and readjusting the skull's image to coincide exactly with the angle of the head and tilt of the face in the photo, the team of researchers, including a forensic anthropologist, knew they had a perfect match. [From *Library Journal*, February 2, 1991]

Princeton, NJ. The Princeton Art Museum recently appointed Mr. Toby Jurovics as its new Assistant Curator of Photography. Jurovics was most recently a research assistant at the National Gallery of Art in Washington, DC.

NORTH

Rochester, NY. The Image Permanence Institute recently moved into new quarters. Its new address and phone numbers are: Image Permanence Institute, Frank E. Gannett Memorial Building, Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623-0887. The phone number is (716) 475-5199 and the FAX number is (716) 475-7230.

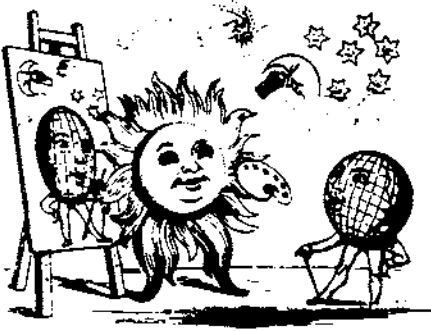
VIEWS: The Newsletter of the Visual Materials Section of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5005. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1991. 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 6, Number 1

December 1991

HAMILTON-SMITH BECOMES CHAIR-ELECT AT SECTION MEETING IN PHILADELPHIA

The vote:

Katherine Hamilton-Smith	18
Gretchen Lake	10
Elizabeth DeJaney (write-in)	1

PHILADELPHIA WRAP-UP

The meeting of the Visual Materials Section was called to order by Chair Douglas M. Haller (University of Pennsylvania Museum Archives) at 8:00 a.m., Thursday, September 26 at the Adams' Mark Hotel in Philadelphia. Approximately 60 individuals were in attendance. The minutes from the 1990 section meeting in Seattle, as they appeared in the December 1990 issue of *Views*, were approved. Gary Saretzky (Educational Testing Service) distributed ballots for Chair-elect. The two candidates, Katherine Hamilton-Smith (Curt Teich Postcard Collection, Lake County Museum) and Gretchen Lake (University of Alaska Fairbanks) were asked to stand. Voting was to be by section members only.

Joan Schwartz (National Archives of Canada) spoke briefly on the 1992 archival meetings convening in Montreal, Quebec, between September 6 and 18. The International Congress on Archives (ICA) is meeting 9/6-11, Association of Canadian Archivists (ACA) and Association des archivistes du Québec (AAQ) 9/12-13, and SAA 9/14-18, with a joint ACA/AAQ/SAA reception on Sunday. She encouraged section members to propose sessions. While proposals do not have to go through sections, she felt that it was advisable. There is a need for strong proposals and any proposals should take a global approach in their impact or discussion. AV requirements and speakers' permissions were also discussed. Schwartz ended with an invitation to come to Ottawa and Montreal.

Schwartz also reported for Loren Pignoli (Photographic Preservation Services), Advanced Workshop Chair, who could not

make the meeting. A proposal for a workshop, "Photos to User Fees: Managing Archival Services," a two-day workshop to be taught by Pignoli and Susan Seyl (Oregon Historical Society) will be submitted to Jane Kenamore at SAA in Chicago. The workshop will be designed to help archivists be better business people in marketing their archival holdings.

Schwartz also announced the publication of Klaus Hendricks' new book on conservation [See in Print, p. 7 for further information]. It costs CDN \$195.

Haller began committee and liaison reports with discussion of the Academy of Certified Archivists (ACA). He continues to work for inclusion of visual materials-related questions on the exam and hopes to have a special visual materials exam in the future.

Haller then went over the various types of meetings the section has had in the past (business, lecture, tour, or a combination thereof), indicated that Cheryl Liebold from the Pennsylvania Academy of Fine Arts would be the speaker at this year's meeting, and announced the section dinner set for 7:00 p.m. that evening at The Marigold Dining Room in downtown Philadelphia.

Haller continued with a review of his two years as section chair. He stated that the section had made a lot of progress, has bylaws, active committees, a three-year plan, and that the section can be as effective as the members want it to be. He encouraged section members to make their concerns known and to elect people who are willing to work.

Haller called on Richard Pearce-Moses (Arizona State University [ASU]), Chair-elect, for his report. Pearce-Moses thanked Haller for his hard work [*Hear! Hear!*] on behalf of the section. As Chair-elect, Pearce-Moses worked on the section's three-year plan, the bibliography, and the mid-year meeting. The three-year plan is revised annually and needs council funding support. With regard to the bibliography committee, he is looking into ways to load it on the ASU mainframe so that individuals with E-mail can have access. Pearce-Moses also noted that the ACA has encouraged the section to develop a list of key-readings from the bibliography so that individuals studying for the exam will have a useful body of literature from

which to study. An offer of hosting the Mid-Year Meeting has been made by the Center for Creative Photography in Tucson, Arizona, for January. No further details were forthcoming. New chairs are needed for a number of these committees.

Haller thanked Pearce-Moses and Laurie Baty (National Historical Publications and Records Commission) for their support. He reminded the section that a newsletter policy had been established and that *Views* was considered to be outstanding. This last statement was greeted with applause.

Haller called on Baty for her newsletter report. Baty stated that in the four years since she had been editor, the mailing list had grown from approximately 120 to 200 individuals. There continue to be three newsletters per year. Baty also will request that Pearce-Moses ask for additional pages from council in January during budget considerations. Baty also stated that the section was working with SAA on a way to have non-SAA members subscribe to the newsletter, and for SAA members who are not section members to receive it for an extra fee. For a number of years advertising has been requested. SAA is unable to handle advertising. Baty encouraged the section to seek a policy on advertising. She finished by stating that the newsletter can only be as good as the section makes it and encouraged members to send information on exhibitions, write a short piece for "Collection Snapshots," do a book review, write about new acquisitions, etc. She was

HOW DO YOU CITE VISUAL MATERIALS?

After last year's meeting in Seattle, the question came up, "How does one cite visual materials in footnotes?" Gretchen Lake, University of Alaska Fairbanks, graciously offered to collect these citations and make them available to the section. **She hasn't heard from any of you.** Please send her a this-is-how-we-do-it example. Her address? 2008 Esquire, Fairbanks, AK 99709.

asked and agreed to continue as editor for the following year. Bruce Johnson (Indiana Historical Society) received her thanks for his work as assistant editor.

Haller commented that *Views* filled a gap left by the demise of *PictureScope*. Baty commented that the amount of information contained in an issue of *Views*—minus illustrations—was approximately the same as *PictureScope*.

Diane Vogt O'Connor (Smithsonian Institution) reported on the Program Proposals Committee. The committee did not do well in receiving proposals. After a solicitation in *Views*, the committee received eight proposals, many of which were ideas for sessions, with no speakers. Possible topics: image-making technologies, architectural records, appraising visual materials, grant proposal preparation, ephemera and archives, local databases, picture researchers, using volunteers. Section members interested in working on the proposals were encouraged to speak with Vogt O'Connor after the meeting. [This happened and they expanded the proposals list to thirteen sessions. Speakers and chairs were found for all sessions.]

Mark Coir (Cranbrook Educational Community) reported on the Architectural Records Roundtable. There are currently 125 people on the mailing list, 35 of whom are not in SAA. Coir mentioned the group's committees and chairs, including conservation (Elizabeth Banks, Frederick Law Olmsted Historic Site), bibliography (Waverly Lowell; National Archives, San Bruno), and education (Tony Wrenn). Roundtable activities have been reported in *Views*; it's the best way to get information out. The roundtable did not have a mid-season meeting. Looking ahead to Montreal, Nicholas Olsberg from the Canadian Centre for Architecture will have the collection open for viewing. The roundtable will meet on Saturday at 3:30. Catha Grace Rambusch, founder of COPAR (Committee for the Preservation of Architectural Records), will be the speaker. Coir will be the roundtable chair for the coming year, with Olsberg running for vice chair.

Gregory Lukow (National Center for Film and Video Preservation), liaison for the Association of Moving Image Archivists (AMIA) reported on the group's November 1990 meeting in Portland at the Oregon Historical Society. Both general and working-group sessions were held. This was the last meeting under the group's old name, Film and Television Archives Advisory Committee (F/TAAC). Following that meeting, AMIA voted to formalize with bylaws, a mission statement, and elections. The results of the elections were William Murphy (NARA), President; Jan-Christopher Horak (International Museum of Photography at George Eastman House), Vice President; Gregory Lukow, Secretary;

Visual Materials Section 1991-92

Officers

Chair

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-9276; FAX 965-9169

Chair-Elect

Katherine Hamilton-Smith
Curt Teich Postcard Archives
Lakewood Forest Preserve
27277 Forest Preserve Drive
Wauconda, IL 60084
(708) 526-8669; FAX 526-0024

Committee Chairs

Advanced Workshop

Contact Richard Pearce-Moses

Bibliography

Lucinda Keister
Prints and Photographs Collection
History of Medicine Division
Nat'l Library of Medicine
Bethesda, MD 20894
(301) 496-5951; FAX 402-0372

Elections

Douglas M. Haller
The University Museum Archives
University of Pennsylvania
Philadelphia, PA 19104-6324
(215) 898-8304; FAX 898-0657

Newsletter

Laurie A. Baty
NHPRC
National Archives Bldg.
Washington, DC 20408
(202) 501-5610; FAX 501-5601

Program

Contact Richard Pearce-Moses

Three-Year Plan

Katherine Hamilton-Smith

Liaisons

Academy of Certified Archivists
Douglas M. Haller

Architectural Records Roundtable
Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48013
(313) 645-3154; FAX 540-9920

continues next column

Association of Moving Image Archivists

Gregory Lukow
National Center for Film &
Video Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; FAX 467-4578

MARC VM Users Roundtable

Sarah Rouse
Prints and Photographs Division
Madison Building
Library of Congress
Washington, DC 20540
(202) 707-9051; FAX 707-5844

and Karen Sheidon (Northeast Historic Film), Treasurer. The next meeting of AMIA will be in New York City, November 5-9. Institutions collaborating to host the meeting include the ABC News Library, the Museum of Modern Art and the Metropolitan Museum of Art. Lukow encouraged cooperation between the section and AMIA in creating workshops.

Sarah Rouse (Library of Congress) spoke for the MARC VM Roundtable. Barbara Orbach (Library of Congress), section liaison, was unable to attend the meeting. The roundtable will meet at 10:30 on Friday and will have office hours in the exhibition hall Friday from 12:30 to 2:30. The roundtable meeting will feature Jackie Dooley (University of California, San Diego), who is working with the American Library Association's Multiple Versions Task Force. Rouse encouraged everyone to attend; anyone interested in intellectual control was welcome. Rouse also announced that she will be the roundtable chair for the coming year and thanked Baty for newsletter space to report roundtable activities.

Haller commented on section liaisons and council's concern that liaisons did not always function as they were intended to. Haller was pleased that this section's liaisons provided stellar examples of how liaisons were supposed to work as information-exchange facilitators. At this point, Saretzky announced that Katherine Hamilton-Smith had been elected Chair-elect. The floor was opened for questions and discussion.

Vogt O'Connor announced the Smithsonian's second volume of the guide to photographic collections was out and that volume three was expected to be available in 1992. The second volume describes the two million photographs at the National Museum of Natural History, the National Zoological Park, the Smithsonian Astrophysical Observatory, and the Smithsonian Tropical Research Institute.

Lake reminded the group that she was willing to put together a list of citation examples and that such a call for citations

was published in *Views* [5:2, box, p. 8], but she had not received any examples.

Linda Ries (Pennsylvania Historical and Museum Commission) mentioned the existence of the Pennsylvania Historical Photography Group and its newsletter, some samples of which she had with her. Membership is \$10 per year [see *Views* 5:2, p. 4].

Rouse stated she thought that the MARC VM Roundtable had told council to give our section the roundtable's money set aside for their newsletter. The roundtable did not need the money for a newsletter and the VM Section did.

Larry Viskochil (Chicago Historical Society) questioned how many "official" members there were in the VM Section. Haller replied approximately 170. Were section dues allowed? Haller answered that SAA didn't allow it. Could the section do it on its own? The response was that section should not be in the business of handling money.

Haller then turned the meeting over to Cheryl Liebold of the Pennsylvania Academy of the Fine Arts for her slide presentation "Recently Acquired Thomas Eakins Photographs and the Current Exhibition."

Following her presentation, Pearce-Moses talked about his plans for the coming year. He commented on the fact that SAA Council supported the section and he hopes to continue that tradition. He has met about one-third of the section membership and one of his goals is to make sure that the membership and the mailing lists are accurate. He again encouraged individuals to present proposals. Initial appointments to committees and liaisons include: Douglas Haller, ACA; Haller, Elections Committee; Lukow, AMIA; Coir, Architectural Roundtable; Baty, Newsletter; Rouse, MARC VM Roundtable. Chairs are needed for the Program Proposals Committee and the Archival Information Exchange Committee (a new committee). Pearce-Moses also stated that council allows for the solicitation of funds from outside sources. Viskochil suggested that the section explore alternative sources of funding.

The meeting was adjourned at 10:00 a.m.

FROM THE CHAIR

Richard Pearce-Moses, Arizona State University

About sixty people attended the Visual Materials Section meeting at the annual meeting in Philadelphia. The section continues to be one of the most dynamic and rapidly growing sections in SAA. We have about 200 members; the exact count seems unclear due to some bookkeeping problems, and that is one of the first things

I want to clear up with the society office. If you have any concerns that you're not on the VM membership list, please drop me a note.

One sentiment I heard from many members was a need for more advanced programs and information. While the society and section continue to welcome new archivists and provide educational opportunities for them, many are experienced archivists who have been members for some time. The program committee, headed by Diane Vogt O'Connor of the Smithsonian Institution Archives, has put together a strong package of program proposals for Montreal, including workshops on specialized visual records such as maps, ink-on-paper processes, and moving-image materials, programs on preservation of problematic materials, and other sessions on a variety of other topics. Loren Pignolo and Susan Seyl have also proposed an advanced preconference workshop on photoduplication services. Laurie Baty and I have also proposed an introductory preconference workshop on photographic collections management. Montreal looks exciting, so start planning now!

The next step for the section is to pursue the work delegated to committees and liaisons. These tasks are particularly challenging because they require a lot of communication between individuals scattered across the continent and beyond. This work is essential, though, as we can't get everything done in one meeting a year.

Liaisons serve the role of keeping the section informed of the activities of other, related organizations. If you have questions about one of these organizations, the liaison is an excellent individual to contact for information.

Current committees are listed in the VM Leadership Roster included on page two. These groups undertake much of the business and many of the projects of the section. Please consider participating in one of these committees. Two important committees need chairs and members.

The Program Committee puts together proposals for sessions and workshops at the annual meeting. If we want to ensure a program that's interesting to visual materials archivists, we are responsible for letting the society know. Diane Vogt O'Connor has worked hard on this committee for several years, and many of the good sessions were the result of her committee's work. But, she's resigned. This committee will present ideas for program proposals in Montreal for the New Orleans meeting. They will then solicit participants. Most of the work will be done in the weeks just before and just after the Montreal meeting. If you have good ideas or strong opinions about the sessions you'd like to see, let me know--this is the committee for you.

The Advanced Programs Committee plans a preconference workshop for

experienced visual materials archivists. This committee looks for one or two day-long programs that experienced archivists would find useful and lines up program presenters. The committee will work with Jane Kenamore, the SAA Education Officer. If you're interested in working on a strong continuing education program, let me know.

Participation in committees can be a large or small commitment. A letter offering a program suggestion and good speakers is a big help. A note to the Bibliography Committee on an insightful article will make its product all the more useful. Please consider giving some time to the section and the society.

For the last two years, Douglas M. Haller has worked very hard as Chair of this section. I'd like to congratulate him on his success and thank him for all his time and energy. I also wish to thank Laurie Baty for her hard work on *Views*; without her contribution, we'd find it much harder to communicate with each other. Please support Laurie by contributing reviews, articles, and collection snapshots.

If you have any ideas, questions, or comments on the section, please drop me a note or give me a call.

PROGRAM COMMITTEE

Diane Vogt O'Connor, Smithsonian Institution Archives, Chair

The Visual Materials Program committee provided incoming chair, Richard Pearce-Moses with thirteen program suggestions for the 1992 annual meeting program. Topics covered a wide range of visual materials, including albums, ephemera, cartographic records, architectural drawings, photomechanical and other graphic prints, and photographs. Themes suggested included appraisal of visual materials, digitization and visual materials, grant-writing for visual materials, setting priorities for disaster recovery, the use of volunteers and interns, and working with picture researchers. Any members or interested parties wishing to suggest sessions for the 1993 meeting in New Orleans should contact Richard Pearce-Moses at (602) 965-3145 or FAX him at (602) 965-7690.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Thirty-three people attended the second meeting of the Architectural Records Roundtable held on September 28, 1991, at the annual meeting of the Society of American Archivists in Philadelphia. The meeting was called to order by Roundtable Chair Tawny Ryan Neib, who reviewed the mission of the roundtable, recounted its

activities during the past year, presented the roundtable's three-year plan for general discussion, and reviewed the committee structure of the roundtable. Ms. Nelb also reported that the pre-conference workshop on architectural records, which she and Waverly Lowell conducted in Philadelphia, went extremely well.

Several committee chairs were introduced. Conservation Committee Chair Elizabeth Banks reported that her committee, formed to gather, review, and disseminate information on the care and conservation of architectural records, met during the Philadelphia meeting. Although the work of the committee remains to be defined, Ms. Banks remarked that she and others will attempt to build upon the work of others, to report committee activities in *Views, Infinity* (Preservation Section newsletter), and other professional organs, and to serve as liaisons and network with preservation professionals working in closely related fields. Ms. Banks mentioned that several members also belonged to the Preservation Section of SAA. She also introduced Lois Price, a Philadelphia conservator, who spoke about her work involving the conservation treatment of pre-1930 architectural drawings.

Tony Wrenn, Education Committee Chair, reported that he intends to organize the committee on a more formal basis in the coming year. Among its charges will be to develop a mission statement and to bring its goals into clearer focus. The committee is currently charged with developing liaison relationships with other professional organizations to "help educate design professionals in the proper care and management of their records."

Alan Lathrop, Joint Committee on Architectural Records Chair, reported that his committee will direct its efforts toward developing closer working relationships between creators and caregivers of design records. The committee is expected to contact several organizations in the coming year to collect and synthesize issues of general interest to those who work with design records. The committee will select three priority issues to focus on.

Roundtable member and SAA Council liaison Waverly Lowell discussed her work in compiling a bibliography on topics relating to architectural records. It was suggested by many present that a resource center be organized to provide reference copies of the material listed in the bibliography.

Mark Coir, director of Cranbrook Archives in Bloomfield Hills, Michigan, was elected chair of the roundtable at the meeting and Nicholas Olsberg from the Centre of Canadian Architecture was elected vice-chair. Mr. Coir reported that the roster of the roundtable now exceeded one hundred forty members. He distributed a form to help verify members' addresses, telephone and FAX numbers, and institutional

affiliations. Mr. Olsberg announced that the roundtable will have an opportunity to meet at the centre next year when SAA convenes in Montreal. He also spoke on the steps being taken by Architectural Drawings Advisory Group (ADAG) and the Foundation for Documents in Architecture (FDA) to develop cataloging and description standards for architectural drawings.

Sara Stone reported on the work of the National Capital Area COPAR (Committee for the Preservation of Architectural Records), which was formed in 1990 partially to resume the publication of *COPAR Newsletter*. She mentioned that SAA members may obtain copies of the newsletter by calling Sally Sims Stokes ([313] 405-6320) or Sherry C. Birk ([202] 626-7571). The editors are very interested in receiving inquiries; reports from local COPAR organizations; information about architectural records collections; or news about exhibitions, seminars, and lectures that feature architectural records. Contributions to the newsletter may be sent to Ms. Stokes at the National Trust for Historical Preservation Library, c/o Architecture Library, University of Maryland, College Park, MD 20742. For information on organizing a local state COPAR, call or write to Marilyn Ibach ([202] 707-8884) or Ford Peatross ([202] 707-8695), Architecture, Design and Engineering Collections, Prints and Photographs Division, Library of Congress, Washington, DC 20540.

Catha Grace Rambusch closed out the meeting with a lively and fascinating history of COPAR. Ms. Rambusch, with help from Alan Lathrop and others, began the organization in the 1970s.

Anyone wishing to know more about the Architectural Records Roundtable or wishing to be placed on the roundtable mailing list is urged to contact Mark Coir at the Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801, (313) 645-3154.

MARC-VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

Perhaps the MARC-VM Users' Roundtable meeting at September's SAA sessions can best be characterized as friendly, informative, stimulating, and . . . too short!

Outgoing chair Barbara Orbach Natanson conducted the meeting with informal flair, beginning with the rearrangement of seats into a circle (requested by Natanson, but not granted by Adam's Mark, alas). This was to be a "round table," after all.

Barbara reminded all of us that this group's focus is on issues of intellectual

control of visual materials, not just MARC's Visual Materials format. Indeed!

The incoming chair of the Visual Materials Section, Richard Pearce-Moses, reported on SAA's CAIE (Committee on Archival Information Exchange) session, and asked MARC-VM Roundtable participants for feedback on the desirability of having SAA officially sanction existing visual materials descriptive standards, such as Betz's *Graphic Materials (GM)*, White-Hensen's *Archival Moving Image Materials*, and other such documents.

Then the information exchange part of the agenda began, with each of us reporting on a current VM-related problem or project. Jackie Dooley, SAA's liaison from the American Library Association's (ALA) committee on multiple versions (currently narrowly described as exact reproductions, such as microforms), reminded us all that there are still issues which may impact visual materials cataloging. Barbara Orbach Natanson and Sarah Rouse (LC), explained the status of such cataloging tools as Betz's *Graphic Materials, LC Terms for Graphic Materials* (the subject thesaurus), and *Descriptive Terms for Graphic Materials: Genres and Physical Characteristics Headings* (the genre-term list). They are all in print, and have had some changes, both additions and interpretations. *Graphic Materials* users who are interested in a second edition of *GM* are asked to send **specific** examples of options, changes, and interpretations for consideration in a second edition to Sarah Rouse, P&P, Library of Congress, Washington, DC 20540.

The answer to "What's going on out there?" is a panoply of cataloging programs, collection surveys, data conversion projects, item- and collection-level records, planned or in-progress publications and finding aids, grant writing, microfilming, consortium cataloging projects, and videodiscs. And the types of materials MARC-VM Roundtable attendees are working with is no less varied, including such materials as architectural drawings and photographs, design photographs, publicity photographs, art slides, newsfilm, television commercials, sound recordings, and *carte-de-visite* albums.

Information-sharing rightly took up most of the roundtable's allotted time. The remainder of Natanson's agenda is reproduced here. These issues are still live ones, so please comment if you would like to. It would be a shame to defer discussion just because we're not in the same room.

- How and where to express addresses in MARC records
- "Bucket" terms or broad subject access
- Linking from collection/group records downwards to related records for segments/items from the group
- How to cite optical disc "addresses"
- Standard field "labels"

- Indexing reproductions of works of art
- Sharing cataloging data: Do we really do it? What kinds of information do we share? How do we share it?

One pressing issue for some of us is distinguishing different types of dates: dates of filming, printing, publication, release, depiction, execution. The "c" subfield of the 260 field is used in various ways by different institutions; use further depends on whether item- or group-level treatment is used. How do YOU handle such issues as:

- A single photo originally taken in 1865, but your copy of that photo is a 1955 print?
- A group of photos with the condition?
- Any interesting situations involving dates and your creative approaches to expressing the information?

Another issue raised by Richard Pearce-Moses was that of supplied statements of responsibility. *Graphic Materials* doesn't "allow" this, but some think it would be a useful option. Any thoughts on this?

Communicate your ideas on these cataloging issues to me, Sarah Rouse, Cataloger, Prints & Photographs Division, Library of Congress, Washington, DC 20540, (202-707-3635) Remember, this is YOUR forum for discussion; let's use it. Stay tuned...

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Greg Lukow, National Center for Film and Video Preservation, Los Angeles, CA

The annual conference of the Association of Moving Image Archivists (AMIA) was held at the St. Moritz Hotel in New York City on November 5-9. The ABC News Film and Videotape Library co-hosted with the Museum of Modern Art and the Metropolitan Museum of Art. Over 150 individuals representing a broad range of public and private archives, manufacturers, laboratories, and other vendors involved in moving image preservation, attended.

Reports from the Field

The conference opened with reports on activities and events of fieldwide interest including updates on the International Federation of Film Archives (FIAP), the International Federation of Television Archives (FIAT), and the Film Foundation, and its Technology Committees. The Library of Congress discussed the pending legislation to renew the National Film Preservation Act.

The National Center for Film and Video Preservation reported on the 1991 SAA conference and meeting of the Visual Materials Section in Philadelphia and encouraged the possible cooperation between AMIA and SAA in creating

workshops, bibliographies, etc., in areas involving moving image preservation.

AMIA Business Meeting

A number of important decisions were made at the business meeting, which was presided over by the new officers of the association: William Murphy, President, Jan-Christopher Horak, Vice President and President-elect, Gregory Lukow, Secretary, and Karan Sheldon, Treasurer. Memberships dues were voted on and approved: \$50 for individuals, \$150 for non-profit institutions, and \$300 for for-profit institutions.

Attendees approved the Preservation and Cataloging and Documentation standing committees. Ad hoc committees include the Publications, Nominations, and a 1992 conference Planning Committees. Also discussed was AMIA's desire to formalize its relationship with the National Center for Film and Video Preservation (NCFVP), which serves as secretariat for AMIA. AMIA's officers will prepare a draft cooperative agreement between AMIA and the center for discussion.

General Sessions

- *Network Television News Archives Operations* in the US and Canada, featured representatives from the ABC, CBS, and NBC network news archives and the English and French news libraries of the CBC in Canada discussing their network news selection, conservation, and access policies.

- *Computer Cataloging*, presented by the NCFVP, outlined methods for the data capture and conversion of moving image materials. The session provided detailed examples of each form of conversion, as well as testimonials from institutions or consultants involved in specific data capture and conversion projects.

- *The Responsible Use of Archival Materials: Dangerous Images, Difficult Decisions* presented case studies of how archives and scholars deal with acquiring, access to, and presenting sensitive, controversial, negative or stereotypical images of ethnic groups and minorities, native populations, prisoners of war, etc.

- *Vinegar Syndrome Follow-up* featured updates on research acetate-based film stock degradation. The panel featured manufacturing and research experts from Eastman Kodak, AGFA, and the Image Permanence Institute. The implications of this research on storage issues, air filtration systems, etc., were all discussed.

- *Videotape Restoration: Dealing with Obsolete Formats* presented reports on the restoration programs of several archives and

case histories covering the spectrum of obsolete tape formats. The potential of new technologies, including digital tape, to assist in this work was also discussed.

- *New Facilities* featured reports on newly constructed or renovated motion media facilities at several institutions. Held in the new building of the Museum of Television and Radio, the session featured a tour of the museum and was completed later by a trip to the new Film and Tape Operations facilities of Sony/Columbia Pictures.

- *Home Moving and Amateur Footage* introduced issues in archiving amateur and family films, including collecting policies, donor relations, and responsibilities for preserving and using these materials. Special attention was drawn to the valuable, often unique, role played by amateur films in documenting regional, ethnic and minority cultures, and histories.

Working Group Sessions

The News and Documentary Collections and the Independent and Performing Arts Working Groups continued their tradition of roundtable discussions and information over the course of the conference. A new working group for archives involved in acquiring and documenting amateur film collections held its first meeting.

Special Events

Several special evening events were held during the conference. The opening reception, hosted by ABC News, featured remarks by network news anchorman, Peter Jennings. Dan Leab, film scholar and professor of labor history at Seton Hall University gave the keynote address at the conference dinner. The annual "Archival Screenings" held at the Museum of Modern Art, highlighted new archival film and videotape acquisitions and preservation projects from thirteen archives. A reception at the Metropolitan Museum of Art on the final evening of the conference was followed by a panel discussion on high definition television (HDTV). The panel included a detailed discussion of HDTV applications for both production and archival work and featured samples shown on the Museum's HDTV projection system.

Future Conferences

The 1992 AMIA conference will be in Berkeley, CA, next fall. For further information on AMIA, please contact Gregory Lukow, AMIA Secretary, at the National Center for Film and Video Preservation, Attn: The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

MEETINGS:

April 6-10, 1992. *The Imperfect Image; Photographs: Their Past, Present and Future*, hosted by the Centre for Photographic Conservation. To be held in Windermere, Cumbria, England. To receive additional information, please contact the Conference Coordinator, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England (081) 690-3678, FAX (081) 314-1940.

September 1992. *European Society of the History of Photography*. In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

October 16 - 18, 1992. *Women in Photography III: Creativity, Body Image, Biography*. Center for Creative Photography, Tucson, Arizona. Registration forms will be mailed in April 1992. For more information, please contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

COLLECTION SNAPSHOTS**BERENICE ABBOTT'S CHANGING NEW YORK AND THE NEW YORK PUBLIC LIBRARY**

Janet Murray, Project Cataloger, NYPL

In January 1991, the Photography Collection of The New York Public Library (NYPL) began a National Endowment for the Arts (NEA)-funded project to document its holdings of works from Berenice Abbott's Federal Art Project *Changing New York*. These holdings include more than 2,700 prints from over 350 negatives. The bulk of the collection consists of 8" x 10" contact prints that came to the library in 1943 from the offices of the New York City-Federal Art Project. The rest of the prints were removed from the library's "New York City View Collection," or are later prints donated by Ronald A. Kurtz, who holds Miss Abbott's archive.

The prints were brought together in 1989 during preparation for the exhibition *Berenice Abbott, Photographer: A Modern Vision*, which is concluding an international tour of five sites in Portland, Maine, this winter. The need for documentation of the materials was apparent. Only the approximately 250 prints from the "New York City View Collection" (now on microfiche) had been previously inventoried. The rest of the collection is inaccessible to researchers.

In the past, the Photography Department has used the RLIN's VIM (Research Library Information Network Visual Materials) file to document its collections. However, because

of the artifactual qualities of the prints, and the high duplication rate of the images, the decision was made to inventory them as art works on a local database using Q&A software. The Q&A software allows us to create a database for a large amount of information in a limited format. The database includes information about size, medium, inscriptions, mounts, condition, exhibition history, accession numbers, a brief narrative description of the subject of each image, subject headings based on LCTGM (The Library of Congress's [LC] *Thesaurus for Graphic Materials: Topical Terms for Subject Access*, the standard thesaurus of the department), a field for neighborhood names based largely on those found in the LC name authority file available on RLIN, the date the negative was made, records of copy negatives and numbers, and notes.

Some of the fields did not exist in the original database and were added later to accommodate such details as the frame number of the "New York City View Collection" microfiche. Subject access, originally thought too time consuming, was added early in the project. Q&A software allows for easy duplication of information from record to record, substantially speeding up the process of entering identical information for all the duplicate prints and allowing for more thorough documentation of the material's physical variety. An additional field for NOTES will be added to contain information from research, and from interviews with Miss Abbott, bringing together all aspects of documentation in one place.

Q&A's reports feature has allowed us to configure the information in a myriad of ways: sorting by date, then subject, for instance, or by negative number, then condition. The reports are an important interim tool for catching mistakes in the inputting, keeping track of the progress of the project, and most importantly, showing patterns that lead to new lines of inquiry. At the completion of the project, reports will be used by the staff and readers for access to the collection. The searching capability of the database allows us to focus on specific inquiries in great detail, and provide a report tailored to the specific request.

The final phase of the project will be the creation of separate collections for master prints and study or reference prints. Each of these collections will be arranged by image number. The master-prints file will contain exhibition-quality prints for each image and duplicates when necessary to accommodate various formats. Both collections will be cataloged in RLIN's VIM file where the existence of our local "finding aid" will be duly noted.

A NOTE CONCERNING RC BLACK-AND-WHITE PAPERS

Reported by Gary Saretzky, Educational Testing Service

Conventional wisdom among archivists over the past 20 years has stated that conventional black-and-white papers are preferable to resin-coated (RC) papers when image permanence is a primary concern. Although the most dramatic problem with early RC papers—cracking of the emulsion or the polyethylene coating within a few years—seems to have been resolved, most archivists and conservators continue to have persistent doubts about the longevity of RC in comparison to conventional black-and-white papers.

Nevertheless, RC papers continue to be widely used because processing and drying times are much shorter (saving both water and time) and they are less liable to be damaged through handling. Especially when toned for permanence, they can last a long time without significant change.

Given that RC black-and-white papers are going to be preserved in archival collections, it is important that archivists be aware of the factors which may cause changes in tonality during storage. Alfred A. Blaker, an RC advocate, in "The Case for RC, Revisited" (*Camera & Darkroom*, November 1991), discusses a problem that has not adequately been addressed in the literature—that of the permanence of developer-incorporated (DI) RC papers versus conventional RC papers.

In DI papers, developing agents are incorporated into the emulsion. As a result, the image develops very quickly, which is an advantage in machine processing. DI papers also may be developed in trays and thus hold a particular appeal for batch processing (when development times for individual prints are more difficult to control). Examples of DI papers include Ilford Multigrade III Rapid and Kodak Polycontrast II RC.

Blaker states that some DI papers have yellowed due to migration of the dry developing agent through the polyethylene coating shortly after manufacture. In "quite infrequent cases," the developer oxidizes and the yellow stain shows through both sides of the print. Since the stain occurs in the interior of the polyethylene sandwich, it is probably irreversible. Consequently, Blaker suggests that DI papers be avoided when permanence is desirable.

If readers of *Views* have come across this problem or others concerning permanence of RC black-and-white papers, I would be interested in collating this information and reporting the results. My address is ETS Archives 36-B, Princeton, NJ 08541.

EXHIBITIONS: What's Up

- through January 2, 1992. *Austrian Architecture and Design: Beyond Tradition in the 1990s*. Art Institute of Chicago.
- through January 4, 1992. *German Expressionist Prints and Illustrated Books*. New York Public Library, New York.
- through January 4, 1992. *The Duane Michaels Show*. Museum of Contemporary Photography, Columbia College, Chicago, IL.
- through January 5, 1992. *Graphicstudio Workshop*. National Gallery of Art, Washington, DC. (catalog)
- through January 5, 1992. *An Enduring Interest: The Photographs of Alexander Gardner*. Chrysler Museum, Norfolk, VA.
- through January 5, 1992. *Walker Evans*. National Gallery of Art, Washington, DC. (catalog)
- through January 5, 1992. *Photography in Nineteenth-Century America*. Aron Carter Museum, Fort Worth, TX. (catalog)
- through January 5, 1992. *Where the World Meets the Sky: Photographs of Ladakh and Tibet*. University Museum, University of Pennsylvania, Philadelphia.
- through January 12, 1992. *The Art of Paul Strand*. The Museum of Fine Arts, Houston, TX.
- through January 19, 1992. *Typologies: Nine Contemporary Photographers*. Corcoran Gallery of Art, Washington, DC.
- January 21 - March 29, 1992. *Working People: Photographs by Milton Rogovin*. National Museum American History, Washington.
- through February 8, 1992. *To Speak for Ourselves: Portraits of Chiefs and Elders by David Neel*. National Archives of Canada, Ottawa.
- through February 9, 1992. *Picturing California: A Century of Photographic Genius*. Museum of Photographic Arts, San Diego, CA.
- through February 1992. *Humor Under Fire*. National Archives of Canada, Ottawa.
- through March 1, 1992. *Walker Evans: Subway Photographs and Other Recent Acquisitions*. National Gallery of Art, Washington, DC. (catalog)
- through August 30, 1992. *Draw!: Political Cartoons from Left to Right*. National Archives, Washington, DC. [It's already been up since June 14. Wonder what the cartoons will look like after being on exhibit for 14 months—Ed.]
- December 7, 1991 - March 15, 1992. *Visitors' Views: A Century of South Carolina Documentary Photography*. South Carolina State Museum, Columbia, SC.
- December 8, 1991 - ? . 1931 - *Painters of Canada Series*. (An exhibition of Christmas cards and related material originally commissioned by Hallmark Cards Canada from prominent Canadian artists for Christmas 1931). Organized by the

National Archives of Canada and shown at the McMichael Canadiana Collection, Kleinburg, Ontario. (catalog)

December 14, 1991 - February 23, 1992. *Mary Ellen Mark: 25 Years*. Chrysler Museum, Norfolk, VA.

January 11 - March 22, 1992. *An Uncertain Grace: The Photographs of Sebastiao Salgado*. Corcoran Gallery of Art, Washington, DC.

February 1 - March 29. *Recent Acquisitions: Photography*. New York Public Library, New York.

February 4 - April 26. *An English Arcadia 1800-1990: Designs for Gardens and Garden Buildings in the Care of the National Trust*. Canadian Centre for Architecture, Montreal, Quebec.

February 6 - June 15. *Guardians of the North: Canadian Comic Book Heroes, from Johnny Canuck to Captain Canada*. National Archives of Canada, Ottawa. (catalog [In the form of a comic book, of course!—Ed.]

February 7 - April 5. *The Duane Michaels Show*. Milwaukee Art Museum, Milwaukee, WI.

February 17 - May 3. *Songs of My People*. Corcoran Gallery of Art, Washington, DC.

IN PRINT:

Antique Paper Guild. *Real Photo Postcard Value and Investment Guide*. Bellevue, WA: Antique Paper Guild, 1991. 230 p. \$31.95. (Order from the Guild, P.O. Box 5742, Bellevue, WA 98006, [206] 643-5701).

Barger, M. Susan and William B. White. *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991. 320 p. ISBN 0-67474-348-6H. \$60.

Burger, Barbara Lewis, comp. *Guide to the Holdings of the Still Picture Branch of the National Archives*. Washington, DC: GPO, 1991. ISBN 0-911333-83-5; 90-5834. \$25 (\$3 p&h).

Ferrez, Gilberto. *Photography in Brazil, 1840-1900*. Translated by Stella de Sá Rego, Albuquerque: University of New Mexico Press, 1991. 256 p. ISBN 0-8263-1211-X. \$50.

Fine, Ruth E., and Mary Lee Corlett. *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*. Washington: National Gallery of Art, 1991. ISBN 0-89468-164-8. \$45 (\$5.50 p&h).

Greenough, Sarah. *Walker Evans: Subways and Streets*. Washington: National Gallery of Art, 1991. ISBN 0-89468-166-4. \$35 (\$5.50 p&h). (Order from NGA Publications Mail Order, 2000-B S. Club Dr., Landover, MD 20785, (301) 322-5900 [they accept checks, money

orders, Visa, MasterCard, and American Express]).

Hendriks, Klaus B., with Brian Thurgood, Joe Iraci, Brian Lesser, and Greg Hill. *Fundamentals of Photograph Conservation: A Study Guide*. Toronto: Lugus Publications in cooperation with the National Archives of Canada, and the Canadian Communications Group-Publishing, Supply & Services Canada [Phew, that's a mouthful!], 1991. 560 p. Ministry of Supply & Services Cat. No. SA2-191/1989E. ISBN 0-921633-80-7. Order from: Lugus Productions, Ltd., 48 Falcon St., Toronto, Ontario M4S 2P5 CANADA, (416) 322-5113. CDN \$195.

National Archives and Records Administration. *A NARA Evaluation. The Management of Audiovisual Records in Federal Agencies: A General Report*. Washington, DC: GPO, 1991.

_____. *Television Interviews 1951-55: A Catalog of Longines Chronoscope Interviews in the National Archives*. Washington, DC: GPO, 1991. 108 p. ISBN 0-911333-82-7. \$25 (\$3 p&h).

National Archives of Canada. *1931 Painters of Canada Series*. Ottawa: National Archives of Canada and Hallmark Cards Canada, 1991. 20 p. FREE from the National Archives, 395 Wellington St., Ottawa K1A 0N3. [Love those free Canuck pubs!]

Olsen, Nancy. *Cataloging Motion Pictures and Videorecordings*. Lake Crystal, MN: Soldier Creek Press, 1991. ISBN 0-93699-636-2.

Palmquist, Peter, ed. *Photographers: A Sourcebook for Historical Research. Featuring Richard Rudisill's Directories of Photographers: An Annotated World Bibliography*. Brownsville, CA: Carl Mautz Publishing, 1991. 120 p. ISBN 0-96219-402-6. \$25. (\$3 p&h). Order from the publisher, P.O. Box 9, Brownsville, CA 95919. [This publication is a MUST for any major research collection—Ed.]

Palmquist, Peter. *Shadow Catchers: A Directory of Women in California Photography 1900-1920*. Arcata, CA: By the author, 1991. 352 p. \$50 (\$3.50 p&h; CA residents add 7% sales tax). Order from Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521, (707) 822-3857.

Pierce, Sally, and Slaughterback, Catharina. *Boston Lithography, 1825-1880*. Boston: Boston Athenæum, 1991. 204 p. ISBN 0-93455-257-6 \$48 (\$2 p&h). Order from the Boston Athenæum, 10½ Beacon Street, Boston, MA 01208-3777, (617) 227-0270.

Poro, Jennifer, ed. *Photograph Preservation and the Research Library*. Mountain View, CA: The Research Libraries Group, Inc., 1991. Free (\$5 p&h). (Order from RLG, 1200 Villa Street, Mountain View, CA 94041-1100, (415) 962-9951).

Vogt O'Connor, Diane. *Guide to Photographic Collections at the Smithsonian Institution: National Museum of Natural History, National Zoological Park, Smithsonian Astrophysical Observatory, and Smithsonian Tropical Research Institute*. Washington: Smithsonian Institution Press, 1991. 256 p. ISBN 1-56098-033-8P. \$40 (\$2.25 p&h). Order from the press at Blue Ridge Summit, PA 17294-0900, (717) 794-2148.

Wood, John. *America and the Daguerreotype*. Iowa City: University of Iowa Press, 1991. 288 p. ISBN 0-87745-334-9. \$65. (\$2.50 p&h)

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

SOUTHWEST

Santa Fe, NM. photo-eye books [yes, all lower case], formerly of Austin, TX, has moved its mail-order business to and opened a retail store in Santa Fe. Their new address is 376 Garcia Street, Santa Fe 87591; phone (505) 988-5152, FAX (505) 988-4955. They encourage all of us to come see them in the Land of Enchantment. [We visited them while at the *Daguerrean Society meeting*—it's well worth the trip—Ed.]

SOUTH

New Orleans, LA. It is with deep regret that we announce the passing of John A. Mahé, II, Senior Curator of the Historic New Orleans Collection since 1985. John died

March 31, 1991. He was 42. Beginning his career at the collection in 1975, he contributed significantly to the transformation of the young institution into a major museum and research center. John was responsible for exhibitions, exhibition catalogues, and important curatorial acquisitions. In addition, he was co-editor of the *Encyclopaedia of New Orleans Artists, 1718-1918*. Through John's efforts, the 1987 North American Print Conference was held in New Orleans, with the Historic New Orleans Collection serving as host institution. At the time of his death, he was editing the papers presented at the conference for future publication. This collection of papers will be the first published survey of the history of printmaking in New Orleans. John Mahé will be missed and remembered for his contribution to the knowledge of art, printmaking, and map collecting in Louisiana. [For those of us who were fortunate to count John as a friend, we will miss him for much more than that—Ed.]

MID-ATLANTIC

Washington, DC. Well, folks, they're at it again. This time it's the National Museum of American Art's Elizabeth Broun, eliminating a piece by Sol LeWitt from the exhibition, *Edward Muybridge and Contemporary American Photography*. It appears that LeWitt's piece, "Muybridge I," tips the hat to one of Muybridge's *Animal Locomotion* studies. Consisting of ten boxes-with-peep-holes arranged in a row on the wall, the images consist of a woman walking toward the camera (and, therefore, the viewer). The last box contains a photo of the woman's abdomen. Broun saw it as a "degrading peepshow" Fortunately, the piece was returned to the exhibition. See *What's Up* for current and upcoming venues. [From an article in the *Philadelphia Inquirer*, August 4, 1991.]

The National Museum of American History now has two small galleries devoted

to documentary photography exhibits. One is located in the basement between the cafeteria and gift/bookshop. The other is on the first floor, west end.

Maricia Battle, formerly a photo curator at the Moorland-Spingarn Research Center at Howard University is now the Assistant Curator of Photography at the Smithsonian's National Museum of American Art. She is working with Merry Foresta. We wish her well.

Alan F. Lewis, a consultant in audio-visual archives, has recently accepted a position with the National Archives and Records Administration. Alan will manage the Motion Picture, Sound and Video Branch's preservation facility in Alexandria, VA, until the Archive's move to College Park, MD, in 1994.

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.

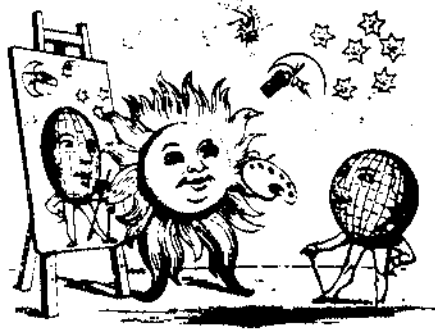
Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45, FAX: 501-5601. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, FAX: 233-3109. **Chair:** Richard Pearce-Moses, Archives and Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 985-9276, FAX: 965-9169, Bitnet IACRPM@ASUACAD.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1992. Opinions expressed are those of the authors.

Non-Profit Organization
U.S. Postage
Paid
Chicago, Illinois
Permit No. 885

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 6, Number 2

April 1992

FROM THE CHAIR

Richard Pearce-Moses, Arizona State University

It's the middle of the year, and I wish I could report enormous accomplishments. Rather, the section's business goes into a slump this time of year—Philadelphia's enthusiasm has waned and Montreal still seems far in the future. The major activity has been work with the Programs Committee and SAA Education Officer Jane Kenamore to develop the Montreal convention. More information will come in your March *SAA News* and the August *Views*.

In brief, Montreal promises a number of good programs for individuals interested in visual materials. As always, individuals new to the profession or unfamiliar with visual materials will find a number of excellent sessions and a preconference workshop offered by Laurie Baty and myself. I am happy to report that a number of events are targeted toward experienced visual materials archivists. Having Loren Pignolo's and Susan Seyl's preconference workshop on establishing photoduplication services in archives accepted by SAA was a major accomplishment for the section; this workshop proposal came out of the section's Advanced Workshop Committee. If you are going to set up duplication services or need to improve them, I strongly encourage you to attend this workshop.

The section needs to begin developing program proposals for New Orleans now. I have asked Katherine Hamilton-Smith to chair the VM Program Committee—and in doing so I hope to begin a tradition of the chair-elect taking on this role. Begin thinking of topics you'd like to see addressed, or ideas you'd like to share. At this point, I'd encourage you to brainstorm with Katherine. Don't worry over a completely developed program proposal; share your ideas with her and with your colleagues to refine the concept. Call Katherine at the Curt Teich Postcard Archives, (708) 526-8683; FAX 526-0024.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Since our last meeting in September, twenty people have joined the Architectural Records Roundtable to swell our membership roster to 169 people. Roundtable members are a diverse group, comprising archivists, librarians, architects, engineers, university professors, and designers, among others. Most reside in the United States, although the number of our Canadian members continues to grow. About two-thirds of the roundtable members belong to SAA.

Roundtable officers—Mark Coir, president; Nicholas Olsberg, vice-president; Elizabeth Banks, chair of the Conservation Committee; Tony Wrenn, chair of the Education Committee; Alan Lathrop, chair of the Joint Committee on Architectural Records; and Tawny Ryan Nelb, past-president—have been refining the working structure of the organization and, with members' help, developing mission statements and objectives for the standing committees. Their work helped to guide the roundtable's three-year plan, which was submitted with the roundtable's current activity report to SAA offices in December. Please contact me at the address given below if you would like copies of these documents.

The SAA Program Committee has announced that two sessions on architectural records will be held at the Montreal conference. The National Gallery of Art's Maygene Daniels will be chairing the first session, which has been tentatively titled *The Curator and Colleagues: Varying Approaches to the Preservation and Use of Architectural Records*. The session will examine the various ways in which archivists, curators, academics, connoisseurs, and others approach the care and use of architectural records. The session will have a decidedly international flavor, since the speakers will include roundtable vice-president Nicholas Olsberg of the Canadian Centre for Architecture, Arnaud Ramiere from the Archives de France, and Janet Wright of the Architectural History Branch of the Canadian

National Historic Sites. The second session, entitled *The Archivist and Architect: Reflections on the Planning Process*, will focus on issues which confront archivists and architects as they work together to plan new archival facilities and document building programs. The session will be chaired by Susan Swartzberg of Rutgers University and will include speakers Robert S. Martin, archivist at Louisiana State University, Baton Rouge; and Mark Coir, director of Cranbrook Archives. SAA has also announced that Tawny Ryan Nelb and Waverly Lowell will once again conduct a pre-conference workshop in Montreal on architectural records.

Thanks to Nicholas Olsberg, arrangements have been made to hold the next meeting of the Architectural Records Roundtable at the Canadian Centre for Architecture (CCA) in Montreal on Tuesday, September 15, 1992, between 1:15 and 3:15 p.m. After our business meeting, Nick will conduct a brief tour of the facility. This is an excellent opportunity to view the CCA, which is recognized as one of the world's leading research centers and museums devoted to the study, preservation, and display of architectural drawings, books, records, photographs, and artifacts. The roundtable is also indebted to SAA Council for permitting the roundtable to meet at CCA during the Montreal conference. Roundtable meetings are open to all SAA members.

I wish to remind *Views* readers that Sally Sims Stokes (313) 405-6320 and Sherry C. Birk (202) 626-7571, the editors of *COPAR Newsletter*, are very interested in receiving inquiries; reports from local COPAR organizations; information about architectural records collections; or news about exhibitions, seminars, and lectures that feature architectural records. Contributions to the newsletter should be sent to Ms. Stokes at the National Trust for Historic Preservation Library, c/o Architecture Library, University of Maryland, College Park, MD 20742. Contact Ms. Stokes for copies of the newsletter. For information on organizing a local or state COPAR, call or write to Marilyn Ibach (202) 707-8884 or Ford Peatross (202) 707-8695 of the Architecture, Design and Engineering

Collections, Prints and Photographs Division, Library of Congress, Washington, DC 20540.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801, (313) 645-3154.

ISO SAMOAN PHOTOS

Alison Devine Nordström, Director and Senior Curator at the Southeast Museum of Photography is updating and expanding her listing of collections holding photographs of Samoa or Samoans. She is particularly interested in images before 1940. Ms. Nordström may be reached at the museum, P.O. Box 2811, Daytona Beach, FL 32120-2811.

MARC VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

WHO ARE WE?

If you'd like a list of names and addresses of those who attended last year's MARC-VM Roundtable, please let me know. Call (202) 707-3635 or write Sarah Rouse, Prints & Photographs Division, Library of Congress, Washington, DC 20540.

USE IT OR ...

The very least the roundtable can do is keep us in touch. Thanks to *Views* and its effective editor Laurie Baty, we have a much-read and -respected periodical to use as our broadcast news medium. Let's use it. Write me with MARC-VM-related news and questions.

Last year's roundtable chair had the right idea: if you have cataloging issues or specific problems you'd like opinions on, send them to me. I'll open the question to us all, using the August 1992 (pre-Montreal) issue of *Views*. Then we can all discuss it at the annual conference and publish the discussion in *Views'* December issue.

HOME FRONT

The Library of Congress' Prints & Photographs Division (LC P&P) has a new Processing/Cataloging Section head, Helena Zinkham. She was formerly an LC P&P cataloger and co-authored with Elisabeth Betz Parker *Descriptive Terms for Graphic Materials (GMGPC)*. One of her first successes in the new job was Clean-Up Week. Don't laugh. It worked. Consider it yourself for clearing those cluttered desks, bookcases, tables, shelves, filing cabinets, and for making sure valuable collection

items are not permanently "lost" on someone's desk.

ANSWER TO QUERY

An active member of the VM Section and the Roundtable, Beth Delaney of the NYPL's Schomburg Center, phoned us recently to ask if there had been additions to *Descriptive Terms for Graphic Materials (GMGPC)*, 1986. The answer is "Yes." A second edition of *GMGPC* is due out this fall. Should you wish to know the additional terms before then, just write to Helena Zinkham, Prints & Photographs Division, Library of Congress, Washington, DC 20540. Look forward to such terms as: Lobby cards, HVAC drawings, Handkerchiefs, Photographic postcards, Publicity photographs, Playbills, and many more.

That's the good news. And MORE good news: a new edition of LC's *Thesaurus for Graphic Materials (LCTGM)* is also due at about the same time. Watch this space.

TRAVEL PLANS

If you plan to come to SAA's Montreal meeting in September, be sure to schedule the MARC-VM Roundtable meeting. It's Tuesday, September 15, 1:15 to 3:15 p.m. Details in the next issue.

MARC-VM DISCUSSIONS ON E-MAIL?

We hear that some MARC-VM/visual materials access questions have been the subject of e-mail conversations. Word is that the use of subfield 3 in the 6xx field, and the virtues of *LCSH (Library of Congress Subject Headings)* vs. *LCTGM (Library of Congress Thesaurus for Graphic Materials)* have been discussed. Have you been involved? Those of you with access to the distribution list archives@indycma (I think I've got this right) can be privy to these inter-institutional conversations. Tap into this and offer your two-cents' worth. More on this later.

WE'RE HISTORIC!

According to "archival materials" in my files, we (the MARC-VM Roundtable) were launched by efforts of Maureen O'Brien Will of the Chicago Historical Society in 1984. The objective was "to exchange information, support and encouragement with institutions now using or considering using the MARC-VM format to catalog graphic and film materials."

An additional goal—"To serve as educator and advocate for aural/graphic concerns within the SAA, to our clients and parallel professions"—has been elusive. But a fine beginning was the SAA/Chicago Historical Society publication *MARC for Archival Visual Materials: A Compendium of Practice*. Now it's time for a next step. Let's hear your ideas!

BIBLIOGRAPHY COMMITTEE

Lucinda Keister, National Library of Medicine

The Bibliography Committee has begun work. We are presently deciding on scope, organization, and other details connected with compiling a comprehensive bibliography on the ever expanding subject of photography and photographic archives. Are there any articles or books that you find particularly interesting or helpful? Should we gather fundamental information to aid new curators in the administration of their collections? Or should our mission be to alert you to current news. For example, a major issue facing us as image curators was summarized very nicely in a recent *Wall Street Journal* article (February 10, 1992, Section B, p. 1) which discussed Bill Gates' (Microsoft Corporation) travails in trying to obtain electronic reproduction rights to fine art and photography images. Or should we do both? Let us know—we want to hear from you. Citations with comments, critiques, and annotations are especially welcome. Please get in touch with any of us via the SAA *Yellow Pages* for our FAX numbers, Internet/Bitnet or regular U.S. mail addresses. We are Lucinda Keister, Inci Bowman, Stephen Fletcher, Gretchen Lake, and Amy Rule. Thanks!

OOOHI LOOK! FACETTED SUBJECT HEADINGS!

Susie R. Bock is compiling a bibliography on faceted subject headings to be published in the newsletter of the Art and Architecture Thesaurus Users Roundtable. If you have any suggestions or are interested in the newsletter, please contact Ms. Bock at Beinecke Library, Box 1603A Yale Station, New Haven, CT 06520, (203) 432-8127.

MORE ON THE AAT: Authority Reference Tool (ART)

Since its beginnings in 1983, the Getty Art History Information Program (AHIP) has concerned itself with developing terminology resources for use in the building or searching of databases. AHIP's newest resource, the Authority Reference Tool (ART), is a software program that makes using an authority resource easy and pleasurable. At this moment ART is undergoing beta testing, and is available for use with the *Art and Architecture Thesaurus (AAT)*. (It will be distributed with the next electronic release of the AAT.) Future plans for this software include extending its use to other AHIP authority resources, such as the Union List of Artist Names (ULAN) and the Thesaurus of Art-Historical Place Names (TAP). ART is a software program that

makes consulting or browsing in an authority resource simple. Anyone who has wanted a quick and easy way to access AAT terminology while working on a computer file will find this software an excellent solution. ART places the entire three volumes of the AAT on two 5¼-inch floppy diskettes. The program can be used by anyone with an IBM PC or clone with 5 MB or available hard disk space and with DOS version 3.1 or higher. ART was designed with various kinds of database and word processing software in mind and can coexist harmoniously with any of them. It was designed to give immediate and intuitive access to any supported authority resource and, in the case of its application to the AAT, to make it easier to navigate among the various levels of the thesaurus. For more information contact Marty Harris of the Getty Art History Information Program at (213) 395-1025.

THE NATIONAL ARCHIVES AND PUBLIC DOMAIN MATERIALS

The National Archives and Records Administration is currently examining a new policy, announced in the *Federal Register* for November 19, 1991, which prohibited researchers from bringing their personal video copying equipment into the Motion Picture, Sound, and Video Branch Research Room. Direct copying from public domain audio and videotape reference copies by means of researcher-provided copying equipment had been allowed for several years prior to the ruling. Copying by means of film or video camera from a Steenbeck monitor had also been allowed. The February 4, 1992, *Federal Register* notice announces that NARA will offer self-service videotape copying of nonrestricted film and video holdings in a special research room, in an effort to alleviate some of the inconvenience caused by the November 19 ruling. Comments on the February 4 copy room proposal must be received by March 20 [sorry, folks...].

The ruling was enacted ostensibly to prevent copyright infringement and unauthorized copying. It appears that Archives staff discovered that materials not in the public domain were being copied as well as those with no copyright restrictions.

The public outcry led to the February 4 *Federal Register* notice. According to a February NARA announcement, the November decision to establish a "clean" research room policy [clean research room??] has created difficulties for some users of the National Archives Motion Picture, Sound and Video Room.... NARA will provide two video copying stations and a 60-minute tape in the Special Research Room (200A) for researchers to duplicate unrestricted video reference tapes. The

stations will be available for use by appointment only at a cost of \$15 per 90 minute session. Contact John Constance (NAA) or Mary Ann Palmos (NAAD) at (202) 501-5110 for further information." [And for this we pay taxes?]

According to a *Washington Post* editorial published before the revision was made, the imposition of the "clean research rule" has "increased production costs (the archives charges about \$60 for a videotape copy) and forced production delays (the short-staffed reference workers can't churn out copies fast enough for anyone on a deadline)." That may be true, but as the *Post* editorial suggested, might it not make sense to simply separate restricted from non-restricted materials?

Stay tuned.

COLLECTION SNAPSHOTS

THE NATIONAL AIR AND SPACE MUSEUM INTERACTIVE VIDEODISC PROJECT

Allan Janus, National Air and Space Museum Archives, Smithsonian Institution

The National Air and Space Museum (NASM) videodisc project was started in 1980 by the Museum's Archives Division (then still part of the library). The NASM videodiscs are analogue CAV (Constant Angular Velocity) discs; each side can store up to 54,000 still images. The discs are produced by photographing each image on Ektachrome movie film. The film master is stringently checked for frame-level accuracy and then transferred to videotape at a commercial video production house. A master disc is made from the videotape and videodiscs are pressed by the 3M Corporation. We have produced seven laser videodiscs, comprising more than 600,000 still images. Videodiscs 1 and 2 consist of images from the Archives technical collections: aircraft arranged by manufacturers, images of individuals from biographical files, and miscellaneous aerospace subjects. Discs 3 and 4 comprise the US Air Force Pre-1954 Photographic Collection. Disc 4 also includes the Air Force Art Collection. Discs 5 and 6 are drawn from National Aeronautics and Space Administration (NASA) collections. Disc 5 includes photographs and illustrations of NASA projects and personnel from NASA Headquarters files, and 70mm color photography taken on Space Shuttle missions through 1985. Disc 6 is made up of photography from US missions to the Moon, including the Apollo Flights. Side A of Disc 7 includes aircraft pictures from Archives files and pictures from recently acquired collections. Side B is currently in production, and will include images from the museum's Space History and Propulsion collections. Disc 8, to be

produced in association with the Museum's Center for Earth and Planetary Studies, will consist of images from Viking and Mariner missions to Mars. NASM videodiscs are available for purchase through the Smithsonian Institution Press (800-782-4612).

From the beginning of the project, we felt that users should be able to make full use of our videodiscs with a minimum of equipment. Thus, each NASM videodisc is playable on most consumer-level videodisc players and comes with a printed subject-level finding aid—a user doesn't need a computer to run NASM videodiscs. The user locates his or her desired subject in the finding aid, enters the indicated videodisc frame number into the keypad unit of the disc player, and browses at leisure. This is an approach which runs counter to the common technique for placing collection images onto disk (the "disking" of collections): many videodisc programs are primarily designed to be run using a computer interface and custom software. Consequently, videodisc programs sometimes run into technical difficulties and expenses that limit the use of the videodisc itself. Further, this approach restricts use of the videodisc to the home institution, as distribution of a disc with its necessary software is rarely an option.

While our "bare-bones" system was sufficient for most users, we compiled databases for the videodisc collections and also sought a way to use computers to control videodisc players. We hoped that by improvising with our usual database software, we could avoid the pitfalls (and expense) of developing custom software. Our database software, Nutshell Plus (Iris Software Products, PO Box 57, Stoughton, MA 02072; 617-341-1990) is a versatile, easy-to-use program for MS-DOS machines. Using Nutshell's relational capability and macro generator (a macro is a record of a series of key strokes, saved in a file, thus eliminating the extra time and repeated keystrokes necessary to perform a certain function more than once), we were able to export videodisc frame numbers from a file to a videodisc player, which would then display the image associated with the frame number entry. The basic macro first finds the videodisc frame number field, then copies the frame number, pastes the frame number into a linked cache file, then exports the frame number to the videodisc player using Nutshell's regular printing function. The videodisc player displays the image on a video monitor while the image's data is displayed on the computer's monitor. Other macros simplified the search and browsing functions. Another macro provided a clipboard feature—while browsing through a videodisc, a user could "clip" images and build up a personal image file, complete with subject, caption, negative and source information. Also, a database

program's sort function has allowed us to instantly re-arrange the organization of a videodisc—as an example, after finding all Space Shuttle photographs of the Nile, a quick sort by latitude allowed us to view the images as a leisurely tour down the Nile from Lake Victoria to the Delta.

Working on the same principles, we were able to adapt WordPerfect 5.0 to do much the same. We've found that a videodisc-capable word processing program has been a wonderful convenience for revising one of our finding aids. It also provides an extremely easy route to interactivity. After receiving a copy of the Donald Sultner-Welles Collection videodisc from the National Museum of American History Archives Center, we obtained an ASCII copy of the collection's finding aid. After converting it to WordPerfect and adapting the basic macro, we were able to use the disc interactively in the same afternoon. The Nutshell/WordPerfect-videodisc link (dubbed *The Device*) has also been adopted by the U.S. Naval Academy Archives for use with their recently finished videodisc. We are now considering options for distributing videodiscs with databases. One approach would be to include a "run-time" copy of Nutshell Plus, that is, a simplified version that would include the relevant videodisc data and the macros needed to run the videodisc player.

For more information on NASM's videodisc program, call the Archives Division at 202-357-3133. [For more information on *The Device*, ask for Allan.]

PAPER AND THE STORAGE OF PHOTOGRAPHS

Klaus B. Hendriks, National Archives of Canada
unedited from IIC Bulletin, Vol. 15, No. 3, September 1990.

Reference is made to an article by Gregory S. Young and Helen D., Burgess entitled "Lignin in a Paperboard Advertised as Lignin-Free." It was published in the *IIC-C Newsletter*, Vol. XIV, no. 4, June 1989. The experimental observations reported here are, in my opinion, a fine example of thorough testing of a commercial paper product. Nevertheless, I wish to propose a correction which may appear to be of minor importance, but which I feel is relevant. The authors stated that this writer "has advocated that paper products should not be used in the storage of photographic materials." (According to: K.B. Hendriks, "The Preservation of Photographic Records." *Archavaria* (1977-78), No. 5: 92-100.) The statement quoted above is incorrect in this form. In this somewhat ancient piece, written over twelve years ago, I recommended the use of plastic or metal containers, as specified by the often-valid

standard of the American National Standards Institute, ANSI PH1.43-1976, in favor of cardboard boxes. Papers of cardboard containing lignin may produce hydrogen peroxide when aging, as Young and Burgess have pointed out. This observation, which was first reported by Kleinert and Marraccini (cf. Young and Burgess), was the basis for my recommendation. Since processed microfilms are delivered invariably in cheap cardboard boxes, the formation of redox blemishes on microfilm—caused by hydrogen peroxide—has been widely observed as a consequence.

There is no reason to suggest that paper, if made to specifications outlined in ANSI Standard IT9.2-1988, "Photographic Processed Films, Plates and Papers - Filing Enclosures and Storage Containers," (having, for example, >87% alpha-cellulose; freedom from highly lignified fibers; neutral or alkaline sizing; absence of metal particles, etc.) is unsuitable for the storage of photographic records. I have recommended the use of such paper for the storage of photographs in several publications, (cf. K.B. Hendriks, *The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines*. Paris: UNESCO, 1984. And more recently K.B. Hendriks, "The Stability and Preservation of Recorded Images." in *Imaging Processes and Materials: Neblette's Eighth Edition*. Ed. J. Sturge, V. Waiworth and A. Shepp; New York: 1989.) My one disagreement with ANSI IT9.2-1988 is the requirement for filing enclosures for black-and-white photographs made of paper to have a pH of 7.2 to 9.5. There are, to my knowledge, no experimental data to support this. The same standard recommends for the pH of paper in direct contact with processed color photographs to lie between 7.0 and 7.5. Since there is much evidence scattered throughout the technical literature that silver and dye gelatin photographs are stable at slightly acidic environments, a pH of 6.5 to 7.5 for paper enclosures for processed photographs appears to be more beneficial to their longevity.

BEWARE OF BLEACHED FRAMES FOR EXHIBITION PHOTOGRAPHS

According to the *Abbey Newsletter* (December 1991, v. 15, #8), we should all take a look at Larry Feldman's article, "Discoloration of Black and White Photographic Prints" in the *Journal of Applied Photographic Engineering*, v. 7, #1, February 1981. To quote the *Abbey*, "the [article] on wood bleaches warns that wood frames bleached with a hydrogen peroxide process emit harmful gasses for weeks or months afterward that can fade and discolor

not only photographs within the frames but even photographs in adjacent rooms. Bleaching of wood has become popular in the last few years, and is also done on wood floors." 'Nuff said.

NEGATIVE SPACES TO BE FILLED:

Librarian (Cataloger, Pictorial Collections) GS-1410-09 (6522) \$26,798 - \$34,835. Promotion plan to GS-12. Announcement Number 21000. Closes April 17, 1992. Processing Section, Prints and Photographs Division, Collections Services, James Madison Memorial Building, Library of Congress, Washington, DC. Under the Head, Processing Section, creates catalog records (in the MARC Format) for original and historical graphic materials, inputs them into the Library of Congress automated database; selects and assigns name entries and prepares authority records for the Library of Congress authority files; selects and assigns headings from the *LC Thesaurus for Graphic Materials* and *Descriptive Terms for Graphic Materials* and proposes new terms as appropriate; assists in the preparation of processing guidelines and supplementary cataloging rules. For more information, contact the Human Resources Team 1, (202) 707-9147.

MEETINGS:

June 17-21. *Microcomputer Applications in Visual Resources Collections*. Workshop offered at the University of Texas at Austin. Tuition \$635. To register or for more information contact the Registrar, Thompson Conference Center, UT-Austin, P.O. Box 7879, Austin, TX 78713-7879, (512) 471-3121 or (800) 882-8784.

June 21-27. *Visual Resources Collection Fundamentals: 16th Annual Workshop in Fundamentals for Art/Architecture Slide Curators*. Workshop offered at the University of Texas at Austin. Tuition \$415. To register or for more information contact the Registrar, Thompson Conference Center, UT-Austin, P.O. Box 7879, Austin, TX 78713-7879, (512) 471-3121 or (800) 882-8784.

June 24-6. *Here, There, and Everywhere: Addressing Issues Surrounding the Preservation of Historic Photographic Materials*. Instructor: Debbie Hess Norris. For conservation and museum professionals. Contact: Jeannine Love, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44704.

August 15-20. *Preservation of Photographs*. A seminar on identifying, handling, and storing photographs for archivists, curators,

and historians who work in museums, historical societies, and libraries. Sponsored by the International Museum of Photography at George Eastman House, the Rochester Institute of Technology's (RIT) Image Permanence Institute, and RIT's Technical and Education Center of the Graphic Arts. Rochester, New York. \$750. For more information, call Val Johnson at (716) 475-2736.

September. *European Society of the History of Photography.* In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

October 16 - 18, 1992. *Women in Photography III: Creativity, Body Image, Biography.* Center for Creative Photography, Tucson, Arizona. Registration forms will be mailed in April 1992. For more information, please contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721

EXHIBITIONS: What's Up

At Home

through April 26. *An English Arcadia 1600-1990: Designs for Gardens and Garden Buildings in the Care of the National Trust.* Canadian Centre for Architecture, Montreal, Quebec.

through May 2. *Windows to the Old South: Social History and the Natchez Trace Collection.* Center for American History, University of Texas at Austin.

through May 3. *Songs of My People.* Corcoran Gallery of Art, Washington, DC.

through May 3. *Flamenco.* [Platinum photographs by Isabel Muñoz.] Chrysler Museum, Norfolk, VA.

through May 3. *Fragmented Evidence.* [Photo/collage by Maria Martinez-Cañas.] Chrysler Museum, Norfolk, VA.

through May 10. *Revealing Territory: Photographs of the Southwest by Mark Klett.* Amon Carter Museum, Fort Worth, TX.

through May 15. *The Art of Paul Strand.* The Whitney Museum of Art, New York.

through May 17. *Collecting Portrait Prints: Washington Print Club Biennial.* National Portrait Gallery, Washington, DC.

through May 17. *With Weapons and Wits: Propoganda and Pyschological Warfare during World War II.* Museum of Our National Heritage, Lexington, MA.

through June 14. *FATA MORGANA USA: The American Way of Life/Photomontages by Josep Renau.*

Museum of Photographic Arts, San Diego, CA.

through July 19. *A Democratic Voice: American Prints form the 1930s.* Amon Carter Museum, Fort Worth, TX.

through July 19. *Photographs by W. Eugene Smith: A Recent Gift.* Amon Carter Museum, Fort Worth, TX.

through July 27. *A Joyful Noise: The Roots of New Orleans Music.* [Photographs by Michael P. Smith.] Basement gallery, National Museum of American History, Washington, DC.

through July 27. *Working People: Photographs by Milton Rogovin.* National Museum of American History, Washington, DC.

through August 8. *The Magic Lantern and Kirkbridge's Hospital: Moral Amusement in Nineteenth Century Philadelphia.* Atwater Kent Museum, Philadelphia, PA.

through August 16. *Arnold Newman's Americans.* National Portrait Gallery, Washington, DC.

through September 7. *Homage to Jacques Callot.* National Gallery of Art, Washington, DC.

opens May 3. *Käthe Kollwitz.* National Gallery of Art, Washington, DC.

opens May 16. *Survivors: A New Vision of Endangered Wildlife.* Photographs by James Balog. Chrysler Museum, Norfolk, VA.

opens May 24. *Montreat, North Carolina: The Early Years, 1897-1907.* Presbyterian Church in America, Department of History (Montreat), Montreat, NC.

opens June 17. *Four Directions: Twenty Years of Contemporary Photography in Spain.* Museum of Photographic Arts, San Diego, CA.

opens July 4. *From Sea to Shining Sea: A Portrait of America.* Photographs by Hiroji Kubota. Corcoran Gallery of Art, Washington, DC.

opens July 19. *Edward Murbridge and Contemporary American Photography.* Long Beach Museum of Art, Long Beach, CA.

IN PRINT:

THE REVIEWS:

• Palmquist, Peter E., ed. *The Daguerreian Annual 1990: Official Yearbook of the Daguerreian Society.* Arcata, CA: By the Society, 1990. 202 p. \$25.00 (plus \$3 p&h; CA residents add tax). Order (checks made payable to the Daguerreian Society) from Peter Palmquist, 1183 Union, Arcata, CA 95521.

Reviewed by Larry Baume, National Archives and Records Administration

For the first limited edition yearbook of the Daguerreian Society, editor Peter E.

Palmquist has gathered twenty-seven articles, essays, biographies, photohistories, chronologies, portfolios, and other articles devoted to the Society's ongoing commitment to and celebration of Louis J.M. Daguerre and the daguerreotype. The Society's *Annual*, only 1,000 copies of which were printed, is very nicely designed and produced, complete with silver covers and mirror-like title page, imitating a daguerreotype. The difficult job of reproducing and publishing daguerreotypes to illustrate the yearbook is skillfully done, and readers will be impressed with the many faithful reproductions of the daguerreian (the Society's preferred spelling) art. This volume will surely appeal to professional photohistorians, collectors, archivists, and curators for the quality of the research, the specialized subject, and the commitment of the Society to publishing new research, most of which were submitted by Society members. The illustrations and reproductions of daguerreotypes make this a very attractive volume, and the articles are easy to read, informative, well documented, and non-technical.

Palmquist's selection of articles is well balanced throughout. Topics range from histories of individual daguerreian operators and studios, postmortem daguerreotype photography, daguerreotype collections in public and private hands, and daguerreian equipment and techniques, to the historical significance of the daguerreotype in America and Europe. Specific articles and essays include a recently "discovered" collection at Amherst College, a variety of reprints of contemporary newspaper and trade journal accounts of daguerreotypists, a portfolio section of previously unpublished daguerreotypes, and an excerpt from a two-act play on Mathew Brady by William B. Becker. An especially well-researched and -written article about early California daguerreians is "Shadowcatching in Eldorado, 1849-1856," a serialized chapter from Palmquist's own biography of Carlton E. Watkins. The Appendix includes a section of short biographies or chronologies of daguerreotypists and their assistants that will be very useful to researchers, especially if succeeding volumes continue the practice.

What is especially significant about the *Daguerreian Annual*, however, and where this volume stands apart from most other photohistories, is the discussion of the modern twentieth-century daguerreotype process, primarily in two articles by Kenneth E. Nelson and Robert Schlaer. Comparing the challenges and complexities faced by those few photographers who practice the art today, with the practices of daguerreians just 140-150 years ago lends valuable insight into the technical aspects of the process, and a greater appreciation for the skill, patience, knowledge, and sensitivity required of the first daguerreians. This is

stamped envelope cannot be filed. For more information call (708) 752-5910.

SOUTH

Daytona, FL. Alison Devine Nordström, Director and Senior Curator of the Southeast Museum of Photography, was the winner of the William C. Darrah Prize for excellence in writing on historical photography. Her winning paper, "Early Photographs of Samoa: Marketing Images of Paradise," was published in the Winter 1991 issue of the quarterly journal *The History of Photography*. Congratulations!

Montreat, NC. Section member Diana Ruby Sanderson wrote to say hi and to say she won't be in Montreat this fall. She's planning on seeing us again in New Orleans in 1993, however. Diana is the curator of the *Montreat, North Carolina...* an exhibit listed in *What's Up*. We wish her well with the show.

MID-ATLANTIC

Washington, DC. *Fading Away* may be the title of a famous nineteenth-century photograph, but it's also the fate of the once-wonderful lately shabby history of photographic processes exhibition at the Smithsonian's National Museum of American History. It appears that the space was needed for one of the museum's new exhibitions. Rumor has it that the hall will make a return, but we're not holding our breath.

David Francis has been named chief of the Library of Congress's Motion Picture, Broadcasting and Recorded Sound Division. Mr. Francis joined the British Film Institute as a television acquisitions officer in 1954. In 1962 Mr. Francis became deputy curator of the National Film Archive (Britain) and

curator in 1974. In addition to being a founding member of the International Federation of Television Archives Mr. Francis has been a member of the Executive Committee of the International Federation of Film Archives (FIAP) since 1975. In 1990 he was made a Fellow of the British Kinetograph and Television Society and a Fellow of the British Film Institute for his work in film and television preservation. In addition, he was awarded the Order of the British Empire by Queen Elizabeth II for his contributions to film archiving and for his work on the Getty Conservation Centre. Mr. Francis succeeds Robert Saudeck, who retired in May.

Peter Mustardo has returned to private photographic conservation practice with Nora Kennedy as *The Better Image*. They may be reached at (202) 547-5899.

NORTH

Kent, CT. *Ojo: Connoisseurship & Conservation of Photographs* a twice-yearly newsletter of the Jose Orraca Studio appeared for the first time in September 1991. This issue had articles on the pros and cons of photo corners, Edward Steichen, developing treatment criteria, rolling photographs for storage, wood bleaches, George Seeley, and a list of New York auctions. It appears to be free. Write Jose Orraca Conservation Studio, 3 Maple Street, Kent, CT 06757 (302) 927-0178.

WAY NORTH

Fredericton, New Brunswick. Luis Nadeau (*Encyclopedia of Printing, Photographic, and Photomechanical Processes*) has drawn up a six-page "Chronology of Office Copying Processes" in draft form, complete with index. He is looking for comments and corrections, and is willing to have photo-

copies of it circulated for this purpose even though it will appear as an appendix in the third volume of his encyclopedia. Abbey Publications (320 E. Center, Provo, UT 84606) is helping by sending it out in return for a self-addressed business-length envelope with 52¢ postage affixed. Or write to Nadeau directly at his new address: Box 7, Site 4, R.R. 4, Fredericton, New Brunswick, Canada E3B 4X5 (506) 452-7662; FAX 4540-2718 [Don't forget that U.S. postage doesn't work from Canada]. He is willing for people to make up to 20 copies of it, so that everyone who wants to make comments or corrections of it will have a copy.

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 (M-F 7:15-3:45), (202) 501-5610, FAX: 501-5601. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, FAX: 233-3109. Chair: Richard Pearce-Moses, Archives and Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 965-9276, FAX: 965-9169, Bitnet IACRPM@ASUACAD.

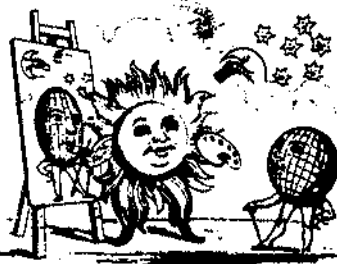
Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1992. Opinions expressed are those of the authors.

The Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885



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

Volume 6, Number 3

August 1992

VOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTE

Ballot appears on bottom of page 7. Vote now before you forget. Ballots must be postmarked no later than September 2, 1992

VOTE!! ELECTIONS COMMITTEE REPORT

Douglas M. Haller, Univ. of Pennsylvania Museum Archives

The Elections Committee as appointed by the Section Chair, and consisting of Douglas M. Haller, Chair; Laurie A. Baty; and Katherine Hamilton-Smith, reviewed over eight nominations for the office of Chair-Elect. Offers were made to Gregory Lukow (National Center for Film and Video Preservation, Los Angeles) and Bonnie Wilson (Minnesota Historical Society, St. Paul) and both have consented to nomination. The Committee is exceedingly pleased that two individuals of such excellent professional qualifications and outstanding leadership ability have agreed to run for office. Following are their career and position statements. Please consider carefully, and remember that you may vote by mail (a ballot will be found on the bottom of page 7) or in person at the Section meeting in Montreal, scheduled for Tuesday, September 15, from 8:00 a.m. to 10:00 a.m. In either case, nominations of additional candidates may be made. The statements are in alphabetical order.

Gregory Lukow

I currently work as Deputy Director of the national Center for Film and Video Preservation at The American Film Institute in Los Angeles. Since joining the Center in 1984, I have organized and directed a number of national-level projects and programs to help coordinate the moving image preservation activities of the nation's archives and producers. I have been active in SAA's Visual Materials Section since 1987, and for the past two years have served as the Section's liaison to the Association of Moving Image Archivists (AMIA). In 1991 I was elected to serve as the founding secretary of AMIA. I am a delegate to the International Federation of Film Archives, and a member of the Archivists Advisory Council of The Film Foundation.

I have been a film critic for NPR radio station KCRW-FM in Los Angeles since 1985. I received my MA in Film and Television Studies from UCLA, and a dual

BA in Broadcast Journalism and English from the University of Nebraska. I have lectured internationally on the history and preservation of American media, with my writings of the film and television industries translated into several languages. I have curated a number of film and video exhibits that have appeared in festivals and museums across the country. Photography is a major hobby and my photographs of old and abandoned movie theaters in cities and small towns across the country now number over 2,000.

I look forward to the opportunity to serve as chair-elect of the Visual Materials Section and to build on the important work in organizing the section that has taken place under its recent chairs. Although my professional background has been with moving images, I am very interested in developing additional resources for the full range of materials involved in the section. Coordinating the needs of this diverse range of materials is one of the section's most challenging aspects, but it should also be seen as one of its primary strengths. In particular, I am especially interested in generating new panels, workshops and discussions from within the section that will foster the development of multi-format information systems, data structures and communications linkages between our graphics, still photo, film and video, sound, and manuscripts collections. The technologies and processes for providing these linkages—both inter- and intra-institutionally—are increasingly at hand, and the Visual Materials Section is well-positioned to play a leadership role in this endeavor.

Bonnie G. Wilson

Since 1972, I have worked with photographs, moving images, and graphics in the Audio Visual Library of the Minnesota Historical Society. I began as a reference librarian, became head of the Audio Visual Library, and then Curator of Sound and Visual Collections. My master's degree is in library science with a concentration in audio visual materials. Current writing and lectures center around the history of photography, and I frequently give

SAA-VM IN MONTREAL

Pre-Conference (call SAA to register)
Sept. 11-12 *Photographic Collections Management*, SAA \$149; non-SAA \$179
12 *Architectural Records: Identification, Preservation, and Access*, SAA \$98; non-SAA \$119
12 *Using Laser Disk and Electronic Imaging Technology in Archival Preservation and Reference Programs*, SAA \$98; non-SAA \$119
12-13 *From Photos to User Fees: Managing Archival Reproduction Services*, SAA \$98; non-SAA \$119

Sessions and Meetings

14 8:00 - 10:00
#3 *Anglo-American Standards for Multilevel Description*
#11W *Picture-Making Technologies: Basic Equipment Needs for Archiving Film and Video Materials*
14 10:30 - 12:30
#13 *The Archivist and Colleagues: Varying Approaches to Architectural Records*
#15 *Preservation Planning for Diverse Photographic Holdings*
#16 "Recent History": *Archival Oxymoron or Documentary Dilemma?*
15 8-10 a.m. - *Section Meeting*
15 1:15-3:15 p.m. - Roundtables
MARC VM
Architectural Records (at CCA)
16 1:15 - 3:15
#66 *Testing the Limits: the AAT as a National and International Archival Vocabulary Resource*
16 3:30-5:30 p.m. - Roundtables
Art & Architecture Thesaurus
17 8:00 - 9:15
#71SF *Disaster Preparedness for Photograph Collections*
17 9:30-11:30
#75 *Ephemera in Archives: More Than a Passing Fancy*
#80 *The Archivist and Architect: Reflections on the Planning Process*
#81 *Collaboration, Consensus, and Cooperation: The Work of Standard-Setting Bodies on Audiovisual Materials and New Technology in Archives*

workshops on the care of family photos. One significant accomplishment has been the creation of a Fine Art Photography Collection at the Minnesota Historical Society. This past year I managed the move of our sound and visual collections to a new building and designed new procedures for accessing the moving image collections. I am a member of SAA, AMIA, The History of Photography Group, and the Daguerreian Society.

As chair of the Visual Materials section, I would carry out the three-year plan which currently contains some challenging and important goals. In addition, I would propose to add a moving image pre-conference workshop, in cooperation with the Association of Moving Image Archivists. I want to identify some issues in the care and collecting of graphics and work with the membership to create sessions to serve those needs. Finally, I will support the work of the *Views* editor as I believe the newsletter is a leader in SAA communication tools and one of our best contributions to the Society.

PLANNING FOR NEW ORLEANS

Katherine Hamilton-Smith, Curt Teich
Postcard Archives

I've been asked by Visual Materials Section Chair Richard Pearce-Moses to head up this year's VM Program Committee and to work with section members to develop proposals for the SAA meeting in New Orleans. Even though a subtle "call for input" from section members was included in the April issue of *Views*, I have not been contacted by anyone as of mid-June.

Of the many fine proposals developed or supported by the VM Section, several were not selected for the Montreal meeting. The following list of these session topics may help turn on idea "light bulbs" and get you all thinking about what you would like to see offered at future meetings: *Picture Making Technologies: Prints & Photomechanicals*; *Introduction to Cartographic Records; Albums, Scrapbooks, Diaries, and Unpublished Volumes: Problems of Interpretation and Preservation*; *The Eye Has It: Appraising Visual Materials*; *From the Other Side of the Mirror: Picture Research*; *Helping Hands: Successful Use of Volunteers, Interns, Fellows, and Students*; *Polishing the Tool: Possible Refinements for Descriptive Standards*, a proposal on electronic imaging; and *Evidence of the Recent Past: The Archivist as Documentarian*. This last topic will begin to be addressed in session 16, "Recent History: Archival Oxymoron or Documentary Dilemma?", in Montreal in which I am participating.

Do any of these stir your imagination or get your professional juices flowing?

Please, please give me a call at (708) 526-8638 [please note that this phone number is a correction from the December issue of *Views*-Ed.], FAX me at (708) 526-0024, or drop me a line about session proposals and about ideas for sessions you would simply like to attend, not necessarily give. My address is Curt Teich Postcard Archives, Lake County Museum, 27277 Forest Preserve Road, Lakewood Forest Preserve, Wauconda, IL 60084.

My intent is to get this process going now, before the Montreal meeting, so that we are refining sessions and finalizing presenters by this fall, not scrambling around doing last-minute development. So, let me hear from you. Maybe pick up the phone as soon as you read this and give me your ideas. I look forward to hearing from you and seeing you soon in Canada!

FROM THE CHAIR: RAMBLES IN THE BRAMBLES, OR A STICKY THICKET

Richard Pearce-Moses, Arizona State University

Throughout my professional and personal life I've been attracted to charismatic individuals with a sense of leadership and vision. A year as section chair has provided me with some useful, if somewhat distressing, insights into leadership. Most important, you can't be an effective leader without vision. I commented when I took this position that Douglas Haller left some mighty big shoes to be filled. Douglas had vision—some goals for the section. Under his term, the section passed by-laws, established its own archives, and produced several excellent meetings at the annual meeting.

The archival profession is at a cross-roads and needs vision for the future. The current issue of *Byte* magazine (June 1992) poses the problem of survival in the age of infoglut, and offers articles describing the "utter vastness of this information . . . seemingly impossible to manage." *Byte's* editor, Dennis Allen, promises "ways to get a handle on the information, and there are strategies for the future you can adopt now." Otherwise, businesses will be left wondering if that key information "went into the archives, someone's desk drawer, or the shredder."

What I want to know is, what does *Byte* think archivists and librarians have been doing for the past two hundred years? Why haven't archivists and librarians made their expertise more accessible? In fact, the majority of problems that *Byte* brings out are far from new, and it's somewhat saddening to see them beginning to fight through some of the same problems of intellectual control that are second nature to our profession. The most interesting fallacy is the notion that buried in a quagmire of

irrelevant facts hides one bit of information that will make a significant difference. Archivists, on the other hand, know that no retrieval system needs to be perfect; very rarely will information sufficiently important to make a significant impact on decisions not be redundant. The archive hides no smoking gun.

One possibility that crosses my mind as I read *Byte* is that archivists will somehow become an obsolete profession, superseded by a new breed of information professional that has been born out of the computer industry. The job will be the same, but it

BEWARE OF CON MAN MARC MADOW

John Wood, in his column in the May 1992 *Daguerreian Society Newsletter*, writes

In the last Newsletter, the bad news was about forgeries; this time it's about a con man going by the name of Marc Madow. He is writing forged Bank of America checks for as much as \$21,000 and taking daguerreotypes on consignment and stealing them. He has stolen the following: 1) Root's portrait of Malvina Florence pictures in *the Daguerreotype: A Sesquicentennial Celebration*, plate 84; 2) a 3/4 plate of a boy with a checkered shirt and hoop; 3) a 1/2 plate of a man named Norse in Naval(?) uniform; 4) a 1/2 plate Brady of [a] man wearing glasses. Madow and his phony "Alpine Enterprises" has made purchases from California to New York. If you have any information, please call Detective Bourne, Los Angeles Police Department, (213) 485-4131 and also Jerry Peterson at (310) 698-2768. My God, what's happening to our field? Money sure does bring out the creeps.

will have a new look. (The foundations are already in place for the neo-archivist with the systems manager who archives tapes and appraises jobs to allocate system resources.) An historical example. I quit managing a camera store in the early 'eighties, just as VCRs were entering the consumer market. Trade journals warned, "Don't let stereo stores take over your Super-8 sales! They know electronics, but you know pictures." My own experience (most unscientific) suggests that the stereo stores won. Furthermore, I wonder if the forthcoming revolution of still video will complete the process. The *what*-making images—is the same, but the *who* changed. How well can our profession adapt? Recent discussion on the e-mail-based Archives

discussion group has focused on necessary training for archivists, with one side denying the need for any principles and the other stressing a foundation in tradition. Burgeoning archivists need training, but if they want to survive into the twenty-first century I suspect they need to spend more time with a Hypertext manual than *A Modern Archives Reader*.

Our future vision must project archival principles into the rapidly evolving world of documentation. I don't think we need to abandon willy-nilly the paradigms and principles developed over the last few centuries, but they do need some reinterpretation.

Just as archives are facing the problems of electronic records generally, visual materials archivists are confronted with the specifics. The vast majority of members of the Visual Materials Section work with photographic materials. Film archives have already had to incorporate videotape, and silver-based photographs may very well become a relic in this decade. This time, the what is the same, but the how is different. Can we make the jump to electronic images, or will we become camera dealers looking enviously at stereo vendors? In addition to images in traditional formats—photographs, paintings, architectural drawings, designs—we must assume at least a doubling of that information by its automation, and the number of different ways to digitize that information (TIFF, GEN, GIF, PCX, IMG, EPS, HEX) suggests that a mere doubling would be a blessing. Where we once used our eyes to scan the document, we will have to have a machine intermediary—and a machine with the ability to read the encoding correctly.

In the past twenty years or so, we have seen researchers begin to treat visual materials as primary documents equal with text. In the age of MTV, we may need to understand the image as superior to text. Do we have the vision to lead visual archives into the electronic age? How do we measure the authenticity of a digital document to guard against forgeries? How will we appraise encoded records in the absence of equipment; in this Catch-22, how can we justify spending money to read images without having read the images to know what they are? Will we provide access to our electronic holdings across networks, or will a patron's ability to capture the information outside the repository destroy our investment in the image? Preservation again raises its ugly head, with electromagnetic media known to be notoriously less stable than silver imagery.

As I read *Byte* I realized that no matter how good their retrieval programs, no matter how many databases they access, they may miss the essential ingredient: good research, good history, good ideas are not found in archives, but between one's

ears. It's the creative association of the information contained in archives that leads one to epiphany—often conceived in terms completely unrelated to the materials at hand. If there's a smoking gun, it's often pieced together from several sources by insight and understanding, not the software.

While chair, I have achieved a number of personal goals; among other things I taught a couple of courses at the university level, and I obtained continuing appointment. It's time for me to retreat and pull on my thinking cap to start seeking some of those creative visions and new goals for myself.

Each of us in the section needs to consider where we are going and what we want from the section. As an archivist, I look to the section for continued education through dynamic programs. What do you want? What is your vision for the section? Programs, networking, or something else? Without your input, the section's vision will be significantly diminished. To incoming chair Katherine Hamilton-Smith, I offer my best wishes and support; may she have vision, leadership, and creativity. May she have the benefit of a dynamic section willing to share innovative visions for the future. She's put out a call for your help in developing programs. If you want to see this section go somewhere, give her a hand!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Colr, Cranbrook Archives

Tawny Ryan Nelb, an architectural records consultant and the roundtable's first president, published an article entitled "Will Your Drawings Be There When You Need Them?" in the December 1991 issue of *Plan and Print* (Volume N64, No. 12). The article outlines the fundamentals of a sound records management/archival program for architectural and engineering firms. Ms. Nelb argues that companies should preserve their design drawings and project documentation for business and legal purposes. Some states already require architects to maintain records on permanent media for up to fifteen years. According to Ms. Nelb, all states will eventually enact similar legislation. The article identifies types of records that should be preserved, reviews the longevity of various materials and media, and provides information on storage and environmental concerns. Discussion of CAD records and electronic media is included. Copies of the article may be obtained by writing Ms. Nelb at 5610 Woodberry Ct., P.O. Box 1229, Midland, MI 48641. Ms. Nelb is working on a similar article for surveying firms. Unlike architects, surveyors face lifetime liability for their work.

Marty Hanson, preservation administrator for Syracuse University Libraries, has

obtained grant funding for the New York State Architectural Records Needs Assessment Project. As a part of the project, a two-day seminar on the care and management of architectural records will be held in the Syracuse area sometime in October, 1992. The seminar will be restricted to representatives from the largest libraries in New York state. Lois Olcott Price will serve as the conservator for the project. Other participants will include William Storm, Angela Giral, Tawny Ryan Nelb, Alfred Willis, Tony Wrann, Joel Bostick, Nancy Carlson Schrock, Carl Stearns, and Isabel Hyman.

Cranbrook Archives is completing a year-long, Getty Grant Program-funded project to catalog the architectural drawings of Cranbrook Educational Community in Bloomfield Hills, Michigan. Project cataloger Mary Beth Kreiner and her assistant, Melanie Bazil, have employed the MARC VM format to catalog over 6,000 original renderings, presentation drawings, working drawings, and detail and shop drawings thus far. An additional 4,000 duplicate drawings have been isolated and indexed. Among the architects and landscape architects who have worked at Cranbrook include Eliel and Eero Saarinen, Albert Kahn, Bertram Goodhue Associates, Olmstead Brothers, O. C. Simonds, as well as Cranbrook's founder, George Gough Booth.

Many thanks to Nick Olsberg, for making arrangements to hold the next meeting of the Architectural Records Roundtable at the Canadian Centre for Architecture in Montreal on Tuesday, September 15, 1992, between 1:15 and 3:15 p.m. After our business meeting, Nick will conduct a brief tour of the facility. This is an excellent opportunity to view the CCA, which is recognized as one of the world's leading research centers and museums devoted to the study, preservation, and display of architectural drawings, books, records, photographs, and artifacts.

Tawny Ryan Nelb will present her popular workshop on architectural records at the Midwest Archives Conference meeting in Cleveland on November 4, 1992.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154.

MARC VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

MONTREAL NOTES

The September SAA meeting in Montreal will include the annual meeting of the

MARC-VM Roundtable. We mentioned in the last issue of *Views*, and mention it again. It's Tuesday, September 15, 1:15 to 3:15 p.m. So schedule this into your calendar. See you there.

If you have interesting and/or knotty issues to discuss in our arena, let me know beforehand. Look forward to our usual informative Roundtable discussion, and numerous other intriguing panels, presentations, and other events at this year's conference. For us VM folks, highlights of the conference, including pre-conference workshops, are noted elsewhere in this issue of *Views*, so don't miss out.

USE IT OR . . . (UPDATE)

The Roundtable has succeeded in keeping some of us in touch. There have been a few letters and phone calls about MARC VM issues. Regrettably, the hook-up in my office to Internet is slow getting off the ground, so I've missed some interesting "dialogue" regarding relevant issues such as subject indexing or graphic materials. Those of you who so have easy access, keep using the Internet. It's apparently the wave of the present!

FOOD FOR THOUGHT

An active member of the VM Section and the Roundtable, Beth Delaney of the New York Public Library's Schomburg Center phoned us recently to ask if there was any list of terms describing condition of materials, still images, and moving images. We didn't know of one, but gave Beth numerous names and phone numbers. Then... but I'll let Beth explain it in her own words:

"Searching for 'the list': Physical Condition Terminology for Graphic and Moving Image Materials"

Beth Delaney, Schomburg Center for Research in Black Culture, The New York Public Library

"Well I thought it was going to be a relatively simple task. A colleague, who is modifying an Advanced Revelation database to accommodate visual materials for my division, asked me for a list of terms I would like in the table for the "condition" field. This field will be used to indicate the physical condition an item is in (for photographs, image faded, stained, mold, etc.; for motion picture film, sprocket marks, blistering, shrinkage, etc.) It is not a USMARC field, but one designed to allow in-house tracking of preservation needs in a local database used for collection management purposes.

"So I decided the best idea would be to call the NYPL Photographs and Prints Division, as well as some of the major repositories and ask them about "the list" everyone uses. I called the International Museum of Photography at George

Eastman House; the Library of Congress, the Museum of Modern Art, Eastman Kodak, and the National Center for Film and Video Preservation [she also called the NHPRC]. Although everyone was very helpful and sent me their list or a copy of their condition report sheets, it was quite obvious that there is not one list that is accepted and used by everyone.

"The reaction from most people was, 'Yeah, that would be a good idea.' So I'm throwing it out to the Visual Materials Section. Is there a need for such a project? Is a similar project already underway? Could we discuss this at the VM Users Roundtable meeting in Montreal [Why at the VM Users Roundtable? This is important to everybody!—Ed.] Again, I'm not talking about terminology for a specific USMARC defined field, rather, a list anyone could use in any automated system."

"IF YOU CATALOG IT, THEY WILL COME"

If you heard this phrase on National Public Radio recently, thank Roundtable member Janet Murray (NYPL). She credits the movie *Field of Dreams* ("if you build it, they will come") for inspiring her paraphrase—just for catalogers. Janet sent us here at LC a copy of a poster that she and her colleagues created; we posted it on a bulletin board. Next thing you know, it's on the radio! NPR repeated the phrase at the end of an item in its Morning Edition show of June 6; the item was about cataloging special materials at LC. While researching the radio piece, the reporter had seen the poster at LC and was impressed.

STILL ON TRACK

It is noteworthy that there has been no slippage in the timetable for second editions of LC's *Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms: Genre and Physical Characteristics (GMPGC)*. Still aiming for year's end. The plan is to market these two volumes as a pair, since they do work well together. They will continue to be sold individually, as well.

STILL AVAILABLE

Names and addresses of those who attended last year's MARC-VM Roundtable are still available from me. Call (202) 707-3635 or write Sarah Fouse, Prints & Photographs Division, Library of Congress, Washington, DC 20540.

THANK YOU, MA'AM

As ever, many thanks to *Views* and its dynamic editor Laurie Baty for allotting column space in the jam-packed issues of the Visual Materials Section's thirdly? [as opposed to quarterly] newsletter. [You're welcome—Ed.]

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Gregory Lukow, National Center for Film and Video Preservation, Los Angeles, CA

Film and television archivists from the United States and Canada have joined together to form a new North American professional organization—the Association of Moving Image Archivists (AMIA)—dedicated to ensuring the survival of our moving-image heritage. AMIA is now offering charter memberships in 1992 and invites all interested professionals to become part of the community of archivists, producers, manufacturers, scholars, and concerned supporters involved in moving-image preservation.

The association was established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition, and use of moving-image materials. The objectives of AMIA are to exchange information, promote archival activities and professional standards, facilitate research, and encourage public awareness of film and video preservation. Membership is open to any interested individual, institution, organization, or corporation. Membership dues are \$50 for individuals, \$150 for non-profit institutions, and \$300 for for-profit institutions.

The *AMIA Newsletter* is also available at an annual subscription rate of \$15.00. For further information on the 1992 AMIA Conference and membership, please contact the AMIA Secretariat c/o National Center for Film and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

ROUND 2: UPDATE ON PUBLIC COPYING OF PUBLIC DOMAIN AUDIOVISUAL MATERIALS IN NARA

An announcement in the May 28, 1992, *Federal Register* proposes to revise current regulations in the Motion Picture, Sound and Video Research Room relating to self-service copying of unrestricted motion picture, video, and audio holdings. Current practice has been in place since the policy reversal announced in the November 19, 1991, *Federal Register*. It revoked a long-time practice of researcher dubbing of public-domain material with the use of personal audiovisual equipment. (See *Views* 6[April 1992]). A public discussion of the recently proposed self-service copying regulations was held June 19 in the National Archives Theater. Written comments were to have been received by the Archives' Policy and Program Analysis Division (NAA) by the end of July. As we said before, stay tuned.

UPDATE ON SILVER IMAGE STABILITY RESEARCH AT THE IMAGE PERMANENCE INSTITUTE (IPI)

James Felly, Director, IPI

IPI has proposed the creation of a new ANSI Standard (to be known as ANSI IT 9.15) which will be used to measure the effectiveness of chemical treatments to stabilize silver images against oxidation. The proposed new standard includes two test methods (a hydrogen peroxide fuming test and a dichromate bleach test) which indicate whether or not a "toned" print, film, or microfilm will be vulnerable to image fading, silver mirroring, or redox blemishes while in storage. Oxidizing contaminants from the atmosphere or from storage enclosures are the most common cause of image degradation. Archives which want to produce the longest-lived silver films and prints now have a practical way to make sure their processing is really "archival." ANSI Committee IT9 approved the proposed standard at its June 1992 meeting and forwarded it to ANSI headquarters for public comment. Publication of the new standard can be expected during 1993.

SilverLock™, IPI's polysulfide treatment to improve the oxidation resistance of silver images, has been evaluated for use on pictorial films, cinema films, graphic arts films, and photographic papers. Originally developed for use on microfilm, SilverLock has proven to be effective with all types of conventionally processed silver media. IPI formally recommends polysulfide treatment whenever maximum stability is desired. While optimum treatment times and temperatures do vary for different products, to date IPI has found that polysulfide treatment is successful in conferring oxidation resistance on many different product types and brands. IPI SilverLock solution is "Strongly recommended" in the RLG Preservation Microfilming Handbook. SilverLock solution and information about it may be obtained from IPI itself (address: IPI, Rochester Institute of Technology, P.O. Box 9887 Rochester, NY 14623-0887), or from MicroD International, 15000 County Road Five, Burnsville MN, 55337.

IPI conducted a two-year long, very thorough study of the possible drawbacks to the use of polysulfide treatment during 1989-1991, and concluded that it was safe and effective for use on contemporary microfilm materials. (A 175 page report on this subject is available from IPI or AIJM for \$50). This large accelerated aging and analysis effort was directed at new microfilms, and only included one sample of older, naturally aged microfilm in good condition. Many archives and libraries have discovered redox blemishes on their existing microfilm collections, however, and are interested in using polysulfide as a way to stabilize their collections and prevent any

further growth of redox. This is quite attractive from a cost standpoint, because it is much less expensive than duplication, and avoids a generational quality loss associated with duplication.

While polysulfide treatment is definitely safe for new microfilm and for microfilm collections in good condition up to 10 years old, research needs to be done to explore the effects of polysulfide on older microfilm which may be poorly processed, blemished, or has age-weakened gelatin. IPI has just received a \$256,595 grant from the Division of Preservation and Access of the National Endowment for the Humanities to study this issue. The three-year project will explore such issues as the effect of polysulfide on the legibility and printability of redox-blemished areas in older films. A number of state archives have agreed to cooperate with the study by supplying naturally deteriorated films. Until the study is complete and recommendations can be made, polysulfide treatment is only recommended for current films or those in good condition up to 10 years old. Funding for IPI's various silver image stability efforts has been provided by NEH's Division of Preservation and Access, the National Historical Publications and Records Commission, The Andrew W. Mellon Foundation, and the New York State Library Preservation Grant Program.

ELECTRONIC DISCUSSION GROUPS OLD AND NEW

Richard Pearce-Moses, Arizona State Univ.

Archivists with access to the Bitnet and Internet electronic mail networks have access to a number of listservers. The listservers provide an informal forum for exchanging ideas and opinions, soliciting advice and experience, and disseminating useful information. They are an excellent place to "think out loud" and benefit from others' insights. Archivists not connected to either network can access them through Compuserve, a commercial network.

Contact your sysop [*that's systems operator for you non-computer people—Ed.*] for information on how to subscribe, or send a note requesting help to Richard Pearce-Moses (IACRPM@ASUACAD via Bitnet). The ARCHIVES@INDYCMS listserver is a forum of professional archivists working in a variety of settings. Many topics pertain to visual materials. Discussions are often lively, occasionally humorous, and always thought provoking.

A new listserver for individuals interested in photographic history is under development and should be operational before the annual meeting. The listserver will leave archival and preservation topics to other lists, but may include biography, influences, aesthetics, and the analysis of

the medium. If you're interested in participating, contact David Mattison, Reference Archivist, British Columbia Archives and Reference Service, (dmattiso@cue.bc.ca via Internet) or Richard Pearce-Moses.

VIDEO REFERENCE IN THE MIDWEST

Paul J. Elstoefel and John E. Carter, Nebraska State Historical Society

There may be nothing new under the sun, but we have stumbled on to an idea that works for us, and so we thought we would pass it along. By using a video camera with the capability to reverse polarity, we have been able to make extremely inexpensive positive reference copies of photonegatives.

The technique grew out of our quest for a way to provide access to our sizeable moving-image holdings, keeping the originals out of jeopardy as much as possible. Our solution was to set up a crude but effective in-house film transfer system with no more than about \$4,000 worth of equipment. Because some of our moving images are negative (mostly daily news footage of local TV stations), we needed to find a way to make a positive video of a negative film. A VHS camcorder with a positive/negative polarity switch was the answer.

For still photographs, we have been simply laying them on a light table, masking out the background light, and recording them onto the tape. Miraculously, the camera compensates for density and contrast, producing a perfectly fine image on the screen.

We have been using it to make a collection of 35mm news photonegatives usable. With the camera's conventional macro lens, we have been able to nearly fill the screen with the 35mm photonegative. By recording about 10 seconds of each image we get over 500 pictures per video tape. The tape costs about \$3.00 per cassette, which means our per-frame costs runs about one-half cent per image.

The only snag is in identifying the images on screen, the character generator built into the camcorder places characters smack in the middle of the screen, obscuring the image. With another model, the story might be different. Our solution has been to generate a time code, which appears in the lower left hand area of the frame. We then key this time code to a print out of the descriptive information about the photograph. We have also used the internal microphone, and added descriptions verbally.

After the master has been created, duplicates can be easily made, which makes the collection very portable. By

recording a time code in the frame with the photograph, indexing is equally easy.

This process is also useful for the appraisal of unprinted negatives, allowing our very tight printing budget to be expended only on those negatives that are worth it.

If you would like to see a sample of what we have done, drop us a note (P.O. Box 82554, Lincoln, NE 68501) and we'll send you a loaner to look at.

MEETINGS:

September 28. Joint *European Society of the History of Photography* and *Scottish Society for the History of Photography* meeting to coincide with an exhibition on the work of James Craig Annan. In Edinburgh, Scotland. For more information, contact Sara Stevenson, Curator of Photography, National Portrait Gallery of Scotland, 1 Queen Street, Edinburgh EH2 1JD SCOTLAND, 031-556-8921.

October 16-18. *Women in Photography III: Creativity, Body Image, Biography.* Center for Creative Photography, Tucson, Arizona. Registration forms were mailed in July. Limited to 225 attendees, \$115 students and CCP members, \$165 everyone else. For information or to register, contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

October 23-25. *Fourth Annual Daguerreian Society* meeting. Meeting concurrently with the society are the *Regional Photographic History Group* and the *History of Photography Group*. Ohio State University, Columbus, Ohio. The three-day symposium will feature lectures, a trade fair, banquet (with Floyd and Marion Pinhart providing the keynote), and benefit auction of historical and contemporary daguerreotypes. Ohio State's Wexner Center will feature an exhibit of 100 daguerreotypes from the Pinhart Collection, held by the university. For more information, write: Prof. Clyde Dilley, Department of Photography, Ohio State University, 156 W. 19th Ave., Columbus, OH 43210.

December 8-12. *Association of Moving Image Archivists 1992 Conference.* San Francisco (CA) Marriott at Fisherman's Wharf. Sessions include "The Role and Mission of Moving Image Archives," "Public Policy and National Planning for Moving Image Preservation," "Future Technologies for Moving Image Preservation," "Licensing Policies and Practices in Moving Image Archives," "Managing Moving Image Archives," "New Sound Restoration Technologies,"

and "Studio Archives Operations." A special workshop on moving-image cataloging has also been scheduled, and various working groups and committees will meet during the five-day conference. For more information contact the AMIA Secretariat c/o National Center for Film and Video Preservation, AFI, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

EXHIBITIONS: What's Up

opened May 24. *Montreat, North Carolina: The Early Years, 1897-1907.* Presbyterian Church in America, Department of History (Montreat), Montreat, NC.

opened June 10. *The Perils of Peacekeeping: Canada and World Affairs after 1945.* Canadian Museum for Caricature, Ottawa, Ontario.

opened June 17. *Four Directions: Twenty Years of Contemporary Photography in Spain.* Museum of Photographic Arts, San Diego, CA.

through September 1. *Changing Reality: Recent Soviet Photography.* ICP/Midtown, New York.

through September 6. *Edward Muybridge and Contemporary American Photography.* Long Beach Museum of Art, Long Beach, CA.

through September 7. *Homage to Jacques Callot.* National Gallery of Art, Washington, DC.

through September 13. *From Sea to Shining Sea: A Portrait of America.* Photographs by Hiroji Kubota. Corcoran Gallery of Art, Washington, DC.

through September 13. *Two Lives: O'Keeffe by Stieglitz, 1917-1924.* The J. Paul Getty Museum, Malibu, CA.

through September. *Aperçu. "Who knows anything of its geology?"* Photographs by the Geological Survey of Canada.

through December. *Works: Photographs of Enterprise.* Henry Clay Mill, Hagley Museum, Wilmington, DE.

opens August 26. *Eikoh Hosoe: Meta.* Museum of Photographic Arts, San Diego, CA.

opens September 5. *Fata Morgana USA: The American Way of Life/Photomontages by Josep Renau.* Corcoran Gallery of Art, Washington, DC.

opens September 27. *Stieglitz in the Darkroom.* National Gallery of Art, Washington, DC.

opens October. *For Better or For Worse: The Cartoon World of Lynn Johnson.* Canadian Museum for Caricature, Ottawa.

opens October 14. *[Survey of the work of Lou Stoumen]*, Museum of Photographic Arts, San Diego, CA.

opens December 14. *Fata Morgana USA: The American Way of Life/Photo-*

montages by Josep Renau. Milwaukee Art Museum.

IN PRINT:

THE REVIEWS:

• Palmquist, Peter, ed. *The Daguerreian Annual 1991: Official Yearbook of the Daguerreian Society.* Arcata, CA: By the Society, 1991. 264 p. Limited to 700 copies. \$30. (plus \$3 p&h; CA residents add tax). Order (checks made payable to The Daguerreian Society) from Peter Palmquist, 1183 Union, Arcata, CA 95521. Reviewed by Larry Baume, National Archives and Records Administration

This limited edition volume (700 copies) marks the second annual yearbook published by the Daguerreian Society, a membership organization devoted to the promotion, history and celebration of J.L.M. Daguerre and the daguerreotype, past and present. Peter Palmquist and the Society's editorial board have done a skillful job of assembling a wide variety of articles, current research, whimsical glimpses of daguerreian life, reprints of trade journal articles, historical studio advertisements, and daguerreian biographies. As in the previous yearbook (see *Views*, April, 1992), the 1991 yearbook will be of great interest to archivists, collectors, photo-historians and researchers particularly interested in early photographic history and the daguerreotype.

The articles and essays in the yearbook were submitted primarily by members of the Society, and cover a wide range of topics. The majority of the articles and illustrations deal with the historical development and use of the daguerreotype, but the *Annual* also devotes space to many other subjects, from identifying mystery daguerreotypes to making contemporary lunar images with modern equipment and chemicals. Many of the articles provide in-depth biographical and historical information on daguerreian operators and studios, or discuss the daguerreotype process, past and present.

Two especially good biographies are Palmquist's article on the life and work of Carlton E. Watkins in California (from Chapter 4 of the published biography by Palmquist), and of Robert H. Vance's work in Maine and Boston. Also notable is a reprint of Frank R. Fraprie's 1949 article on William Shew, a Boston miniature casemaker. Reprints of gallery reviews from several photographic journals in the 1850s were compiled by Ron Polito, with galleries and photographers in Baltimore, Boston, Cincinnati, New York, Philadelphia, Richmond, and Washington, DC represented. Polito has thoughtfully included useful tables of media and formats for each photographer or gallery listed. Of special note for photo-historians and

researchers is John Wood's "Survey of Daguerreian Literature," a fine annotated bibliography of American and foreign research on the daguerreotype. Collectors, archivists, and curators will be interested in M. Susan Berger's authoritative article on the care of daguerreotypes, and in the "how to" article on copying daguerreotypes by Dennis A. Waters.

From the polished copper-like covers and the articles, biographies, reproductions, and portfolios of daguerreotypes, the *Daguerreian Annual* is a book serious students of photography and collectors should not miss. The yearbook is well done from a technical standpoint, the research is of high quality overall, and the illustrations and reproductions of daguerreotypes are usually stunning, often touching, and well worth the price of the volume alone.

• Pierce, Sally, with Catharina Slautterback. *Boston Lithography, 1825-1880: The Boston Athenaeum Collection*. Boston: Boston Athenaeum (10½ Beacon Street, Boston, MA, 02108), 1991. 191 p. ISBN 0-934552-57-6. Price \$48 (\$2 s&h). Reviewed by Helena E. Wright, National Museum of American History.

The Boston Athenaeum, a venerable private repository on Beacon Hill, represents the best and most beneficent aspects of New England's place in our cultural heritage. The Athenaeum has nurtured the arts for nearly two centuries, and now offers a fine record of Boston's contributions to lithography with this book. While not a catalogue of the Athenaeum's entire print collection, this work presents the essence of Boston's special role in the development of lithography in America through examples drawn from the Athenaeum's rich holdings. The book tells Boston's story as a case study for understanding the development of

picture printing in 19th-century America, and it is a model of how to convey the importance of a print collection.

Boston could not boast the first lithograph printed in the United States—that honor belonged to Philadelphia—nor even the first lithographic shop, New York's Barnet & Doolittle. But the Boston firm begun by the Pendleton brothers in 1825 is characterized by Sally Pierce as the "longest-lived and most commercially successful of the early American lithographic shops." Certainly the Pendletons set high standards for draftsmanship and execution of prints that their competitors and eventual successors strove to emulate. More importantly, they firmly established the practice of apprenticeships that helped develop a network of artists over the next generation. Important national figures such as Winslow Homer and Nathaniel Currier got their start in Boston's lithographic trade, and by addressing both regional and national interests, Pierce has provided a wider context in which to interpret Boston's lithographic output.

Pierce's excellent introductory essay breaks the story down into periods. The years 1825-1840 were dominated by the Pendleton shop and its immediate successors. Between 1840 and 1860, the number of firms rose from four to fourteen, and important developments in color printing and the beginnings of photolithography occurred. This period also marked the end of the artisan-lithographer and the small shop. Following the Civil War, the trade concentrated in larger firms engaged in chromolithography for largely commercial markets. By 1880, it had become an industry, international in scope and production.

The heart of the book is the illustrated center section containing 128 plates (61 in

b&w, 67 in color) chosen to represent the range of work executed by Boston firms. The subjects include both commercial and artistic works, mostly produced for specific commissions. Boston lithographers did not publish prints on speculation, as Currier & Ives did, until after the Civil War.

Two useful sections provide basic chronologies and documentation. The "Directory of Boston Lithographic Firms" identifies 118 firms with dates of operation and names of principals, and the 82 "Biographies of Lithographic Artists" add more detail about the lives of those individuals who operated the firms. It also includes those men—and women—who were artists but not proprietors.

Boston Lithography makes an important contribution to the literature of printmaking. Pierce writes beautifully, and her introductory essay brings together information on individual artists and firms into a concise account of early lithography and its development as well as Boston's role in pictorial production. There is an excellent annotated bibliography.

THE BOOKS:

Kelbaugh, Ross J. *Directory of Civil War Photographers, Volume Three: Western States and Territories*. Baltimore, MD: Historic Graphics (7023 Deerfield Road, Baltimore, MD 21208), 1992. 0-91-4931-04-0. Paper \$15.95 (\$2.50 s&h).

Lambrechts, Eric and Luc Salu. *Photography and Literature. An International Bibliography of Monographs*. Mansell Publishing: Rutherford, NJ (P.O. Box C831, 07070 [201] 939-6064; FAX [201] 440-5204), 320p. 0-7201-2113-2 \$100 (\$3.00 s&h).

Lange, Gerald and Lee Marks. *The Horse: Photographic Images 1839 to the Present*. New York: Harry N. Abrams, 1991.

OFFICIAL BALLOT - 1992

Visual Materials Section, Society of American Archivists

1. **DO NOT PHOTOCOPY.**
2. Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Montreal.
3. **Must be postmarked no later than September 2, 1992;** ballot may be brought to the Section meeting.
4. Mail this ballot to Douglas M. Haller, Archivist, The University Museum, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104.
5. **You must be a section member to vote.**

For Visual Materials Section Chair-Elect, vote for one of the following:

_____ Gregory Lukow

_____ Bonnie Wilson

_____ write in _____

(only individuals who have consented to nomination may be listed)

Photographic Arts Center. *Photographic Art Market: Auction Prices 1991*. New York: Photographic Arts Center, 1992. To order, call (212) 873-7065.

Roosens, Laurent P. J., and Luc Salu. *History of Photography: A Bibliography of Books*. Mansell Publishing: Rutherford, NJ (P.O. Box C831, 07070) [201] 939-6064; FAX [201] 440-5204. 320p. 0-7201-2008-X \$100 (\$3.00 s&h).

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

San Diego, CA. The Museum of Photographic Arts (MoPA) recently announced the receipt of a major gift from the estate of Lou Stoumen. Stoumen, who died in September 1991, was a photographer and Academy Award winning filmmaker. The gift includes at least 178 black-and-white photoprints by Stoumen, 58 of which are vintage; 50 photographs from his private collections that include images by Dorothea Lange, Margaret Bourke-White, and Edward Weston; his personal journals, letters, and other items. The gift also includes \$50,000 underwriting to produce a travelling exhibition and catalogue and a \$250,000 endowment for a Lou Stoumen Prize to be given to photographers whose work resonates with Stoumen's concerns. For more information, contact the museum at (619) 238-5262.

SOUTH

Fairfax, VA. The Fairfax County Public Library recently donated a selection of images from a gift of Virginia photographs to the picture collection of the Virginia State Library and Archives. The photographs are from the estate of Henry H. Douglas. Mr.

Douglas and Estelle, his wife, were co-founders of the Pioneer Society of America. The purpose of the society is to identify, record, analyze, and promote preservation of the past throughout the United States. Society members document and photograph all that remains of cabins, barns, bridges, inns, grist mills, stores, churches, and cemeteries. Other sections of the gift have been transferred to the Alexandria Public Library, the Arlington County Public Library, the Prince William County Public Library, and Loudon County Public Library [now *that's* breaking up a collection!—Ed.]. For further information please contact the state library's picture collection at (804) 786-8958. [*Virginia State Library and Archives News*, March/April 1992, Issue 91.]

MID-ATLANTIC

Washington, DC. The Motion Picture Division of the Library of Congress celebrated its fiftieth anniversary in April. Since 1942, the Library of Congress has selected and kept copyrighted films and added films from other sources. The marking of the first registration of a motion picture copyright was the first of a worldwide celebration of the centennial of cinema. Nineteen-ninety-three is the first registration of copyright for a motion picture. [*From LC Information Bulletin*, April 20, 1992, p. 169.]

Mary Panzer is the new Curator of Photography at the National Portrait Gallery, replacing William F. Stapp, who left in March for greener pastures in Rochester. Mary has been at both the Spencer Museum in Kansas and The David and Alfred Smart Museum of Art in Chicago before coming to Washington. We wish her well.

OVER THE POND

London. Taylor and Francis now allows North American subscribers of *History of*

Photography to pay their subscription in the United States. The personal subscription rate of \$76 [it used to be \$90] and institutional rate of \$130 may be sent to Taylor and Francis, Ltd., 1900 Frost Road, Suite 101, Bristol, PA 19007-1598 (1-800-821-8312; FAX [215] 785-5515). T&F also takes Visa, MasterCard, and American Express. Back issues for 1990-91 are available from Taylor & Francis, Rankine Road, Basingstoke, Hants, RG24 0PR, UK (1990 \$95, 1991 \$115). Complete volumes and single parts for 1989 and earlier years are held by T&F's "official stockists": W. M. Dawson & Sons, Ltd., Park Farm Road, Folkestone, Kent, UK ([0303] 850101; FAX: [0303] 850440). Mike Weaver is still editor.

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.

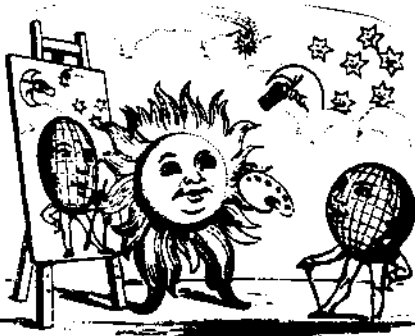
Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC. 20408 (M-F 7:15-3:45), (202) 501-5610, FAX: 501-5601. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, FAX: 233-3109. Chair: Richard Pearce-Moses, Archives and Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 965-9276, FAX: 965-9169, Bitnet IACRPM@ASUACAD.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1992. Opinions expressed are those of the authors.

The Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605

Non-Profit Organization U.S. Postage Paid Chicago, IL Permit No. 885
--



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

Volume 7, Number 1

December 1992

MONTREAL WRAP-UP

The annual meeting of the Visual Materials Section of SAA was called to order on Monday, September 9, at 8:10 a.m. by chair Richard Pearce-Moses (Arizona State University). Approximately 61 people were in attendance. Pearce-Moses went over the agenda.

Committee and Liaison Reports

Elections Committee, Douglas M. Haller (University of Pennsylvania), chair. The two candidates were Gregory Lukow, of the National Center for Film and Video Preservation, and Bonnie G. Wilson, Minnesota Historical Society. Following short speeches, ballots were distributed. The decision was to be given at 9:00 a.m.

Newsletter Committee, Laurie A. Baty, editor. Baty reported that the newsletter continued to have 8 pages (4 sheets) this past year and is hopeful to have 10 pages (5 sheets) with each issue this year. The deadlines remain the same, i.e., February 15, June 15, October 15, with issues appearing in April, August, and December. Continuing to mail to non-SAA and SAA members with two other section affiliations. This list is purged on an annual basis. At the conclusion of her remarks, Richard Pearce-Moses thanked her for her work on the newsletter and gave her a commemorative Montreal sweatshirt to a standing ovation and round of applause on the part of those in attendance.

Architectural Roundtable, Mark Coir, chair. He is the outgoing chair. There are about 200 members in the roundtable. The roundtable will meet at the Centre for Canadian Architecture tour at 1:15. The Centre is a leading museum on architectural history; there will be a tour following the meeting.

Association of Moving Image Archivists, Greg Lukow, liaison. The last meeting was held in New York last November with approximately 150 individuals in attendance. At that meeting, the group formalized, and various committees were established: Preservation had Alan Lewis (NARA) as the temporary chair, with Alan Stark (Film Technology Co., Inc.) serving as the permanent chair. Cataloging & Description has Steve Davidson (Louis Wolfson II Media History Center) as the chair. There is a newsletter and a dues structure: \$50/

person, \$150/non-profit institution, \$300/for-profit institution. Newsletter subscriptions are also available at \$15/year. The first year of the organization, 1992, is being devoted to charter membership development. At the present time there are 153 individuals, 27 non-profit, and 10 for-profit members. The next meeting will be December 8-12 at the San Francisco Fisherman's Wharf Marriott.

MARC-VM Users Roundtable, Sarah Rouse (Library of Congress), outgoing chair. Beth Delaney (Schomburg Center for Research on Black Culture) is incoming chair. The roundtable's meeting is Tuesday afternoon. Items of interest include discussion on field 852, a new MARC field for geographic content and an "open season" on Elizabeth Betz's *Graphic Materials*. Changes are being received by Helena Zinkham in Prints and Photographs at the Library of Congress. Suggestions will be received for at least one year to make the revision as up-to-date as possible. Jackie Dooley (Getty Center for the History of Art) was the spark to get the revision going.

Richard Pearce-Moses is the new USMARC liaison from SAA and is *ex officio* to SAA's *Committee on Archival Information Exchange* (CAIE). CAIE discussed the possibility of making *Graphic Materials* a standard equal to *APPM*. Pearce-Moses is proposing a special focus session for New Orleans to discuss the advantages of each standard for graphic materials. Questions and problems individuals have regarding the use of USMARC format and more generally for the CAIE may be directed to him.

Program Committee, Diane Vogt-O'Connor. October 1-3 will be the Online AV Catalogers Association meeting at the National Library of Medicine to discuss format integration problems. There is a journal for the group.

Academy of Certified Archivists, Douglas M. Haller, liaison. Haller provided a brief recap of relations between the ACA and the VM Section. The exam tests general competency only. Although there are A-V materials questions, the percentage is unknown; some section members claim there are no VM-related questions. The test is under review by ACA, and Haller urged section members to contact Elizabeth Adkins (Kraft General Foods), ACA Vice President, with their concerns. Maygene

Daniels (National Gallery of Art), ACA Immediate Past President, cautioned Haller that there is a problem with potential examinees reviewing the examination.

Elections Report. The distributed ballots and those that had been mailed in previously to the Committee Chair were counted. In a close race, Bonnie G. Wilson was elected over Gregory Lukow. The Committee Chair congratulated Bonnie and thanked Greg for his willingness to run for office, and stated that the section was destined to be the winner no matter which candidate won as both were so well qualified.

Bibliography Committee. Richard Pearce-Moses. Pearce-Moses stated that two years ago it was suggested that the section prepare a reading list for archivists. He has prepared an annotated bibliography. Suggested that the section use the e-mail cooperative effort currently underway at Arizona State University [See article in this issue, p. 4—Ed.] Pearce-Moses sees this list as a "dynamic document." Interested individuals can send Pearce-Moses notes and he will add that information to the bibliography. Include videodisc projects, catalogs available, etc. Pearce-Moses wants to hear from people. Hard copies of the list may be had for \$5.00 (send to Pearce-Moses at Archives & Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006 (602), 965-9276, FAX 965-9169).

Continuing Education, Loren Pignolo (Photographic Preservation Services), chair. The pre-conference workshop, "From Photos to User Fees—Managing Archival Reproduction Services," had 29 enrolled, with 23 actually attending the sessions. Five attendees were from the section. Pignolo and Susan Seyl (Oregon Historical Society) taught the course. It is planned to repeat this workshop regionally, with its next appearance in February in Phoenix, Arizona.

Old Business

Pearce-Moses encouraged active participation in SAA. Council has appointed a committee to look at sections and roundtables to determine whether they function smoothly, whether a member can subscribe to additional sections, etc. If any section members are interested, they should contact Waverly Lowell (NARA-San Bruno) or see the committee in the exhibition hall

from 2:30 to 4:30 p.m. on Wednesday afternoon.

The Section dinner will be Wednesday evening at the Italian restaurant *Cacciatori* on Crescent Street. There will be a sign-up sheet on the dinner board until 5:30 tonight.

New Business

Jackie Dooley addressed several topics. As a member of the Program Committee, she reminded members that the proposals deadline is October 9. Proposals may come from a section or individual. Elaine Engst (Cornell University) is the chair. Dooley had forms, went over why many proposals were not accepted and mentioned the different kinds of proposals that could be considered. Dooley also discussed CAIE and suggested that the section prepare a response to the report. Finally, Dooley discussed the RLG (Research Libraries Group) Photo Preservation Task Force that grew out of the symposium held two years ago. This involves large-scale preservation and three areas of interest. Needs assessment tools need to be developed. RLG is interested in sponsoring demonstration projects on electronic imaging because there are lots of approaches being taken. Finally, Dooley expressed interest in collaborative methods for preservation. Dooley specifically stated that the main message from the meeting was that with uncataloged materials there is no access. What can the task force do?

Joan Schwartz (National Archives of Canada) stated that Gerald Stone is interested in Rules for Archives Description (RAD). She reminded the group that the Karsh exhibition, *Art of the Portrait*, created by the National Archives of Canada, was at the Musée des Beaux Arts. She also encouraged individuals to visit the LaChine canal because of the visual materials on exhibit there, as well as the Centre for Canadian Architecture, which has a good bookstore. Also recommended was the Notman collection at the McCord Museum. The National Archives of Canada Tour offered a tour of the Documentary Art & Photography Division, and Conservation Treatment. Lunch for the trip is provided. In addition, the tour incorporated the launching of the book, *Treasures of the National Archives*.

Beth Delaney (Schomburg Center) talked about the need for a list of condition terms to use in a database and suggested either a committee or RLG preservation task force.

Diane Vogt-O'Connor mentioned the conference held in Cumbria, England April 5-11 entitled *Imperfect Image*. She has the program which includes approximately 30 speakers. Vogt-O'Connor also mentioned that volume three of the guide to photographic materials at the Smithsonian Institution was out and that it included seven museums.

Visual Materials Section 1992-93

Officers

Chair

Katherine Hamilton-Smith
Curt Teich Postcard Archives
Lakewood Forest Preserve
27277 Forest Preserve Drive
Wauconda, IL 60084
(708) 526-8638; FAX 526-0024

Chair-Elect

Bonnie G. Wilson
Curator, Sound and Visual
Collections
Minnesota Historical Society
345 Kellogg Blvd., W.
St. Paul, MN 55102-1906
(612) 296-1275; FAX 296-9961

Committee Chairs

Advanced Workshop

Contact Katherine Hamilton-Smith

Bibliography

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-9276; FAX 965-9169

Elections

Richard Pearce-Moses

Newsletter

Laurie A. Baty
NHPRC-NP
National Archives Bldg.
Washington, DC 20408
(202) 501-5610; FAX 501-5601

Program

Katherine Hamilton-Smith

Three-Year Plan

Bonnie G. Wilson

Liaisons

Academy of Certified Archivists

Douglas M. Haller
The University Museum Archives
University of Pennsylvania
Philadelphia, PA 19104-6324
(215) 898-8304; FAX 898-0657

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48013
(313) 645-3154; FAX 540-9920

continues next column

Association of Moving Image Archivists

Gregory Lukow
National Center for Film &
Video Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; FAX 467-4578

MARC VM Users Roundtable

Beth Delaney
Schomburg Center for Research in
Black Culture
545 Malcolm X Blvd.
New York, NY 10037
(212) 491-2237; FAX 491-6760

Regional Photographic Historians

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879; FAX 233-3109

At this point Richard Pearce-Moses passed the crown of chair to Katherine Hamilton-Smith (Curt Teich Postcard Archives).

Hamilton-Smith announced that she is working on proposals from last year that were not accepted. She also addressed the ACA questions and the impact of the section on recent exams. She went over the list of possible sessions given in the August 1992 issue of *Views* and opened the floor for other suggestions. Larry Viskochil (Chicago Historical Society) was interested in learning of responses to requests for electronic publications, especially legal/publishing issues. Lily Kolton (National Archives of Canada) mentioned two projects in Canada involving placing major collections into electronic format. Gretchen Lake (University of Alaska Fairbanks) stated that Apple Libraries of Tomorrow had visual, cartographic, oral history, and text materials on CD. Perhaps these might be highlighted next year? Sue Seyl asked about policies to deal with digital imaging. She stressed that although it would be nice to have examples of projects, policies are also useful and most likely a major issue.

Joan Schwartz suggested a session on the archival value of photographs (acquisition and appraisal) and possibly a session on the electronic imaging revolution. Katherine Hamilton-Smith indicated that she tried to get non-visual people to broaden the audience. Catherine Johnson (Harvard Theatre Collection) suggested a look at the future of the meaning of "record." New non-traditional formats are changing things and we must question how we look at collecting. Mikki

Ryan (Consultant, Seattle) thought someone from industry should be on such a panel. Constance Schultz (University of South Carolina) felt a session on the "problems" with the historical nature of visual materials with a critical evaluation of evidence, i.e., how to use photographs with research, might be of use. Prudence Backman (Albany Institute) felt that visual materials needed to be brought to a wider audience. Donna Longo DiMichele (Duke University) was interested in dealing with originals, even when available on a cd rom. Sarah Rouse questioned repatriation issues and how the new laws affected visual collections. Sandra Markham (Yale University) talked about exhibitions and the stress placed on the materials.

In other business, several job vacancies were announced. Included were The State Historical Society of Wisconsin and Colonial Williamsburg, both of which have openings. Larry Viskochil announced that he had a revised fee schedule available and Richard Pearce-Moses announced two new collection guides, *Index to Uncatalogued Photograph Collections held at the Yukon Archives* (N.p.: Yukon Education Libraries and Archives Branch, 1990) and *Photographic Collections in the Department of Archives and Manuscripts, Arizona State University* (Tempe: Arizona State University, 1991).

There being no further business, the meeting was adjourned at 10:00 a.m.

FROM THE CHAIR

Katherine Hamilton-Smith, Curt Teich Postcard Archives

As your incoming chair, the first order of business was to coordinate session and workshop proposals of interest to the VM Section for SAA's 1993 Annual Meeting in New Orleans. Working with chair-elect Bonnie Wilson of the Minnesota Historical Society and in consultation with out-going chair Richard Pearce-Moses of Arizona State University, the following session topics were submitted on behalf of the Section:

A workshop on basic appraisal for visual materials in archival collections; two sessions on film and video preservation (co-sponsored by the Preservation Section and the Recorded Sound Roundtable); a session on setting standards for visual materials description; a session on art and archives; a session on picture research; a session on women in design (co-sponsored by the Architectural Records Roundtable); a session on Spanish Colonial Revival Architecture (co-sponsored by the Architectural Records Roundtable); a workshop on describing and cataloging photographic and moving images using the MARC-VM format; a session on documentation (or "creating the historic

record"); a session on standards of description for cartographic records; a session on the implications of electronic publishing; a session on setting use fees for visual materials, focusing on the nature of competition with stock houses; a special focus (one-hour) session celebrating the 100th anniversary of the American picture postcard; a session on securing foundation grants for visual materials; and a pre-conference workshop on disaster planning and response for visual materials.

Most of these proposals were generated from the ideas suggested at the VM Section meeting in Montreal. Do not hesitate to contact Bonnie or me if you have suggestions about these topics. A few still require participants, so contact us also if you think you might contribute to any of the above. *Last, but not least*, many thanks to everyone who made suggestions and to those who helped develop sessions or agreed to participate in them. Your help was invaluable and greatly appreciated.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

The roundtable held its annual meeting on September 15, 1992 at the Canadian Centre for Architecture (CCA) in Montreal. Twenty-five members were in attendance.

Mark Coir, roundtable chair, reported that the organization continues to grow. Membership in the roundtable now tops two hundred and includes individuals from across the United States, Canada, Latin America, and from countries as far afield as Australia. Roundtable members continue to be a diverse lot: in addition to archivists, the organization has attracted architects, curators, librarians, landscape architects, engineers, office managers, designers, academicians, and records administrators.

The year has witnessed the completion of several exciting projects that relate to the care, handling, description, and preservation of architectural and design records. Three projects in particular were spoken of at the meeting: the Project AVIADOR at the Avery Library, the Foundation for Documents of Architecture (FDA), and the Cranbrook Architectural Drawings Project. AVIADOR was created at the Avery Library to develop a cataloging system for its extensive holdings of architectural drawings and to serve as a "prototypical application of emerging national standards for the cataloging of visual materials." FDA, a Getty-funded activity, provides another method for describing the broad array of documents pertaining to architecture. The Getty Trust also funded the Cranbrook Project, which entailed the cataloging of nearly 8,000 architectural drawings in the MARC VM format.

ARLIS/NA has published a guide to the RILIN visual materials format used in Project AVIADOR. *Cataloging Architectural Drawings* may be ordered for \$20 per copy (add \$1.00 for postage if you are outside the United States) from ARLIS/NA Publications, 3900 E. Timrod St., Tucson, AZ 85711. G.K. Hall will be offering a published version of FDA in its spring catalog.

Liz Banks reported on the activities of the Conservation Committee. Mark, standing in for Tony Wren and Alan Lathrop, gave reports on the Education Committee and the Joint Committee on Architectural Records. Maygene Daniels provided the membership with a report on organizational efforts within the International Congress on Archives to improve international access to architectural documentation. Arnaud Ramiere, of the National Archives of France, was also on hand to answer questions about ICA activities in this area.

Although the roundtable has met with some success in meeting its mission, officers of the organization have been hampered by the fact that the length of their terms are limited to one year. This issue was brought before the membership, and after a discussion it was agreed that the roundtable should adopt a "staggered" system of administration for the sake of bringing some continuity to the group. Each chair will henceforth serve for a two-year term: the first year will be as co-chair to the outgoing chair and the second will be as co-chair to the incoming chair. Mark Coir was subsequently elected to serve a second year as the outgoing chair. The incoming co-chair is Dr. Nick Olsberg of the Canadian Centre for Architecture.

Nick then addressed the meeting. He spoke about FDA as well as cooperative activities that are being developed within the Canadian archival community to enhance access to architectural records. Nick also raised the issue of whether the roundtable would be willing to help coordinate a symposium on the appraisal of architectural records. There was general agreement that this was an important activity that should be pursued. Nick consented to lead the effort to pull together the symposium, with help from several roundtable members.

After the meeting, the group was given a tour of the cataloging rooms and other non-public areas of CCA by Nick and his staff. Their efforts on the roundtable's—and SAA's—behalf were very much appreciated.

Anyone wishing to know more about the Architectural Records Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154 and my FAX is (313) 540-9920.

MARC VM ROUNDTABLE

Beth Delaney, Schomburg Center for Black Culture

Another interesting gathering of the MARC-VM Users Roundtable happened in Montreal on Tuesday, September 15th during SAA's Annual Meeting. We tried to get "that Roundtable thing" going (as George Bush might say); some shy members hung back from the circle but by the end I think everyone realized we're a friendly bunch.

The Roundtable meetings have really proven to be one of the best times to discuss real, practical matters of cataloging and access. Although there isn't always enough time, introducing ourselves to each other during the meeting makes it easier to approach each other afterwards. Often at these large annual gatherings there are so many people you don't get to meet. The Roundtable session is an easy way to meet personally a large group sharing similar concerns. Thanks to everyone who attended!

Outgoing chair, Sarah Rouse, set up the agenda and smoothly led us through. Arden Alexander from LC's Prints & Photos Division announced that the second edition of *Library of Congress Thesaurus for Graphic Materials (LCTGM) and Descriptive Terms for Graphic Materials: Genre and Physical Characteristics (GMGPC)* are in pre-production, to be made available, perhaps by Christmas, from LC's Cataloging Distribution Service. That news was warmly welcomed! The next big announcement was the launching of "open season" (as Sarah Rouse put it) on the 2nd edition of *Graphic Materials*. Everyone is encouraged to get their thoughts together and send their comments to Helena Zinkham, Prints & Photographs Division, Library of Congress, Washington, D.C., 20540. I mentioned at the meeting that I could personally attest to the willingness on the part of the P&P Division to consider additions to *LCTGM*, *GMGPC* and input on *Graphic Materials*. The best way to get your cataloging needs across is to think through your issues and submit your ideas! That way we can develop a national consensus and approach to describing our materials.

The talk turned to next year and the ideas for sessions in New Orleans. An important point was made during the Visual Materials Section meeting that, although many exciting issues are confronting the field about electronic imaging and its impact, etc., we shouldn't forget the many archivists who are still coping with the more "traditional" visual material formats.

Richard Pearce-Moses, outgoing chair of the Visual Materials Section, and Susan Seyt of the Oregon Historical Society spoke briefly about the good turnout for their successful preconference workshops--"Photographic Collections Management"

and "From Photos to User Fees: Managing Archival Reproduction Services," co-taught by Laurie Baty and Loren Pignolo, respectively. The former is a regionally offered workshop. Richard also announced that he is now the SAA liaison to the USMARC Advisory Board, so we'll be relaying our USMARC questions and concerns to him!

Moving on to the specific cataloging issues discussed--Sarah Rouse mentioned that the term Photoprints, currently used in *GMGPC* will be changing to Photographic prints in line with the *Art and Architecture Thesaurus*. Silver gelatin photoprints will become silver gelatin prints, etc. Watch for the changes in your new edition of *GMGPC*. She also floated the idea of a new MARC field 852 (Subject Added Entry--Hierarchical Place Name). This field would be used to provide subject access to a certain location, down to a street address or longitude and latitude coordinates. Both of these ideas were heartily welcomed by the group.

Lastly, I sought out the interest in, knowledge of, or need for, a standard list (non-MARC) of terms describing the physical condition of still and moving images. What I had in mind was a list of terms catalogers could apply when cataloging, while they had the materials right in hand. Such a list could help flag items for conservation staff to assess as well as help curators who need to know which materials could be used in exhibitions etc. A useful discussion followed about how to set up such a list, how technical it needed to be, what value it might really have, etc. Since I gathered a few lists from various institutions, I will take on the job of trying to reconcile those and see where we go. I was given the names of a few others to contact and other members of the Visual Materials Section have volunteered to help me. I've also heard from two members offering me new contacts. You can bet I'll be in touch!

We finished up the meeting by introducing ourselves and talking a little about what projects we are working on. This is when we hear about what everyone is up to and see the variety of materials we all deal with. I think this is a very important part of the Roundtable meeting because we can all feel overwhelmed at times when confronted with our collections and how to control them. After meeting a roomful of others doing the same thing we realize there are other people out there to call and talk to. I encourage you to do that. To facilitate that, you can contact me for a copy of the attendance list which will give you names, addresses and phone numbers of Roundtable members. Call up your colleagues! Communication is the key. Also, feel free to send me any concerns you would like thrown out to the MARC-VM Users Roundtable in the next *Views*. Write to me at the Schomburg Center for Research in Black Culture, New York Public

Library, 515 Malcolm X Blvd., New York, NY 10037, (212) 491-2237; FAX 491-6760.

RESEARCH LIBRARIES GROUP TASK FORCE ON PRESERVATION

The Research Libraries Group (RLG) has formed a six-person task force to focus on strategies for addressing the preservation issues inherent in large photograph collections. The group met for the first time at Harvard's Widener Library on June 19 and is expected to complete its work by September 1, 1993. It will supplement its five meetings with teleconferences and electronic mail.

The group's charge, which came out of recommendations made during RLG's successful Symposium on Photograph Preservation, is to evaluate available needs assessment and planning tools that support the decision-making process in managing large photograph collections; to design and oversee a demonstration project to investigate the opportunities represented by electronic technology for reformatting large endangered photo collections; and to explore options for additional collaborative efforts that would further the goal of preserving, and improving access to, research collections of visual materials.

The task force is chaired by Jeffrey Horrell, librarian of the Fine Arts Library at Harvard's Fogg Art Museum. Its other members are: Jackie Dooley, head of Collections Cataloging at the Getty Center for the History of Art and Humanities; Anne Kenney, associate director of the Department of Preservation at Cornell University; Debbie Hess Norris, assistant director of the Art Conservation Program at the Winterthur Museum/University of Delaware; Barclay Odgen, head of the Conservation Department at the University of California at Berkeley; and James Reilly, director of the Image Permanence Institute at the Rochester Institute of Technology. The task force is staffed by Patricia McClung, RLG's associate director for Programs.

PEARCE-MOSES STRIKES WITH PHOTOHST LIST

Photo History/Criticism Listserv

The following is a quick-and-dirty how-to-subscribe to the PHOTOHST list.

1. What is the PHOTOHST list?

PHOTOHST is an unmoderated forum on the history and criticism of photography. Participants may share or request information on the following topics: biography of photographers/studios, interpretation of images, description of images, schools/styles/groups, genres.

Discussion may include 19th and 20th century images. Participants may also wish to share information regarding relevant job announcements, exhibitions, publications, conferences, and grants. Reviews are welcome; please include a full citation. Participants are welcome to introduce other topics relevant to the principal focus of the list.

Technical questions regarding the practice of photography (picture taking, darkroom techniques) are not appropriate for this list. PHOTOHST covers those topics. In general, cinema does not belong here; a variety of lists are dedicated to that topic. REAL SOON NOW a file server will allow participants to make files available to other subscribers. An annotated bibliography of works useful to photographic archivists is in the works. These files need not be complete when loaded, but may be expanded through the cooperative efforts of participants who use those files.

Participants include photo historians, archivists, curators, and others. Amateurs and professionals alike are welcome. Anyone is welcome to participate.

PHOTOHST is owned by:

Richard Pearce-Moses
Curator of Photographs
University Libraries
Arizona State University
Tempe, Arizona 85287-1006
IACRPM@ASUACAD (Bitnet)
IACRPM@ASUVM.INRE.ASU.EDU
(Internet)
Voice: 602/965-9276
Fax: 602/965-9169

2. Contributing to the list

To participate, send mail to PHOTOHST@ASUACAD (Bitnet) or PHOTOHST@ASUVM.INRE.ASU.EDU (Internet). Your message will be automatically [sic] sent to all list participants, including yourself. You will also receive two messages from the listserver to the effect that 1) it got your message and 2) it successfully distributed the message; if you're not logged on when these messages are sent, you won't receive them.

You may start a "thread" anytime you desire. Jump in, the water's fine. Similarly, you may contribute to a thread anytime; please see Netiquette below, however. Typically, more than one thread will be running at a time.

You may wish to respond directly to the sender, rather than to the list. If your software supports respond or reply, your message will typically go to the whole list. You will need to address your response to the individual, who's e-address will appear in the header message. BE SURE YOU KNOW WHERE YOU'RE SENDING YOUR MAIL, OR YOU COULD BE PUBLICLY EMBARRASSED.

3. How to Subscribe/Unsubscribe to the Listserv READ THIS — IT'S IMPORTANT

One of the most bothersome things in the world is people sending subscription notices to the list, rather than to the listserver. In addition to having no effect on the status of your subscription whatsoever, it bothers the heck out of everybody else on the list. So pay attention. (I think that's as officious as I get in this note).

TO SUBSCRIBE

Send the following message to the LISTSERV (not the list):

```
TELL LISTSERV AT ASUACAD
  Subscribe Photohst Firstname Lastname (Bitnet)
TELL LISTSERV AT ASUVM.INRE.ASU.EDU
  Subscribe Photohst Fname Lname (Inet)
  Or send mail to LISTSERV@ASUACAD (Bitnet)
  or
  LISTSERV@ASUVM.INRE.ASU.EDU (Internet)
with the following as the first line (the subject is
ignored):
  Subscribe Photohst Fname Lname
```

TO UNSUBSCRIBE

Send the following message to the LISTSERV (not the list):

```
TELL LISTSERV AT ASUACAD
  Unsubscribe Photohst (Bitnet)
TELL LISTSERV AT ASUVM.INRE.ASU.EDU
  Unsubscribe Photohst (Internet)
  Or send mail to LISTSERV@ASUACAD (Bitnet)
  or
  LISTSERV@ASUVM.INRE.ASU.EDU (Internet)
with the following as the first line (the subject is
ignored):
  Unsubscribe Photohst
```

If neither of these options work, please send mail with your request to the list owner IACRPM@ASUACAD (Bitnet) or IACRPM@ASUVM.INRE.ASU.EDU (Internet).

I'll process the request manually as soon as I humanly can. The PHOTOHST list operates using standard LISTSERV commands. Check with your online help or sypop for information regarding a variety of LISTSERV commands.

4. Netiquette

Electronic mail and discussion groups are still relatively new phenomena, measured relative to other forms of social intercourse. (Other forms of intercourse may be available on your system under "Hot Chat" on Netnews; this is a G-rated list, please.) As such, unintended faux pas are common occurrences. Please be aware of the following considerations when posting and responding to the list to avoid the communication becoming sticky.

- The absence of body language and other cues make it easier to misinterpret a message. If using humor or sarcasm, make sure it is obvious; when in doubt, use a smiley-face :) or one of its hundreds of variants.

- Be charitable in your reading; assume that the author *didn't* intend to insult your mother, but merely chose an unfortunate turn of phrase. If something really gets your goat, consider waiting 'til the next day to post your response. Else, you may find yourself the target of a flame attack (see below).

- Individuals tend to flame out, taking a stronger stance on positions than they might if they were speaking with someone face-to-face. Flaming out is entirely acceptable, if that's what you want. Do remember that human beings are reading your message, and they may interpret extreme or outlandish ideas differently than that piece of hardware you're looking at. Since flaming can trigger counter attacks, don't be caught without your asbestos suit.

- It's very useful to repeat the subject line when responding to a posting. The sophisticated netter will prefix the subject with "RE:" to indicate a followup. If you change the subject, include the original parenthetically; e.g., Exposures by Flame Attack (was: Star Wars).

- Use of these networks for commercial or personal gain is a no-no. You can't sell your rare photos through the list or solicit employment here. (You can announce jobs vacancies, however.)

- Don't send anything over the net that you wouldn't want to see on the front page of the *Times*. Your arch-enemy may wind up with that message where you whine about your boss—and you know how easy it is to forward things "FYI."

NATIONAL ARCHIVES MOTION PICTURES UPDATE III

Beginning in early October, the Motion Picture Sound and Video Branch began to implement its revised policy toward researchers wishing to make personal copies (dubs) of public domain audiovisual materials in the custody of the Branch. With certain changes to research room policies, including hours of operation, it returned to a popular copying policy that had been in place until November 1991, when heightened concern over protection of restricted materials brought about its curtailment.

The changes made to research room policies are an effort to reestablish a friendly and helpful, at the same time well controlled and smooth running research audiovisual facility.

A restricted viewing and listening room has been set aside for researchers who wish to use accessioned film, videotape and

audio materials still under copyright or other restrictions. Materials used in the restricted research room may not be copied. Research room hours have been extended. Appointments are available for viewing film, whether restricted or unrestricted, from 2:00 to 5:00 p.m., Monday through Friday. Appointments are available for using video or audio materials from 2:00 to 10:00 p.m., Monday through Friday, and from 8:45 a.m. to 5:00 p.m. on Saturday. Use of viewing equipment is provided on a first-come, first-served basis from 8:45 a.m. to 1:45 p.m. Monday through Friday. Note that film will not be available for use during evening or Saturday hours. Arrangements for use of audiotapes or restricted videotapes during evening or Saturday hours must be made in advance. Researchers may duplicate unrestricted materials in the research room using their own equipment, or, for a fee, researchers may use the NARA playback/recording station. For further information, write or telephone the Motion Picture Branch (NNSM), National Archives, Washington, DC 20408, (202) 501-5446.

PRESERVATION ISSUES

Glassine—Should We?

People have been wondering about glassine, and whether it is safe to use with photographs and other library research materials. They have heard that it is made translucent by treating it with sulfuric acid. Well they can relax. It isn't made that way. The worst thing you can say about glassine is that it is made from alum and rosin, like nearly all paper used to be. Probably most market grades of glassine are made with alum and rosin at the usual pH of around 4.5. To decide whether you should use it, just test its present characteristics, the same as you would do with any other paper.

For interleaving and other uses with valuable paper items, librarians and archivists should use glassine made for archival purposes. It does exist. Paper Technologies, Inc. (25810 Obero Dr., Mission Viejo, CA 92691, [714] 768-7497) has it made to their specification. It is not acidic. It is not buffered, though, because the calcium carbonate particles would make it opaque.

The way glassine is made transparent is to bring the fibers into such close contact with each other that the light goes through the sheet with minimal refracting or scattering. The paper becomes, in effect, solid instead of porous. It takes special handling all the way through the papermaking process, from selection of fiber type (wood fiber, not cotton, is standard) to calendering, but refining and calendering make the most difference. Extended refining (beating) fibrillates the

stock more than usual and makes the fibers more flexible, which reduces the space between fibers. Calendering either repeatedly or with moisture and high heat solidifies the sheet too. The resulting sheet has low tear resistance and is very sensitive to moisture.

Glassine is used mostly for prosaic things like windows in envelopes and inner box liners for breakfast cereal. It may be laminated with film to make it strong and moisture resistant or even metallized. Only three companies are listed in *Lockwood-Post's Directory* as manufacturers of glassine: Glassine Canada in Quebec City, Nicolet Paper Co. in De Pere, Wisconsin, and Westfield Paper Co. in Lee and Russell, Massachusetts. But other companies can and do make it to order for customers like Paper Technologies. [From the *Abbey Newsletter*, June, 1992, p.47—*Would any photo conservators like to respond?*—Ed.]

Microfilming Photographs

Michael McCormick, Western Reserve Historical Society

At Western Reserve Historical Society, we are currently experimenting with reversal processing of camera film to reformat our photo collection for reference usage. No manufacturer seems to be making long roll continuous tone microfilm, and the normal negative/positive process film unacceptably contrasts the tonal range of the original photo. Detail is lost, along with the whole point of the exercise, the minimization of handling of the originals.

We have shot a test series of photos on standard film, however, and had the roll reversal processed to come out positive. The results are nearly extraordinary. The tonal range is not as wide as the originals (sorry, I can't quantify, I don't have a reflection densitometer), but it is not far off, either. There are mid-tones and good detail. The only immediate drawback that I see is the very bright lighting conditions required. The best results were obtained with the camera lights turned as bright as they could go, and we kept popping the circuit breaker during the filming. I can get around this, however, by bringing in studio lights, and supplementing them with the camera lights. (I should note that item exposure to the lights is very brief, and should not produce significant damage.)

We are sending the camera film out for reversal duplication, to see what quality a second generation use copy would have. It occurred to me, however, that someone else out there might have had experience with this technique. Would anyone have any thoughts on the matter? Please send your comments to Michael McCormick at ARCHIVES@INDYCMS.IUPUI.EDU.[]

NEGATIVE SPACES TO BE FILLED

Head Librarian, The Centre Canadien d'Architecture (CCA). Provides leadership to the staff of more than 20—including an Associate Librarian with general management responsibilities, a Historiographer with broad expertise in the history of architecture, and specialists in the rare book field. The Head Librarian works closely with the Director, Chief Curator, and other senior staff in the development of institutional policies and programs. The Library plays a pivotal role in the CCA organization and is the point of access to the institution for scholars and students using all its collections. The individual will be encouraged to pursue independent research under conditions comparable to those in a university environment. An advanced degree in art, architecture, or a related discipline in the humanities with a record of scholarship is required. The salary level is competitive and the CCA offers an excellent personal benefits program. Apply to Morris & Berger, 201 South Lake Ave., Suite 700, Pasadena, CA 91101, (818) 795-0522. Fax (818) 795-6330.

Visuals Collections Archivist, Indiana Historical Society. Search reopened. Full-time position. Duties: processing visual materials, assisting with the acquisition of new material, maintaining departmental collection files and shelf list, retrieving and reshelving materials for researchers, assisting in policy and procedure formation, and assisting with reference inquiries. Requires: 2 years of experience working with visual materials in an archives, library, or museum; master's degree in archival administration, library science, or museum studies, with an emphasis in visual collections. Starting salary begins in the upper \$20s. Applications will be accepted until the position is filled. Send a cover letter, graduate transcripts, and the names, addresses and telephone numbers of three professional references to Susan P. Brown, Human Resources Director, Indiana Historical Society, 315 W. Ohio St., Indianapolis, IN 46202-3299.

MEETINGS:

July 22-25, 1993. FAST REWIND-III, in Rochester, NY, coincides with "Montage 93: International Festival of the Image," a large-scale series of events occurring in Rochester. For more information contact: Bruce A. Austin, William Kern Professor in Communications, College of Liberal Arts, George Eastman Building, Post Office Box 9887, Rochester, NY 14623-0887, (716) 475-2879.

October 1993. Fifth annual meeting of the Daguerreian Society, and fourth annual meeting of the Regional Photo Historians. Rochester, NY. For more information on the Daguerreian Society, contact John Graf, 1604 Beech Tree Dr., Green Bay, WI 54304. For more information on the Regional Photo Historians, contact Ron Polito, Department of Art, University of Massachusetts-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-5735.

A NEW COLUMN

Regional Photographic Historians

Stephen J. Fletcher, Indiana Historical Society

In coming Issues of *Views*, I will be writing a column about the work and activities of the Regional Photographic History Group (RPHG) and its members. This group exists as an informal network of more than eighty archivists, historians, curators, and collectors interested in compiling, documenting, and sharing the history of photography in its various aspects and geographical regions. The group maintains and circulates a membership directory, holds an annual meeting, and issues an occasional newsletter. Members are working on regional directories of nineteenth- and early twentieth-century photographers, biographies, monographs, and social/cultural studies.

As the liaison of the RPHG to the Visual Materials Section of the Society of American Archivists, I plan to feature in this column work of RPHG members that is of interest and use to visual materials archivists and curators; as a member of this section, I hope to convey to the RPHG members the knowledge and concerns we face as visual materials archivists, and to encourage interaction and sharing of information to better the causes between members of both groups. Topics for future columns have yet to be decided, so please contact me if you have any burning ideas. This column will reach members of the RPHG as a supplement to the annual membership directory that is distributed each June.

With thanks to the editor of *Views* for taking better notes at the annual meeting than I did, especially before I volunteered for duty, the minutes for the RPHG annual meeting follow. [You're welcome—Ed.]

Eighteen historians braved an early morning business meeting of the RPHG on October 24, the last day of the annual meeting of the Daguerreian Society in Columbus, OH. Ron Polito (Univ. of Mass.-Boston) suggested that the group establish a newsletter. Stephen Fletcher (Indiana Historical Society) volunteered to coordinate news. He also indicated that he'd serve as a liaison between the Visual Materials Section of the Society of American Archivists

and the Regional Photo Historians. He will endeavor to have a column in *Views*. Polito and Laurie Baty (NHPRC) discussed the cost of mailing the information to the regionalists. Laurie indicated that she will need stamp money.

David Haynes (Institute of Texan Cultures, University of Texas at San Antonio) reported on Richard Pearce-Moses' (Arizona State University) new PhotoHist listserver. Using e-mail is also an option for getting information out. It was pointed out that not everyone is on, or has access to, e-mail.

Peter Palmquist (Arcata, CA) would like to see page formats used for directory listings, which might also include what people hope to have. He was also interested in seeing what database (if any) people are using and what information is being recorded in the database. Palmquist also discussed needing a bibliography of sources available (for example, the R. G. Dun material at Harvard).

Polito indicated that he would try to get the directory of members out by June.

The discussion turned to programs for future meetings.

Linda Ries (Pennsylvania Historical and Museum Commission) suggested databases, obscure records, and something on "while it's fun to collect information, what do we do with it?"

John Graf (Neville Public Museum) questioned the usefulness of joint ventures with the History of Photography Group for future years.

Joan Hostetler (Indiana Historical Society), Chris Steele (Massachusetts Historical Society), and Laurie A. Baty (National Historical Publications and Records Commission) volunteered to be the committee coordinating the program for next year's meeting. If the meeting is in Rochester, the group might be able to meet at the Margaret Woodbury Strong Museum (about the same distance walk from the East Avenue Inn as the Eastman House). It was agreed that the Regionalists would have a Friday morning business meeting with Friday afternoon papers and panels.

Ross Kelbaugh (Baltimore, MD) talked about his interest in people's research for publication. He's always looking for material to publish.

EXHIBITIONS: What's Up

At Home

through January 3, 1993. *Light Images '92*. Chrysler Museum, Norfolk, VA.

through January 3, 1993. *Stieglitz in the Darkroom*. National Gallery of Art, Washington, DC.

through January 3, 1993. *Songs of My People*. Museum of the City of New York, New York, NY.

through January 9, 1993. *Native Americans in Prints and Photographs*. New York Public Library, New York, NY.

through January 10, 1993. *Intimate Images*. Amon Carter Museum, Ft. Worth, TX. through January 10, 1993. *Recent Photography Gifts*. Amon Carter Museum, Ft. Worth, TX.

through January 24, 1993. *The Duane Michaels Show*. Carnegie Museum of Art, Pittsburgh, PA.

through February 14, 1993. *Stieglitz in the Darkroom*. National Gallery of Art, Washington, DC.

through March 14, 1993. *Series and Sequences: Contemporary Drawings and Prints from a Permanent Collection*. National Gallery of Art, Washington, DC.

opens January 14, 1993. *Edward Muybridge and Contemporary American Photography*. Henry Art Gallery, University of Washington, Seattle, WA.

opens May 1, 1993. *Nineteenth-Century Landscape Photography*. Amon Carter Museum, Fort Worth, TX.

opens May 9, 1993. *Edward Muybridge and Contemporary American Photography*. Wadsworth Athenaeum, Hartford, CT.

IN PRINT:

THE REVIEW:

• Jensen, Richard E., R. Eli Paul, and John E. Carter. *Eyewitness at Wounded Knee*. Lincoln and London: University of Nebraska Press, 1991. 210 p. \$40. ISBN 0-8032-1409-X.

Reviewed by Nancy Sahli, National Historical Publications and Records Commission.

On December 29, 1890, the day that the Wounded Knee massacre occurred, my grandparents, all of whom lived in the East, were, in descending order of age, 18, 15, 9, and 1 years old. Although they never mentioned Wounded Knee to me, they were alive at that time—and lived well into the twentieth century. At the Pine Ridge Reservation in South Dakota on that day were other future grandparents of comparable ages who didn't survive, who along with their own parents and grandparents were killed by the hands (or guns) of the Seventh Cavalry of the United States Army.

Eyewitness at Wounded Knee documents the prelude and aftermath to this tragedy through photographs taken at the time and essays developed specifically for this volume, part of the "Great Plains Photography Series." Ironically, despite its title, there are no scenes of the actual battle itself, since no photographers were present on the scene. Rather, the photos included in the book focus on the atmosphere and

environment—the Ghost Dance, the reservation, army life—that surrounded the events at Wounded Knee, as well as the grim aftermath of frozen bodies, casualties, and survivors. The majority of the photos in the book are grouped into four sections: "Prelude," "The Battlefield," "The War's End," and "Epilogue," in which individual images are arranged to give an impression of the chronology of events. However, because individual images are for the most part undated, both in their captions and in a separate list of images that is oddly titled "Photograph Repositories," (to which I shall return later), this chronology must be taken on faith. In some cases, the images are quite out of order; the "Prelude" section begins with a panoramic view of the Pine Ridge Agency taken in 1891, after the Wounded Knee incident.

Three essays, accompanied by photographs and reproductions of illustrations from the contemporary press, precede the main photo sections. The first essay, "Another Look at Wounded Knee," by Richard E. Jensen, provides an overview of the events leading up to December 29, specifically the Ghost Dance religious movement. A misunderstanding of the nature of the Ghost Dance and opposition to it by the U.S. authorities was the key factor contributing to a military buildup on the reservation and the subsequent events. "Your Country is Surrounded," the second essay, by R. Eli Paul, focuses on the role of the United States Army prior to December 29. For the photographic historian, John Carter's essay, "Making Pictures for a News-Hungry Nation," will be the most interesting. Describing the milieu of news photography that resulted in the images around which the book has been created, he focuses on five key photographers who were on the scene: George Trager, Clarence Grant Moreledge, J.C.H. Grabill, W.R. Cross, and Solomon D. Butcher. Motivated by the opportunity to make money, these photographers, as well as the journalists who were also on the scene, were not above sensationalism or even outright fraud in the messages and images that they conveyed to the public. The essays are well-written and carefully researched, with full footnote documentation. Some readers, however, might have preferred a more conventional narrative format, in which a single chronological text was accompanied by appropriate images, rather than the volume's division into separate essay and image sections.

Because of the dispersal of the photographers' work, the images themselves are drawn from a variety of repositories, although the Nebraska State Historical Society predominates. My major criticism of the book is that it provides inadequate information for each image, such as the photographer's name and when the photo was taken. Even though the book

includes essentially the work of only five photographers, it is difficult, if not impossible, to fully trace the work of each individual through the book. Although the name of the photographer and image date may, in some cases, be identified from labels that were written or printed directly on the images, this is not always the case. It would have been much easier on the reader if a standard format including this and other information (is no one interested in the size of the original or source image or its medium?) had been developed for each caption.

Before I had read the entire book I had hoped that there might be some list at the end that would provide this information, but this was a false hope. The "Photograph Repositories" list merely gives the plate number used in the book, the name of the repository in which the image is located, and the identifying number, if any, assigned to that individual image in the repository. Anyone who wants to pursue additional research, for example, on the Wounded Knee/Pine Ridge images of Clarence Moreledge, a fascinating character who intermingled photographic work with a brief, unfortunate career as an armed robber, has some additional work to do to identify those that he created. Other kinds of further research, however, will be made somewhat easier by the book's useful footnotes and list of bibliographic references.

Physically, the book is handsome. All images are produced in black and white and appear not to have been "enhanced" for the purposes of publication. There are, however, some "artistic" blow-ups of details, inserted apparently to make more striking the overall visual appearance of the book. The images chosen for this treatment, however, carry in some cases a loaded message reminiscent of the images that appear in *Wisconsin Death Trip* and similar works. I'm thinking in particular of the little Indian girl and her Anglo doll on page 93 and the white man wearing a woman's beaded dress on page 168. There is also a disturbing "shadow" or "bleed-through" of the ink from these images onto the respective recto or verso sides of the leaves on which they appear. A similar, paper/printing/ink-related problem appears on the edges of some of the pages.

This book makes a valuable contribution to the history of photography and to our understanding of Indian-white relations in the American West. Although its perspective is primarily Anglo, used in conjunction with other sources it will help to deepen our sensitivity to the human aspects of one of the darker moments in our nation's history.

THE BOOKS:

Brathovde, Jennifer. *American Indians on Film and Video: Documentaries in the*

Library of Congress. Washington: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, 1992. Free.

Goin, Peter, et. al. *Stopping Time. A Rephotograph Survey of Lake Tahoe.* University of New Mexico Press: Albuquerque, 1992. ISBN 0-8263-1285-3 \$25 (paper) ISBN 0-8263-1284-5 \$50 (cloth).

Harris, Alex. *Red White and God Bless you. A Portrait of Northern New Mexico by Alex Harris.* Albuquerque: University of New Mexico Press and the Center for Documentary Studies, Duke University, 1992. ISBN 0-8263-1367-1. \$45. (cloth).

William Klein: *Photographs.* Books Nippan. February 1992. \$26.95.

Kunhardt, Phillip B., Jr., Phillip B. Kunhardt III, and Peter W. Kunhardt. *Lincoln. An Illustrated Biography.* New York: Knopf, 1992. 427 p. \$50.

Lund, Karen C. *American Indians in Silent Film: Motion Pictures in the Library of Congress.* Washington: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, 1992. 57 p. Free.

Mapplethorpe, Robert. *Some Women.* New York: Little, Brown/Bulfinch, 1992. ISBN 0-8212-1937-5 \$24.95 (paper).

Michaels, Barbara L. *Gertrude Käsebier. The Photographer and Her Photographs.* New York: Harry N. Abrams, Inc., 1992. ISBN 0-8109-3505-8 \$45. (cloth).

Naval Prints from the Beverly R. Robinson Collection: Volume One, 1514-1791. Annapolis: United States Naval Academy Museum, 1991. ISBN 0-8628260-0-6 \$60.

Palmquist, Peter, ed. *The Daguerreian Annual 1992.* Arcata, CA: The Daguerreian Society (order from Palmquist at 1183 Union St., Arcata, CA 95521). \$35 (\$3 p&h).

Paret, Peter, Beth Irwin Lewis, and Paul Paret. *Persuasive Images: Posters of War and Revolution From the Hoover Institution Archives.* Princeton, NJ: Princeton University Press, 1992. 280 p. ISBN: 0-691-03204-1. \$29.95.

Penrose, Antony. *Lee Miller at War.* New York: Little, Brown/Bulfinch, 1992. ISBN 208 p. 0-8212-1890-0 \$45.

Records in Architectural Offices. Boston: Massachusetts Committee for the Preservation of Architectural Records, 1992 (P. O. Box 129, Cambridge, MA 02142. Make check payable to MASSCOPAR). \$12 (\$3 p&h).

Ries, Linda A. *Guide to Photographs at the Pennsylvania State Archives.* Harrisburg: Pennsylvania History & Museum Commission, 1992. ISBN 0-89271-04907 \$6.95.

Roark, Carol E., Paula Ann Stewart, and Mary Kennedy McCabe. *Catalogue of the Amon Carter Museum Photography Collection.* Fort Worth: Amon Carter Museum, due winter 1993.

Ross, Jeffrey J. Foreword by Alfred Willis, Introduction by Angela Giral. *Cataloging Architectural Drawings: A Guide to the Fields of the RLIN Visual Materials (VIM) Format as Applied to the Cataloging Practices of the Avery Architectural and Fine Arts Library, Columbia University, Developed for Project AVIADOR*. (Vol. 1 in a new monograph series) Tucson: Art Libraries Society of North America (RLIA/NA), 1992. To order send check or money order for \$20 (U.S.) to ARLIS/NA Publications, 3900 E. Timrod St., AZ 85711.

Schaaf, Larry J. *Out of the Shadows: Herschel, Talbot, and the Invention of Photography*. New Haven: Yale University Press, 1992. ISBN: 0-300-05705-9. \$50 (cloth). [To be reviewed]

Scully, Vincent. *The Villas of Palladio*. Photographs by Philip Trager. New York: Little, Brown/Bulfinch, 1992.

Smith, Michael A. *Michael A. Smith: A Visual Journey*. Ottsville, PA: Lodima Press, 1992. There is also a special Limited Edition offer.

Strand, Mark and John E. Bye. *From the Northern Prairies*. Fargo: North Dakota Institute for Regional Studies, 1991. Videodisc and guide, \$50; guide only, \$15.

Triggs, Stanley. *William Notham's Studio. The Canadian Picture, Photographs by William Notham*. Montreal: McGill-Queens University Press, 1992. \$19.95 (paper).

Vogt-O'Connor, Diane, ed. *Volume II: National Museum of Natural History, National Zoological Park, Smithsonian Astrophysical Observatory, Smithsonian Tropical Research Institute*. Washington: Smithsonian Institution Press, 1991. 256 p. ISBN 1-56098-033-8P \$40 (paper).

Volume III: Cooper-Hewitt Museum of Design, Freer Gallery of Art, Hirshhorn Museum and Sculpture Garden, National Museum of African Art, National Museum of American Art, National Portrait Gallery, Arthur M. Sackler Gallery of Art, Office of Horticulture. Washington: Smithsonian Institution Press, 1992. ISBN 1-56098-188-1P \$49.95 (cloth), \$40 (paper).

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Fremont, CA. And now our "on a lighter note department." Once upon a time, publishing pictures was a pain [it still is—Ed.]. But those days are behind us. Shutter bugs take note: the Logitech Inc. FotoMan is here. This nearly seven-inch tall camera is ergonomically designed and

battery-operated, with a built in flash and fixed-focus lens. According to *PC Novice*, "picture taking is as simple as pushing a button [can Kodak get'em for slogan infringement?—Ed.] and developing is as easy as connecting your camera to your computer's serial port. . ." Hmm. . . This new device ain't cheap, folks. The list price is \$799 for the camera and its software. For more information contact Logitech Inc., 605 Kaiser Dr., Fremont, CA 94555, (510) 795-8500. [Information from *PC Novice* July, 1992, p.8.]

MIDWEST

Wauconda, IL. The Curt Teich Postcard Archives at the Lake County Museum, north of Chicago, announces the acquisition of two new collections; the V.O Hammon Collection of midwestern view postcards and the Fort Sheridan Museum Collection of military postcards. The V.O. Hammon Collection, numbering approximately 5,000 images, is a comprehensive record of the production of the V.O. Hammon Company of Saint Paul and Chicago. Dating from 1899 to the early 1920s, the collection is particularly strong in midwestern town and city views, although it also holds political, genre, humorous, and portrait images. The collection was a gift from Chicago's Windy City Postcard Club, along with a grant of money to process the collection. The Fort Sheridan Museum Collection came from the recently dissolved institution on the Fort Sheridan Military Base north of Chicago. The collection of approximately 1,000 postcards and three postcard albums date principally from World Wars I and II, from the European and Pacific Theatres of Operation, as well as from the civilian homefront and continental United States training locations. The Fort Sheridan addition to the Teich Archives is part of a larger acquisition by the Lake County Museum which also includes 1,600 costumes, textiles, and objects related to the life and activities of Fort Sheridan from 1887 to the present. Cataloging of both collections by subject, location, and date will begin early in 1993. And speaking of the Curt Teich collection, did you see "Wish You Were Here!," a look at the collection in the March-April 1992 issue of *Historic Preservation* (pp. 54-61)?

MID-ATLANTIC

Washington, D.C. The Prints and Photographs Division of the Library of Congress has recently completed the processing and cataloging of a sizeable collection of historical photographs of Native Americans. Now available for research use, the 3500 images date from 1863 to the 1940s, with the bulk falling between 1890

and 1920. Most of the photographs were originally produced for commercial purposes; at that time, the images were deposited at the Library by their photographers or others to obtain copyright protection. Well-known photographers include Edward S. Curtis, his brother Asahel Curtis, David F. Barry, Frank Bennett Fiske, Richard Throssel, Charles Gentile, Heyn & Matzen, Ben Wittick, Carl Moon, A. Zeno Schindler, and Walter McClintock. A number of women photographers are represented, among them Elsa Spear Edwards and Katherine Taylor Dodge. These photographs significantly augment the Library's extensive collection of Edward S. Curtis photographs for *The North American Indian* (1907-1930). Most of the photographs are silver gelatin prints. The photographs are arranged in 255 groups (lots). A catalog record for each lot can be found online in the Library of Congress's bibliographic database, in its Visual Materials file. Ready access to data is available by title, subject, place, name, and other data. The cataloging has also been distributed nationwide via MARC tapes to other bibliographic networks. While there is no printed list of these holdings, specific inquiries can be addressed to Reference staff in the Prints and Photographs Division Reading Room, Library of Congress, Washington, DC 20540, (202) 707-6394. It is recommended that researchers wishing to use these materials visit the Prints and Photographs Reading Room, preferably by advance appointment.

The division also has recently completed the cataloging and processing of a collection of Spanish Civil War posters. The collection consists of 124 posters dating from 1936 to 1939. All parties to the Civil War are represented including Republican and anti-Republican groups including the Falange (party of Francisco Franco), trade unions, Catalanian nationalists, and various international factions. A large number of the posters were sponsored by the C.N.T. (Confederación Nacional del Trabajo), an anti-fascist trade union. Many of the posters are by prominent artists, such as José Badasano and Ramón Puyol. Captions are in Spanish, Catalanian, English, Esperanto, French, or Portuguese. These posters augment the Library's extensive photographic coverage of the Spanish Civil War.

And at the National Archives, Jack Saunders has been appointed as head of the Motion Picture, Sound and Video Branch. He began his new duties on September 8.

NORTH

Andover, MA. The Northeast Document Conservation Center (NEDCC) has expanded its photoduplication service and now has the capacity to preserve large

collections of photographic materials efficiently. The photoduplication laboratory was renovated and equipped with a grant from the National Endowment for the Humanities and has the capacity to maintain the highest level of quality control in reformatting nitrate and early diacetate negatives onto safety film. NEDCC seeks new copying projects from institutions that hold collections of historic photographic materials. For questions regarding the duplication of photographic materials or to obtain an estimate call Mark Robinson, NEDCC's Director of Reprographic Services or David Joyall, Technical Photographer at (508) 470-1010; or write to NEDCC at 100 Brickstone Square, Andover, MA 01810.

North Haven, CT. A daguerreotype taken between 1840 and 1850 has surfaced in Connecticut, surprising experts who have identified it as the oldest surviving daguerreotype of a New York City streetscape. Joseph Buberger of North Haven, Connecticut, a specialist in daguerreotypes, is being credited with the discovery of the treasure, which is now in a private collection and is valued at \$150,000. The New York picture was taken from the studio of Richard Lewis at 142 Chatham Street, close to the corner of Pearl Street. Many of the businesses in the scene are identifiable. "It's ironic," says Dale Neighbors, Curator of Photography at the

New-York Historical Society. "New York City was a center for daguerreotypes, but whereas numerous scenes of Chicago and Saint Louis have survived, this is the only one of New York City." Experts hope, however, that others will surface. Buberger acquired the image from a Connecticut antiques dealer who had had it for ten years. [From *Historic Preservation*, March/April 1992, p. 11.]

Rochester, NY. The Eastman Kodak Company, which is basing the future of its snapshot business on electronics, has recently introduced the professional versions of its Photo CD system. The Photo CD system for amateur use, first announced in September 1990 and now available, allows pictures taken with a conventional camera to be recorded on optical compact disks in digital form. With an optical disk player, the pictures can then be displayed on television sets and computer terminals; they can also be transmitted over telephone lines. The new professional products include compact disks that can record text and sound as well as pictures. Also to be announced is a picture exchange that is intended to allow organizations that collect and distribute photographs to be linked electronically with their clients. [Let's hear it for electronic records issues!—Ed.] (*New York Times*, 8/25/92)

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) 501-5610, M-F 7:15-3:45. **FAX:** (202) 501-5005. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. **FAX:** (317) 233-3109. **Chair:** Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60084, (708) 526-8638; **FAX:** 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1993. Opinions expressed are those of the authors.

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

<p>Non-Profit Organization U.S. Postage Paid Chicago, IL Permit No. 885</p>

Time Value Mail



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

Volume 7, Number 2

April 1993

PRESERVATION ISSUES GLASSINE REVISITED

[In the previous issue of *Views*, we reprinted an article from the *Abbey Newsletter* on glassine. At that time, we called on photo conservators to comment. We offer the following.—Ed.]

Comments on Glassine

Sarah S. Wagner, Photograph Conservator
National Archives and Records Administration

In the previous issue of *Views* (December 1992, vol. 7, No. 1, p.6) there was a reprint of a notice from the *Abbey Newsletter* which discussed the availability of archival glassine manufactured using a non-acidic process. While it is true that glassine can be made without sulfuric acid treatment or alum-rosin size, this does not mean that it is an appropriate interleaving or enclosure choice for all types of record materials.

Glassine is typically used as an interleaving for friable materials because its extremely smooth surface is less likely to abrade or pick up the surface of the material whether it is a manuscript with powdery iron gall ink or pencil, a photograph with a flaking binder, or artwork with friable charcoal, pastel, graphite, or flaking paint.

MEA CULPA CORRECTIONS TO LEADERSHIP LIST

Please make note of the following corrections to the December issue of *Views*.

Beth Delaney's street address should be 515 Malcolm X Boulevard, not 505.

In addition, Laurie Baty's FAX number was incorrectly listed (the number given in the editorial section works, it's just several floors away). The correct number, (202) 501-5601, is in the NHPRC office.

In addition to its smooth, non-static, non-abrasive surface, glassine is somewhat transparent. Glassine is frequently used as a cover sheet inside a window mat to protect the surface of the matted object when clear polyester (e.g. Mylar D) cannot be used for the reasons listed above (the static charge of polyester makes it an inappropriate choice for use with friable or flaking materials).

All glassine, however, archival or not, has several disadvantages:

1) Because it cannot be buffered without losing its transparency, glassine tends to have a neutral (pH 7.0) or slightly acidic pH upon manufacture (pH 6.0-7.0). The pH of glassine paper will tend to drop as it ages (like all paper), causing the paper to become more acidic with time, e.g. perhaps dropping to pH 5.0-6.0 or even lower in a ten-year period as the paper ages or is exposed to acidic record materials or polluted air. Thus glassine will not offer the advantages that an alkaline-buffered paper does when storing acidic materials, e.g. most paper and photographic records. In fact, *ANSI IT9.2-1991 Photographic Processed Films, Plates, and Papers—Filing Enclosures and Storage Containers* states that "glassine envelopes shall not be used" and that photographic storage paper should be alkaline buffered to a pH of 7.2-9.5 for B+W photographs or a pH of 7.0-7.5 (neutral to slightly alkaline) for color and diazo photographs. Storage containers and other materials "not in direct contact with photographic materials shall have a pH of 7.2-9.5."

2) All glassines are very reactive to changes in relative humidity or contact with moisture because of the various techniques used during their manufacture. Glassine expands rapidly causing characteristic and permanent wrinkles and distortions. Wrinkled glassine left in contact with record material can cause the material to take on the distortions of the glassine. Furthermore, the wrinkles can abrade or emboss the surface of the material.

The damage of record materials caused by wrinkled glassine is particularly noticeable with photographs—conditions of high humidity or wetness, which cause the glassine to wrinkle, also cause gelatin binders on photographs to soften and become vulnerable to physical damage. The result is that the binder becomes permanently embossed in a wrinkle pattern

ELECTIONS COMMITTEE UPDATE

The Elections Committee has been formed by Chair Hamilton-Smith. Following recent tradition, the past Section Chair, Richard Pearce-Moses, will chair the Elections Committee. With Hamilton-Smith's consent, he has asked Chair-Elect Bonnie Wilson and Susan Seyl (Oregon Historical Society) to serve on the committee. If you are interested in serving as Chair-Elect or would like to nominate an individual for the position, please contact Richard Pearce-Moses.

from the glassine or adhered to the glassine. It is also for this reason that *ANSI IT9.2-1991* states that "glassine envelopes shall not be used" with permanently valuable photographs.

When storing photographic records *ANSI IT9.2-1991* guidelines should be followed. First, these guidelines include the testing of storage enclosures and containers with the Photographic Activity Test (PAT) to ensure that the product is not photographically reactive, i.e., will not cause fading or staining. Second, the standard states that alum rosin sizing, plasticizers (a frequent component of glassine), lignin-containing woodpulp or groundwood, and other materials used in papermaking which are known to be photo-reactive shall not be used. Furthermore, adhesives used in sealed enclosures must also pass the PAT so that localized fading or staining of photographs will not occur. Although "archival" glassine may pass the PAT, its use is not recommended by the standard because of its pH, lack of alkaline reserve, and physical characteristics described above.

ANSI IT9.2-1991 is available from ANSI, 11 West 42nd St., New York, NY 10036. Readers also may be interested in *ANSI IT9.11-1991 Processed Safety Photographic Film—Storage* which discusses temperature, relative humidity, and storage guidelines for film.

FROM THE CHAIR

Katherine Hamilton Smith, Curt Teich
Postcard Archives

In the December 1992 issue of *Views*, I reported to you the session proposals sent to the SAA Program Committee for inclusion in the 1993 New Orleans Meeting schedule. The response to the six sessions directly proposed by the VM Section was extremely positive; five were selected. They are as follows:

"Wishing You Were Here for 100 Years: The Centennial of the American Picture Postcard," a 1-hour special focus session,

"Fear of the Unknown: Implications of Electronic Publishing for Visual Collections,"

"Take the Money & Run: Setting Usage Fees for Visual Materials in the Real World and in Our World,"

"Standards for Description of Cartographic Records," and

"Keep or Toss: Appraising Visual Materials in an Archival Collection," a workshop.

In addition to these sessions, several others were proposed by the VM Section in conjunction with other sections and roundtables. They are as follows:

"Documenting Spanish Colonial Revival Architecture,"

"Art in Archives: New Interpretations of Visual Materials,"

"Fundamentals of Preservation Re-recording of Sound Recordings & Videotape," and

"Fundamentals of Film & Microfilm Preservation,"

Two sessions proposed by the VM Section were not selected for New Orleans: one on picture research and the other, entitled "The Decisive Moment: Creating the Historic Record" dealt with the creation of permanent records of activities such as dance.

The VM Section was complimented on the number and quality of session proposals submitted for the 1993 meeting. Do not hesitate to contact Bonnie Wilson of the Minnesota Historical Society (your in-coming VM Section chair for 1993-94) or me if you have any comments on these sessions. Your input will be helpful as the sessions are developed for presentation and I will happily share comments and suggestions with the appropriate session presenters. Again, many thanks to all those who helped prepare what was a good crop of proposals this year. New Orleans should be a productive meeting!

1992 AMIA CONFERENCE

Gregory Lukow, National Center for Film and Video Preservation

The 1992 annual conference of the Association of Moving Image Archivists (AMIA) was held in San Francisco from December 8 to 12. The five-day conference was attended by 175 representatives—the most ever—from a diverse range of national and regional archives, film studios, television networks, laboratories, and product manufacturers in the United States, Canada, and Mexico. Local arrangements for the conference were coordinated by the San Francisco State University Library and the Pacific Film Archive.

Session Highlights

One sub-theme of the 1992 conference focused on the history and preservation of sound-on-film. A conference highlight was the extraordinary three-hour 35mm film presentation and lecture on the history of sound film by Robert Gitt of the UCLA Film and Television Archive. Complementing Gitt's historical presentation was a follow-up session on new sound restoration technologies—including samples of film restoration work achieved through the NoNOISE digital audio workstation—and tours of the Ampex Museum and the Stanford University Archives of Recorded Sound.

Another highlight came as part of a general session on "Future Technologies for Moving Image Preservation." During this session, the Eastman Kodak Company announced the results of its recent research on a recommended new product technology—"molecular sieves"—designed as an antidote to acetate film deterioration (the "vinegar syndrome"). During the same session, Kodak also presented samples of potential applications of the Kodak Cineon Digital Film System for preservation work.

Film and video cataloging issues were addressed in a general session on "To MARC or Not to MARC," as well as an all-day workshop on "Moving Image Cataloging in an Automated Environment: A Beginners Workshop in USMARC."

Other general sessions included: discussions of the Library of Congress's upcoming national preservation planning study mandated by Congress as part of the National Film Preservation Act of 1992; a session on preservation estate planning for film and videomakers in general and in light of the AIDS crisis in particular; a discussion of archival policies and practices in licensing moving-image materials; approaches to managing moving-image archives in diverse institutional settings; and a lively session on the asset protection policies and preservation programs of the major film studios.

Standing Committees and Working Groups

A third AMIA standing committee—the Publications Committee—was created during the conference to oversee the *AMIA Newsletter* and to develop other new publications. The AMIA Preservation Committee announced a new project to create a directory of film preservation labs and organizations that hold obsolete video equipment. The Cataloging and Documentation Committee announced the formation of several special-focus sub-committees in such areas as standards

development, training and education, and software.

Also meeting during the conference were the association's three constituent working groups: the News and Documentary Collections Working Group, the Amateur Materials Working Group, and the recently renamed Independent and Media Arts Working Group (previously known as the Independent and Performing Arts Group)

AMIA Business Meeting

The results of the 1992 AMIA election were announced, with Ernest Dick of the Canadian Broadcasting Corporation elected to the position of Vice President (and President-Elect) for 1993. During the meeting, attendees voted to approve a draft agreement between AMIA and the National Center for Film and Video Preservation covering the Center's secretariat services for the association. The business meeting concluded with Incoming President Jan-Chrisopher Horak (George Eastman House) presenting William Murphy (National Archives) an honorary plaque thanking Murphy for his service as the association's founding president during its first formal year of existence.

Special Events

A number of special evening events were held during the course of the conference. An opening night reception was co-sponsored by the Bay-Area chapter of the National Academy of Television Arts and Sciences (NATAS). The annual keynote address was delivered by David Woodley Packard, a long-time supporter of film preservation who has provided a number of archives with extensive funding support for preservation and cataloging projects. Packard also hosted the association's annual evening of "Archival Screenings"—featuring new acquisitions, or film and television preservation and restoration projects—at his restored Stanford Theatre in Palo Alto.

1993 Chicago Conference

The 1993 AMIA conference will be held in Chicago from October 18 to 23, 1993. Local host arrangements will be provided by a number of Chicago-area moving image archives, including the Chicago Historical Society, the Museum of Broadcast Communications, and the WPA Film Library. For information on AMIA and the 1993 conference, please contact the AMIA secretariat at AMIA, Attention: Gregory Lukow, AMIA Secretary, c/o National Center for Film and Video Preservation, The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637, FAX: (213) 467-4570

BIBLIOGRAPHY COMMITTEE

Richard Pearce-Moses, Arizona State University

The Bibliography Committee's Visual Materials Bibliography is growing slowly. A few individuals have contributed citations, and a new update will be available by the end of April.

The Committee has received a number of requests for the bibliography, some from as

far away as Australia. Those who have used it have complimented the committee and encouraged its continued work.

I have a number of ideas to expand and develop the bibliography, but no one to help! If you're interested in contributing a few hours by checking a run of periodicals for likely articles or abstracting a book, please contact me.

The new edition is available for \$5 (payable to University Archives to cover copying and mailing). Electronic copies are free; send mail to LISTSERV@ASUACAD containing the message "SEND VISMAT BIB" as the first line.

Richard Pearce-Moses, Curator of Photographs, Archives and Manuscripts, University Libraries, Arizona State University, Box 871006, Tempe, AZ 85287-1006, Voice: (602) 965-9276, FAX: (602) 965-9169, email (Bitnet): IACRPM@ASUACAD.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Elizabeth S. Banks, chair of the Conservation Committee, published an article in the October 1992 NEA Newsletter entitled "Preservation and Storage of Oversize and Nonstandard Records" (volume 19, number 4). The article discusses the measures that Liz and her colleagues at the Frederick Law Olmsted National Historic Site have taken to treat, conserve, and store thousands of landscape architectural drawings. The facility houses over 140,000 of these documents, along with 60,000 photographic prints, 30,000 photographic negatives, and other materials. Liz helped to design a custom-designed storage system at Olmsted that is one of the finest in the field. A description of the system is provided in the article.

The roundtable furnished several proposals to the SAA Program Committee for the New Orleans Conference. Unfortunately, only two made it through the committee's final cut and onto the program. "Art in Archives: New Interpretations of Visual Materials" will examine the ways by which works of art (including architectural drawings) may be used to document historical periods or elucidate the careers of artists, architects, and artisans. Speakers at the session include Jim Burant of the National Archives of Canada, Cynthia Ott of the Archives of American Art, and Nancy E. Loe of California Polytechnic State University. Mark Coir, roundtable co-chair, will chair the session. The second session, entitled "Documenting Spanish colonial Revival in Architecture and Landscape Design," will focus on how the style influenced the architecture and horticulture of Puerto Rico, Tucson, and the Panama-California Exposition of 1915-16. Enrique

Vivone of the University of Puerto Rico is scheduled to participate, as is R. Brooks Jeffery of the University of Arizona and Liz Banks of Olmsted. The session will be chaired by John Kopfinger, a New Orleans attorney and an aficionado of Spanish colonial revival architecture.

Roundtable co-chair Nick Olsberg has drafted a proposal to convene a North American working conference on the appraisal of architectural records. Under the plan being considered, thirty conferees drawn from the archival, legal, architectural, and art-historical communities, would meet for two days to discuss and define guidelines for the retention and disposition of modern architectural records. Thanks to the efforts of Waverly Lowell, SAA Council has supported the measure. Nick has also garnered support from the Joint Committee for Canadian Architectural Records and Research. If funding can be obtained, the conference would be held at the Canadian Centre for Architecture in Montreal in the Spring of 1994.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154.

MARC VM ROUNDTABLE

Beth Delaney, Schomburg Center for Black Culture

If there is anyone who was not able to attend the Roundtable Meeting in Montreal and would like to make sure their name is on the membership list, please contact me. It is important for us to have a list that is up-to-date.

Moving-image catalogers might be interested to know that the Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) adopted a mission statement at the 1992 annual meeting in San Francisco. Part of the mission statement reads [to] "promote the use of existing national standards for the cataloging of moving image materials, advise the appropriate standard making bodies on cataloging standards and issues, create new cataloging standards and establish liaisons with related organizations." Various subcommittees will work to carry out that mission.

Along those lines, work has begun anew on *Moving Image Materials: Genre Terms, (MIM)* by the Standards Subcommittee. This thesaurus of terms was originally created by the NAMID Standards Subcommittee. AMIA's newly formed Standards Subcommittee, chaired by Martha Yee of the UCLA Film and Television Archive, is working to update the list.

Anyone who is using the thesaurus and is interested in making comments about its revision can write me or can contact Martha Yee at the UCLA Film and Television Archive, 1015 N. Cahuenga, Los Angeles, CA 90038, (213) 462-4921, FAX (213) 461-6317, e-mail efs4cmb@mvs.oac.ucla.edu. Also, anyone proposing changes to the MARC format concerning moving images, can work through the Standards Subcommittee. Please get in touch with us about moving-image cataloging issues that concern you.

Word from the Library of Congress Prints and Photographs Division is that the new editions of the *LC Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms for Graphic Materials (GMGPC)* will be available from the Cataloging Distribution Service sometime this summer. Locally In New York, a small group of visual-materials curators and catalogers has recently come together to discuss common issues and interests. The first two meetings covered topics on standards and included a demonstration of Minaret. The group hopes to meet informally, to keep abreast of current information. Because the members come from archives, museums and libraries, we are able to hear viewpoints from a variety of fields, all with cataloging and access concerns.

Recently, visual-materials catalogers at the New York Public Library have come face to face with a problem that perhaps others have already dealt with (and possibly resolved?). It involves the use of multiple thesauri in a unified catalog.

New York Public's opac, CATNYP, now includes catalog records describing archival visual materials. These contain access terms from different thesauri, including LCSH, LGTGM, GMGPC, MIM and more recently, AAT. A project has begun, to provide "see" and "see also" references for Library of Congress name and subject headings, by loading the references from tapes provided by LC into the opac. The problem? It is possible that a "see" reference in LCSH is a valid term in one of the specialized thesauri. It immediately emphasizes the fact that these various thesauri are not reconciled with each other and sometimes overlap (which we all know but haven't really had to deal with quite so forcefully). Any references for non-LCSH headings will have to made manually, it could get very confusing for patrons (and authority control staff) to figure out. I welcome any comments from the field. You can reach me at (212) 491-2237, FAX 491-6760.

MEETINGS:

April 23-24. *Telling the Story: The Media, The Public and American History*. Park

Plaza Hotel, Boston, MA. For information call (617) 482-7697.

June 22-26. Visual Resources Collection Fundamentals. University of Texas Department of Art and Art History and the Graduate School of Library and Information Science. Registration fee \$395. General information, David Terry or Mrs. Mel Boggins, (512) 471-8806. Content questions, Nancy Schuller, (512) 471-4337.

June 28-July 1. Visual Resources Cataloging and Classification. University of Texas Department of Art and Art History and the Graduate School of Library and Information Science. Registration fee \$395. General information, David Terry or Mrs. Mel Boggins, (512) 471-8806. Content questions, Nancy Schuller, (512) 471-4337.

July 22-25. FAST REWIND-III: The Archaeology of Moving Images, a four-day international conference on moving-image preservation and application, will be held in Rochester, NY, at the Stouffer Rochester Plaza Hotel. The conference will identify, explore, and discuss issues of importance concerning the preservation and use of moving-image documents, including motion pictures and television. FAST REWIND coincides with "Montage 93: International Festival of the Image," a large-scale series of events occurring in Rochester and FAST REWIND participants will have the opportunity to attend Montage 93 events which will take place in downtown Rochester. For more information contact Bruce A. Austin, William Kern Professor in Communications, College of Liberal Arts, George Eastman Building, Post Office Box 9887, Rochester, NY 14623-0887, (716) 475-2879. For information about Montage 93 contact Kin Frankel or Gail Anthony at (716) 288-6900.

August 14-19. Preservation of Photographs in Rochester, NY. Sponsored by the Rochester Institute of Technology's Image Permanence Institute, its Education Center of the Graphic Arts, and the International Museum of Photography at George Eastman House. \$850. For more information, call Val Johnson at (716) 475-2736. To register, call 1-800-724-2536. Fee includes instructional materials and receptions. Visa and MasterCard, checks, or purchase orders may be used for payment.

October 15-17, 1993. Fifth annual meeting of the *Daguerreian Society* at the International Museum of Photography at George Eastman House, and fourth annual meeting of the *Regional Photographic Historians* at the Margaret Woodbury Strong Museum, in Rochester, NY. For more information on the *Daguerreian Society*, contact John Graf, 1604 Beech Tree Dr.,

We Need Your Help!

In anticipation of the 5th volume of the *Daguerreian Annual*, Peter Palmquist, the *Annual's* editor, has asked Laurie A. Baty to coordinate an "additions, corrections, changes, etc." article on the first three years of the *Annual*. Peter believes that the *Annual* is a "fluid" document and it is therefore quite likely that there may be additional information on the various articles that should be included in the 1994 *Annual*. Peter anticipates having a comprehensive five-year index for the 1994 *Annual* as well, and will incorporate the additions and corrections from this article so that ALL of the information will be available to anyone researching in the *Annual*.

If you have additional information, discovered what appears to be an error, or have some amplifying information to offer, please send it to Laurie A. Baty at 302 Dunkirk Road, Baltimore, MD 21212-1813, prior to June 1, 1993.

Green Bay, WI 54304. For more information on the Regional Photo Historians, contact Ron Polito, Department of Art, University of Massachusetts-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-5735.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

In the introduction to his book, *Silver Cities: The Photography of American Urbanization, 1829-1915* (1984), Peter Bacon Hales assesses the information available to him for his study. Hales began his research in 1977 and became concerned about "the limited accessibility of the photographs themselves and the information about them." A vast quantity of photographs that lacked captions, dates, or even the name of their makers lay "buried in the archives of local museums and historical societies," Hales lamented. "Tracing a history by means of individual photographers seems quite impossible," he continued. "At best, one might learn enough about a single photographer to justify some cautious generalizations."

Hales resolved his problem by examining many photographs to discover "broad patterns." Granted, his primary interest was in images of American cities, but one can

only speculate about the nature of his research if he could have studied lists of photographers active during the period he examined. What broad patterns would have emerged about the photographers who drove the medium from "precious objects" to a mass-production industry? At the very least, he could have studied the economic milieu of known photographers working in a particular place within a particular era. In a larger sense, Hales may have been able to reveal an even broader shape of the industry than the one he carefully unfolds in his text.

To some extent, this kind of information is more readily available than it was ten or fifteen years ago. Historians of photography, many of whom are members of RPHG, have developed several lists of photographers over the years. Culled from a variety of sources, including photographs, business and city directories, gazetteers, and local histories and atlases, compilers have structured these lists predominately around geographic locations, such as cities, regions, or states. There are also examples of subject-oriented directories, some of which are *Black Photographers 1840-1940: An Illustrated Bio-bibliography* by Deborah Willis-Thomas; *Shadow Catchers: A Director of Women in California Photography* (2 vols.) by Peter Palmquist; and *Directory of Civil War Photographers* (3 vols.) by Ross J. Keibaugh. Even a list of lists can be found in *Photographers: A Sourcebook for Historical Research*, edited by Palmquist, which features Richard Rudisill's "Directories of Photographers: An Annotated World Bibliography."

While some photographic historians have published their findings, unfortunately a large number have not with their research remaining a private enterprise unavailable to potential users. Both researchers and archivists use these lists in many ways, such as for dating images by noting a photographer's active dates or changes of address, and conducting local history research.

Many of the issues that surround the compilation of photographers directories are likely to be on the agenda for this year's meeting of the RPHG at the Margaret Woodbury Strong Museum in Rochester, NY, on Friday, October 15. As mentioned in the previous issue, the coordinating committee for the meeting is allocating a four-hour session for papers and panels. While not limited to directories, ideas listed below focus on the topic. The committee and I encourage you to offer your suggestions and input for speakers and panels. The ideas thus far are:

1. Published directory formats - up to 4 speakers. Including such issues as how to set up information and what information to include.

2. "After the Lists" - up to 3 speakers. Addressing various issues, such as interpreting data, putting information into context, data information and how to set up charts, do statistics, footnoting and bibliographies (including suggested standard ways to do them)

3. Legal issues to be considered when co-authoring a checklist, book, or article - one or two speakers.

Papers:

Papers should be about thirty minutes in length and may cover any aspect of photographic history.

Speakers:

Although the Coordinating Committee has some ideas as to potential speakers—either as panelists or individuals, they're interested in hearing from anyone with a possible topic.

Send your suggestions and or speaking requests to Joan Hostetter, 37 Fountain Street, Rochester, NY 14620, (716) 244-4447 by May 1.

RLG PHOTO TASK FORCE CONTINUES TO ACT

As a result of the accomplishments of the Photo Task Force over the past several months, the Research Libraries Group (RLG) is planning to issue a Request for Proposals (RFP) for participation in a project designed to explore a number of issues related to the use of image databases and search systems. Five RLG member institutions will be selected by the Task Force to work together to develop, test, and evaluate an imaging system flexible enough to serve a broad spectrum of academic institutions.

The project has several objectives:

- to explore access and description issues related to making the contents of photographic collections available in digital format.
- to develop guidelines and models that will assist in decision-making at academic institutions developing local imaging projects.
- to explore issues in intellectual control, as well as collection and resource management, faced by institutions sharing image collections over networks.

In the project, each participating institution will select and catalog—either at the item, series, or collection level—1,000 photographs on the project's theme, "Urban Landscapes." The theme is intended to be general enough to encompass a wide range of collections. The task force wants to

encourage broad participation in the project, while taking advantage of the opportunity to pull related, but separately housed, images together. No assignment or relinquishment of the rights to the images will be required, although institutions will be asked to select photographs that they are willing (and legally free) to reproduce for the purposes of the project.

The RFP will specify the requirements and criteria for participation in this project. In short, however, the project is aimed at institutions that are interested in addressing some of the obstacles—particularly cataloging and retrieval issues—that inhibit institutions from taking advantage of digital technologies to help manage image collections.

The anticipated timetable for the project is as follows:

- RFP issues to members in March 1993
- Responses due to RLG/TF in April 1993
- Project begins in early summer of 1993 and runs for approximately 1 year

More detail will be provided in the RFP to allow each institution to assess interest in and ability to participate in this upcoming project. In the meantime, the Task Force hopes this advance notice will stimulate institutions to consider participation.

COLLECTION SNAPSHOT

Oregon State University Archives Photographic and Film/Video Holdings
Lawrence A. Landis, Assistant University Archivist

Photographs have been an important component of the holdings of the Oregon State University (OSU) Archives since its establishment in 1961. Today, the Archives' estimated 150,000 photographic images comprise one of the largest photographic collections in Oregon, second only to the Oregon Historical Society's substantial holdings.

OSU has its origins as a private educational institution established in the late 1850s. This institution later became Corvallis College, and was designated in 1868 by the Legislature of the State of Oregon as the state's land-grant institution under the Morrill Act.

As an institutional archives, the OSU Archives' mandate is to collect, describe, preserve, make accessible to the public, and display historical records created or received in connection with the transaction of university affairs. The photographs depict university buildings, athletics, student events, faculty and staff, as well as documenting agriculture and the timber industry throughout the state—those subjects that reflect the university's traditional role as a land-grant institution.

Although the collection consists primarily of 20th-century gelatin-silver prints and acetate and polyester negatives, nearly all 19th-century processes are represented. The collection includes a few daguerreotype and ambrotype portraits, as well as a representative sample of tintype portraits (none cased). Many albumen prints of 1890s campus scenes were taken by Emile Pernot, hired in 1890 to teach "photography and photogravure." Pernot is perhaps one of the first college/university faculty members hired to teach photography in the western United States. Because of his interest in microphotography, he later became the university's first microbiologist.

The Archives' photographic holdings consist of nearly 200 groupings of photographs, or "P" groups. Most "P" group titles are based on the provenance of the photograph, although a few subject-oriented titles have been assigned. Approximately twenty percent of the Archives' photographic holdings are not arranged in "P" groups. Harriet Moore, the university's first archivist, arranged photographs acquired during her tenure into general subject groupings. These photographs are fondly called "Harriet's Collection." Photographs that are received as parts of manuscript collections are stored separately, but intellectually maintained as part of the collection.

Major "P" groups from university departments and offices include those for News and Communications Services, Agricultural Communications (the Extension Service's publicity service), the Horticulture Department, the Alumni Association, Poultry Science, and the 4-H Program. Significant subject oriented "P" groups include those for university buildings and the military. The latter collection documents OSU's strong military tradition. In 1872, OSU (then Corvallis College) had the first military training program in the Pacific Northwest; during WWII, the school was referred to as the "West Point of the West" because of the number of military officers that trained here.

Several important "P" groups were donated by individuals associated with OSU. E.R. Jackman was a long-time extension specialist, renowned for his work in range management. His photograph collection reflects that expertise. Oliver Mathews' photographs document his work as "Oregon's foremost collector of trees." Sydney Trask was an OSU alumnus who worked his way through school by taking photographs for a railroad in eastern Oregon. Unfortunately, his collection at OSU does not include those photographs, but does contain early 20th-century images of a college experiencing substantial growth.

Local photographers are represented throughout the Archives' photographic holdings. Many portraits and local scenes were taken by Winfield S. Gardner, a studio photographer in Corvallis from 1886 to

1913. Also included is the largest extant collection of early photographs taken by Ball Studio, established in 1912 and still owned and operated by the same family. (Ball Studio has suffered 3 major fires, the most recent in 1960, which have destroyed most of its early photographic prints and negatives.)

As with most archives, the OSU Archives has used various descriptive practices over the years. Up until recently, all photographs were individually numbered, listed in inventories, and indexed via a manual card system. This practice is being maintained only when the quality of photographs makes it feasible. Most current accessions of photographs are quite large; they are described at the series or sub-series level in inventories, and subject entries are made into an automated index (manuscript photo subjects are also put into this index). The Archives is currently using MicroMARC:amc for creation of collection-level descriptions for record group and manuscript materials. In the future, the same will be done for the photograph collections. All of the records will be loaded into the university library's on-line catalog (the Archives is not part of the library) and into OCLC.

The Archives' photographs are used extensively by researchers from within and outside of the OSU community. Several university publications have included Archives photographs, such as the university's alumni magazine, the *Oregon Stater*, and the university's summer term catalog. Archives photographs are used in scholarly journals such as the *Pacific Northwest Quarterly*, the *Oregon Historical Quarterly*, the *Journal of the West*, and *Oregon Humanities*. Recent books using Archives photographs include a volume of the Smithsonian's *Handbook of North American Indians*, Carlos Schwantes' *The Pacific Northwest: An Interpretive History*, Erasmo Gamboa's *Mexican Labor and World War II: Braceros in the Pacific Northwest, 1942-1947*, and Schwantes' forthcoming book, *Hard Traveling: A Portrait of Worklife in the New Northwest*.

The Archives holdings also contain nearly 2,000 reels of motion picture film and videotapes. They document intercollegiate athletics (back to the 1920s), student activities, research, extension and 4-H, and a variety of other topics. Some of the most important documentary footage is included in the reels taken for "Oregon at Work," a long-running (1959-1975) public television show produced by the university's television station, KOAC-TV. It depicted various aspects of work in Oregon, many of which are unique to the Pacific Northwest.

Several safety film copies of 1920s and 1930s newsreel-type films were transferred to the Archives by the Continuing Education Office, which for many years maintained a large film collection. These films depict campus activities, extension field work, 4-H

activities, and non-university topics, such as Babe Ruth hitting snowballs and golf balls from the top of a downtown Portland building during a visit to the city in the late 1920s.

The Oregon State University Archives is open to all researchers from 8 am to 5 pm, Monday through Friday. The Archives is located on the university campus in Administrative Services Building, Room 8094. The mailing address is OSU Archives, ADS B094, Corvallis, OR 97331-2103; (503) 737-2165; FAX 737-2400.

RECENT ACQUISITION IN OHIO

Michael McCormick, Western Reserve Historical Society, Cleveland, Ohio

The Western Reserve Historical Society, Cleveland, Ohio, has recently acquired a sixth-plate daguerreotype depicting a sawmill in Strongsville, Ohio. The sawmill image represents a significant addition to the society's collection of early photography, in that it is the earliest geographic view of any site in Cuyahoga County held by the society.

Housed in a wood and leather case, with a double elliptical mat and preserver, the daguerreotype cannot be precisely dated, but seems certainly to have originated in the 1840s. No photographer is given.

The image was acquired at auction from the collection of Uwe Schied, a prominent German collector. Prior provenance is unclear, but research is continuing.

The image shows a sawmill, warehouse, and storehouse, situated by a dam and millpond, with a ridge line in the background. Research into the history of Strongsville uncovered a photograph depicting a sawmill of similar structure, but considerably worn by time, in 1889. From this photo, society staff have concluded that the two images show the same structure.

The site in question was developed by John S. Strong, the founder of Strongsville, in 1822. In the 1830s, the mill was sold to John G. Fuller, and was known as Fuller's Mill for the rest of its existence. The mill was razed in 1916 for the construction of the Mill Stream Run Reservoir of the Cleveland Metroparks.

Although the daguerreotype was abrasively cleaned at some point, sufficient detail was retained to determine the landform of the site. I have visited the location, and concluded that, despite heavy forest re-growth which obscured the sightlines of the daguerreotype and the 1889 photo, Fuller's Mill was the best candidate.

Today the site is marked only by the foundation of the dam, and a line of stones extending across the Rocky River. It was a very good location, though, with a rapid drop-off building water pressure for the waterwheel.

This image, only the second geographic view in the Cased Image Collection, is an exciting addition to the society's holdings.

Michael McCormick may be reached at: ARCHIVES@INDYCMS.IUPUI.EDU.[]

NATIONAL HISTORICAL PUBLICATIONS AND RECORDS COMMISSION ISSUES NEW GUIDELINES

The National Historical Publications and Records Commission recently issued new program guidelines. This single booklet supercedes previous, separate versions of the Commission's guidelines for records and publications grants and will take effect with proposals submitted against the June 1, 1993, deadline. Reflecting the goals and objectives in the Commission's February 1992 long-range plan, as well as the consolidation of the former Records and Publications programs into a single grant program, the new guidelines provide information to applicants and grantees regarding eligibility, proposal development, review procedures, and grant administration. Application forms are included in the guidelines booklet.

The biggest change in grant program policy described in the new guidelines relates to which types of proposals are eligible for submission against each of the Commission's three application deadlines. Each application deadline and funding cycle is now geared to specific objectives in the long-range plan. Proposals addressing top priority objectives are eligible for submission against the June 1 deadline, for consideration at the Commission's November meeting. Second-level priority objectives (including, but not limited to historical photographs, moving images, and sound projects, may be addressed in proposals submitted against the October 1 deadline, for consideration at the February meeting. Applications dealing with third- and fourth-level objectives may be submitted against the February 1 deadline, for consideration at the June meeting. Each objective, as well as the types of applications eligible under each, is fully described in the guidelines booklet.

For a copy of the new guidelines or the Commission's long-range plan, please contact NHPRC-NP, National Archives Building, Washington, DC 20408, (202) 501-5610.

INSTITUTE OF MUSEUM SERVICES SUPPORTS VISUAL MATERIALS COLLECTIONS WITH CONSERVATION PROJECTS AWARDS

The Institute of Museum Services (IMS) recently announced 53 recipients of the first cycle of 1993 Conservation Project Support grants. There were 138 applicants for these matching Federal awards. The following awards were made for visual materials:

San Diego Historical Society, San Diego, CA, \$8,076, for the duplication of 7,500 glass plate, nitrate, and acetate negatives identified as in need of urgent treatment by the Society's conservation survey.

Lake County Museum, Wauconda, IL, \$20,783, to rehouse the Curt Teich Postcard Archives, a priority conservation need identified by the Museum's general conservation survey.

Kentucky Historical Society, Frankfort, KY, \$7,300, for a conservation survey of the collection of works of art on paper.

Smith College Museum of Art, Northampton, MA, \$4,752, for the conservation of eleven drawings and thirty-six photographs. These include important images by nineteenth- and twentieth-century artists and photographers, such as Rodin, Millet, Cameron, and Stieglitz.

New York Transit Museum, Brooklyn, NY, \$5,578, for surveys of the museum's paper-based collections and the moving-image collections.

Reynolda House, Winston-Salem, NC, \$7,312, for the treatment of 52 works of art on paper from the permanent collection.

Ozage Tribal Museum, Pawhuska, OK, \$12,447, to support the services of a conservation consultant, and to purchase acid-free storage materials to rehouse the collections. The consultant will examine the textile and photographic collections, and advise on collections environment issues.

Philadelphia Maritime Museum, Philadelphia, PA, \$10,247, to support the rehousing of the museum's extensive collection of prints and works of art on paper.

Colonial Williamsburg Foundation, Williamsburg, VA, \$25,000, to support the rehousing of 1,045 works of art on paper, based on priorities established in a recent conservation survey.

Diego County. In 1982 the City of San Diego donated a space for a permanent home in the Balboa Park cultural complex. The museum, a 7,000 square-foot space, was designed with moveable walls and flexible lighting to accommodate major exhibitions and video. Arthur Ollman, a San Francisco photographer, was hired as executive director and the museum opened its doors to the public on May 1, 1983. The museum annually installs six to eight exhibitions with accompanying lectures, seminars, and symposia by artists, writers, and historians to give audiences a deeper understanding and appreciation of the photographic medium from historical 19th century to contemporary work. The museum also creates travelling exhibitions for domestic and international circulation.

Looking to the future, the museum's plans include a major expansion to quadruple to size of the museum. Programs will be enhanced through the addition of more galleries, a darkroom, classroom, library, and archival facilities and support areas. The expansion also will include a 200-seat theatre, enabling MoPA to initiate a full-time cinema program. Construction is slated to begin in 1995.

As a leader of a consortium of three museums of photography (MoPA, the Friends of Photography, and the Center for Creative Photography), MoPA was awarded a \$400,000 grant from the Lila Wallace-Reader's Digest Fund to create a three-part exhibition titled *Points of Entry*, an examination of immigration to the United States. Curators from each institution will organize one of the three exhibitions and publish accompanying catalogues, educational materials, and videos. The first of these exhibits will be curated by director Ollman and will open in 1994. All three exhibitions will travel to museums in the United States.

For more information, call MoPA at (619) 239-5262.

for *Graphic Materials (GMGPC)*. The changes will be published in the *GMGPC*, 2nd ed., due out this year.

PAST PRACTICE:

[Robert La Follette, half-length portrait] [graphic]. -- c1911. [*]
1 photoprint.
Notes, subject hdgs., etc.

At the seashore [graphic]. -- c1889.
1 photoprint: albumen.
Notes; subject hdgs., etc.
Albumen photoprints.

CURRENT PRACTICE:

[Robert La Follette, half-length portrait] [graphic]. -- c1911. [*]
1 photographic print.
Notes, subject hdgs., etc.
Photographic prints.

At the seashore [graphic]. -- c1889.
1 photographic print: albumen.
Notes; subject hdgs., etc.
Albumen prints.

*These first two lines should be on one line; the column length is such that what should be one line wraps.

For a complete list of terms affected, e-mail Cathy Hoban at HOBAN@MAIL.loc.gov. Please provide your non-electronic mail address.

PHOTO BIBLIOGRAPHY NOW AVAILABLE ON-LINE

As reported in the December issue of *Views*, a new listserver related to the history of photography is available by sending subscriptions to:

Listserv@ASUACAD sub PHOTOHST
Fname Lname (Bitnet)

Listserv@ASUVM.INRE.ASU.EDU Sub
PHOTOHST Fname Lname (Internet)

As discussed, although devoted generally to questions of aesthetics and history of the medium, there is an archival twist to the list—location of sources, etc. Specifically, a cooperative bibliography for photographic archivists is available through the listserver. This bibliography contains works useful to photographic archivists, ranging from general histories to repository guides to cataloging tools to preservation. To obtain the bibliography, tell or send mail to
Listserv@ASUACAD send vismat bib (Bitnet)
Listserv@ASUACAD.INRE.ASU.EDU send vismat bib (Internet) [There's a line wrap there that should not be in the command sent on Internet. See the Bitnet line—Ed.] we don't think you have to subscribe first, but you might.

If you have questions, drop Richard Pearce-Moses note and he'll send you a blurb. Richard is Curator of Photographs,

MUSEUM OF PHOTOGRAPHIC ARTS TEN YEARS OLD

Nineteen-ninety-three marks the occasion of the Museum of Photographic Arts' (MoPA) tenth anniversary. MoPA, located in San Diego, California, is one of only a handful of museums across the country devoted exclusively to the arts of photography, video, and film. From the beginning, MoPA has presented exhibitions of the highest quality, gaining an international reputation for excellence.

Created by a group of local photographers and patrons in 1972, MoPA, then known as the Center for Photographic Arts, remained a museum without walls for nine years, with exhibitions and lectures held in various locations throughout San

TERMINOLOGY CHANGES MADE BY PRINTS AND PHOTOGRAPHS DIVISION OF THE LIBRARY OF CONGRESS

As of January 1, 1993, after consultation with users of its cataloging vocabulary, the Library of Congress, Prints and Photographs Division, will no longer use the term PHOTOPRINTS in its cataloging. The term PHOTOGRAPHIC PRINTS will be used when the particular type of print is not identified. The term PRINTS will be used with specific processes; e.g., ALBUMEN PRINTS. This affects both the physical description area (USMARC field 300) [*Graphic Materials: Rules for Describing Original Items and Historical Collections*] and the descriptor term (USMARC field 755) [*Descriptive Terms*

Archives and Manuscripts, University Libraries, Arizona State University, Tempe 85287-1006, (602) 965-9276, FAX: (602) 965-9169, Bitnet: IACRPM@ASUACAD

EXHIBITIONS: What's Up

At Home

- through April 25. *Bellows' New York*. Amon Carter Museum, Fort Worth, TX.
- through April 28. *I Dream a World: Portraits of Black Women Who Changed America*. Museum of Photographic Arts, San Diego.
- through May 16. *Songs of My People*. Arkansas Arts Center, Little Rock, AK.
- through May 23. *Women Photographers in Camera Work*. Marion Koogler McNay Art Museum, San Antonio, TX.
- through May 30. *Songs of My People*. Denver Museum of Natural History, Denver, CO.
- through June 6. *The Family 1976: Richard Avedon's Portraits for Rolling Stone*. National Portrait Gallery, Washington.
- through June 6. *The Telling Image: Portrait Photographs from the Archives of American Art*. National Portrait Gallery, Washington.
- through June 13. *Recent Photography Acquisitions to the Chrysler Museum Collection*. The Chrysler Museum, Norfolk, VA.
- April 18 - September 6. *Helen Frankenthaler: Prints*. National Gallery of Art, Washington, DC.
- April 19 - August 29. *Arnold Newman's Americans*. Lyndon B. Johnson Library and Museum, Austin, TX.
- April 27 - June 26. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. IBM Gallery of Science and Art, New York, NY.
- May 1 - July 25. *Nineteenth-Century Landscape Photographs*. Amon Carter Museum, Fort Worth, TX.
- May 5 - June 13. *Witnesses of Time: Flor Garduño*. Museum of Photographic Arts, San Diego, CA.
- May 18 - August 1. *Like Us: Primate Portraits by Robin Schwartz*. The Chrysler Museum, Norfolk, VA. [Does this title bother anyone else besides me? To be grammatically correct it should be "Like We" because the verb "are" is understood, "Like Us Are" just doesn't cut it.—Ed.]
- May 21 - September 6. *We Fight for Freedom: Massachusetts, African Americans, and the Civil War*. Massachusetts Historical Society, Boston, MA (call (617) 536-1608 to make an appointment to see the exhibition).
- May 22-July 4. *Africa's Legacy in Mexico: Photographs by Tony Gleaton*. San Francisco African-American Museum, San Francisco, CA.

- May 31 - July 18. *Seeing Straight: The f.64 Revolution in Photography*. Santa Barbara Museum of Art, Santa Barbara, CA.
- June 12 - August 7. *Songs of My People*. Contemporary Arts Center, Cincinnati, OH.
- June 19 - August 18. *Proof: Los Angeles and the Photograph, 1960-1980*. The Friends of Photography, Ansel Adams Center, San Francisco.
- June 19 - August 29. *Songs of My People*. Detroit Institute of Arts, Detroit, MI.
- opens July 17. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. Minneapolis Institute of Arts, Minneapolis, MN.
- opens July 24. *Africa's Legacy in Mexico: Photographs by Tony Gleaton*. California Afro-American Museum, Los Angeles, CA.
- opens July 31. *Turner's Frontier*. Amon Carter Museum, Fort Worth, TX.

IN PRINT:

THE REVIEW:

- Palmquist, Peter E., ed. *The Daguerreian Annual 1992*. [Arcata, CA]: The Daguerreian Society, 1992. 256 p. \$30 (plus \$3 p&h; CA residents add tax). Order (checks made payable to The Daguerreian Society) from Peter Palmquist, 1183 Union Street, Arcata, CA 95521. Reviewed by Nancy Sahli, National Historical Publications and Records Commission.

Subtitled "Official Yearbook Of The Daguerreian Society," *The Daguerreian Annual 1992* is an eclectic assembly of articles, reprints, visual images, and other information, all of which relates in some way to daguerreotypes. Although most of it deals with historical aspects of the subject, some coverage of contemporary daguerreotypy is also included, such as Sandy Barrie's "A Daguerreian Report From Down Under," which reports on recent work by the author in Australia.

Even given the constraints of the yearbook's subject focus, there is a surprisingly wide variety of topics covered by the various authors. Individual daguerreotypists, such as Oliver B. Evans, are profiled, while articles of more general interest include Mike Jacobs' "The Daguerreotype in Italy" and Robert B. Fisher's "The Beard Photographic Franchise in England: An Overview." Several pieces focus on specific visual images, such as a striking portfolio of Mexican War portraits and an equally fascinating study comparing panoramic images of San Francisco taken in 1851 and 1990. Original research articles are interspersed with reprints and transcriptions of nineteenth-century articles and documents, such as the constitution and by-laws of the American Daguerre Association and the 1852 diary of daguerreotypist Tallmadge Elwell.

This is a publication that has considerable potential for making a serious contribution to the history of photography, as well as to social and cultural history in general. But in reading the yearbook with the eye of both an editor and historian, I found myself becoming distracted too frequently by certain inconsistencies in the content

and format of many of the articles. Some articles include carefully crafted footnotes, others fail to include them at all, while yet others include them, but do not format them in such a way or include information that would enable a researcher to do easy follow-up. For example, one of the footnotes in the article "The Rinhart Collection of Photographs," by Clyde H. Dille, refers to a verification by "Ms. Josephine Cobb, National Archives iconography specialist." Readers wishing to pursue this citation would have a difficult time, since Ms. Cobb retired from the National Archives a number of years ago.

Some articles suffer from a simple lack of sufficient information to satisfy the needs of the reader. An interesting article on the use of automation for control of the daguerreotype collection at the Society for the Preservation of New England Antiquities (SPNEA) would have benefited by providing more details about the computer system, standardized terminology, and other mechanics of the application so that readers would then be able to adapt SPNEA's work for their own purposes. Similarly, Peter E. Palmquist's chronology on Alphonse J. Liebert and "raffle wars" would have been stronger if more background information about this gaming phenomenon in the context of California history of the period had been provided. I also found myself wondering why daguerreotype images were not used as illustrations for the reprint of "The 'Daguerreotype' [in December 1839]." Do the images described in the reprinted article no longer exist? If so, the reader should be told that that is why they are not accompanying this piece.

Although it is commendable that the yearbook reprints nineteenth-century materials and provides transcriptions of diaries and other primary sources, it is not clear whether appropriate professional standards are followed by those responsible for selecting and preparing the transcriptions. For example, instead of transcribing and reprinting the original text of an interview with Matthew Brady that appeared in the *New York World*, April 12, 1891, Thomas R. Kailbourn chose to use a text that was reprinted in the *St. Louis and Canadian Photographer*, June 1891. The original source document would have been the preferred source; if for some reason it no longer exists (which seems unlikely), then the author/editor should indicate that this is the case, rather than leaving the reason for his selection of a later version to the reader's speculation. If the *Daguerreian Annual* is going to continue to incorporate primary source documents, then it needs to develop a policy on transcription and verification that conforms to contemporary standards for historical documentary editing.

This absence of editorial policy is also apparent in the lack of guidelines for prospective authors. Indeed, while the editor encourages submission, nowhere are we told how to submit (e.g., style and format) or even given an address to which submissions may be sent, although perhaps we are to assume that the society's business address, which is given, is also the editor's address? Other editorial inconsistencies are apparent in such areas as the captioning of and citations accompanying individual images, and the use and appearance of italics and accents. Such problems detract from the overall professionalism of the publication's appearance.

It is obvious to this reviewer that *The Daguerreian Annual* is at a crossroads. Although its appeal to collectors and connoisseurs is obvious, to be taken seriously as a scholarly research publication and to provide the fullest

possible benefit to its potential readers, it needs to establish and promulgate clear standards for both the editorial and historical research content of its pages. While not abandoning the variety of articles and topics that make this such an interesting and refreshing publication to read, the editor and the Daguerreian Society need to tighten up the standards that govern both the content and format of the journal. If that can be done, the *Annual* will be a publication truly worthy of bearing the name of Daguerre.

THE BOOKS:

Bonnett, Wayne. *A Pacific Legacy. A Century of Maritime Photography, 1850-1950*. San Francisco: Chronicle Books, 1992. ISBN 0-8118-0023-7. \$35 (cloth).

Natanson, Nicholas. *The Black Image in the New Deal. The Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992. ISBN 0-87049-723-5 (cloth) ISBN 0-87049-724-3 (paper).

Paret, Peter, Beth Irwin Lewis, and Paul Paret. *Persuasive Images: Posters of War and Revolution from the Hoover Institution Archives*. Princeton: Princeton University Press, 1992. ISBN 0-691-03204-1 \$35.

Robinson, Thomas. *Oregon Photographers; Biographical History and Directory, 1852-1917*. Portland, OR: Thomas Robinson, 1992. Distributed by Great Northwest Books, 1234 SW Stark St., Portland, OR 97205 (503) 223-8098; FAX 223-9474. \$38.50 (paper; includes p&h).

Samponaro, Frank N. and Paul J. Vanderlow. *War Scare on the Rio Grande. Robert Runyon's Photographs of the Border Conflict, 1913-1916*. Austin: Texas State Historical Association, 1992. (Barker Texas History Center Series number 1) ISBN 0-87611-099-5 (cloth) \$29.95; 0-87611-100-2 (limited edition) \$125.

We Fight for Freedom: Massachusetts, African Americans, and the Civil War (Boston: Massachusetts Historical Society, 1993). 32 p. \$8.50 (est.). (available May 15). To order, call the MHS at (617) 536-1608.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Sacramento. The California State Archives recently discovered a circa 1860 salted-paper print by California photographer Robert H. Vance. The image, a map of San Francisco, was an exhibit in a Supreme Court Case (*Lestrade v. Barth*, WPA 6431) in which property line locations were disputed. Information at *Views'* press time did not indicate whether the image was made from a paper or glass negative. This is the only known salted-paper print in the the archives'

collection. If you're on the west coast this fall, you'll be able to see the print. It's providing historical context for an upcoming exhibition, *Edward Muybridge and the Photographic Panorama of San Francisco, 1850-1880*, which will be on display at the Friends of Photography/Ansel Adams Center in San Francisco. For more information call Stuart Lauters at (916) 773-3000. [From *California Original*, 7(Winter 1993): 2.]

San Francisco. And, speaking of San Francisco, "*The Camera Obscura at the Cliff House Has Vanished!*" So begins a bright yellow flier spotted in San Francisco this past December. Or so it seems, if the Golden Gate National Recreation Area (GGNRA) agrees to a proposal to build a new Visitor Center at the Sutro Historic District. According to the flier, the camera will be moved to the parking lot, thus providing visitors with views of tourists stopping to go to the restroom! Friends of the Camera Obscura (FOCOS) further state that "[t]he 53-year-old Camera Obscura is part of San Francisco history. The lens captures a magnificent panoramic view of the Pacific Ocean. It is the only one of two camera obscuras in the world that captures the 'green flash' at sunset. It is perfectly perched at the edge of the continent, like a precious gem in its exquisite setting. It should not be moved to a parking lot!" FOCOS is asking for your support to stop the move. Write to Brian O'Neill, Superintendent, GGNRA, Fort Mason, San Francisco, CA 94123 to express your concern. For more information on the move to stop the move, write to FOCOS, 550 Natoma Street, San Francisco, CA 94103.

Santa Fe. M. Susan Barger wrote to tell us that Roberta DeGoyler, a photographic historian and daguerreian collector from Santa Fe, died suddenly February 13 in Santa Fe due to difficulties with asthma. She was 42. Remembrances may be sent to the New Mexico Council on Photography, P.O. Box 1283, Santa Fe, NM 87504.

MIDWEST

SOUTH

Fort Worth. The Amon Carter Museum has announced the appointment of John B. Rohrbach as Assistant Curator of Photographs, Eliot Porter Collection. Rohrbach, who joined the curatorial staff in September, has primary responsibility for managing the museum's collection of over 85,000 photographic works by Porter. Rohrbach came to the Amon Carter from the University of Delaware, where he is completing his Ph.D. in the program in American Civilization. He has served as a consultant to numerous publications and art exhibitions, most notably for the exhibition

Moments of Grace: Photographic Visions of the North American Land, scheduled to open in Philadelphia in 1995, and for the publication, *Paul Strand: His Life and Work* (Aperture, 1991). Rohrbach is also a former Director of the Paul Strand Archive in Millerton, New York. For more information call the museum at (817) 738-1933.

New Orleans. John M. Lawrence, Senior Curator of the Historic New Orleans Collection, is planning an exhibition on Eugene Delcroix (1891-1967), a pictorial photographer of the French Quarter. If you have any work by this man or know of individuals who knew him, please call John at (504) 523-4662.

We have recently received a call for contributions—as well as Issue #1—of a new publication that might be called a conservation fanzine. Creatively titled *'zine*, this *avant garde* look at conservation promises readers to be "true to the newsletter tradition of being deeply informative on a very specific topic." We suspect that there will be some visual materials conservation information at some point. Write the editor, Jillian Katrina Rose, 604 France Street, Baton Rouge, LA 70802. It's awesome.

MID-ATLANTIC

Philadelphia. In 1839, Robert Montgomery Bird, a prominent Philadelphia physician, novelist, and playwright, announced "Photography must be a hoax!" Yet M.A. Root later discussed how Bird "mastered each successive discovery and improvement as fast as they appeared," and became "probably the ablest writer on sunpainting in the United States." The Library Company of Philadelphia recently announced the acquisition of 191 of his paper prints, negatives and manuscripts from the early 1850s. Bird's landscapes, views from the windows of his Filbert Street house, and family portraits were all made according to the method of Gustave Le Grey, a French painter-photographer. Le Grey improved Talbot's process. Ken Finkel, Curator of Prints and Photographs at the Library Company also speculates that Dr. Bird may have been the translator of Le Grey's treatise on photography, published in 1853 in Philadelphia. For more information on the collection, please contact Ken Finkel at (215) 546-3181.

In an effort to save money, the Free Library of Philadelphia has restructured the Central Public Departments. As of February 1, 1993, the Print and Picture Department became the Print and Picture Collection, an administrative unit of the Art Department. The position of department head in Print & Pictures was eliminated. J.B. Post, the department head stated, "I'm out of here."

He was transferred to the General Information Department and placed in charge of that agency. Other specialized departments also are being merged. Post further stated, "How this affects how I deal with each of you remains to be seen."

PHOTO SHOW

NO CAMERAS:

Washington, DC
October 10, 1993

10 a.m. to 5 p.m.

Rosalyn Westpark
1900 N Ft. Meyer Drive
Arlington, VA

\$5.00 admittance

Contact: Russell Norton, P.O. Box 1070, New Haven, CT 06540, (203) 562-7800. Rusty also does a show in Boston at about the same time. Contact him for more information.

Washington, D.C. Diane Vogt-O'Connor has left the Smithsonian to take a position as Archivist for the National Park Service [*yep, the entire system!*]. O'Connor left the Smithsonian in early March and may now be reached at: National Park Service, 800 North Capitol Street, #230, Washington, DC 20013-7127; (202) 343-1011; FAX 343-1767. We wish her well.

And for those of you vultures wanting to know about the vacancy, keep your eyes

posted. It appears that there will be at least two professional-level jobs posted at the Smithsonian Institution Archives, as well as some technician-type positions. For more information, contact Alan Bain, St. Archives (202) 786-2747.

Judith L. Lusky, a former photographic archivist at the Smithsonian's National Museum of African Art, and president of Visual Resources Consultants, died in San Francisco on February 16. She had been working as head archivist for a film documentary on American Indians. Lusky was co-author, with Paula Richardson Fleming, of *The North American Indians in Early Photography* (Harper & Row, 1986). A second book, *Great Endeavors in American Indian Photography* (Smithsonian Institution Press), is due this fall. (Washington Post, 2/23/93.)

NORTH

New York. Don't miss Belinda Rathbone's article, "Researching the Life of Walker Evans" in *Museum Archivist*, *Newsletter of the Museum Archives Section, Society of American Archivists*, 7 (February 1993): 20-1. She talks about using the archives at the Museum of Modern Art.

Pittsfield. The American Graphic Arts Museum, currently in the planning stages, is scheduled for opening in 1994. Housing a collection of fine-art prints, the museum will also display exhibits relating to printmaking processes. Production studios and storage facilities for each of the major printmaking processes will also be included. Printmaking will be demonstrated to the public and taught to art students and apprentices by master printmakers.

Rochester. The Rochester Institute of Technology's Image Permanence Institute has recently created *The IPI Storage Guide for Acetate Film*. While the *Guide* does not predict the lifespan of individual pieces of film or of specific collections of film, it does provide information for evaluating and planning storage environments for cellulose acetate photographic films. The *Guide* sells for \$25, with shipping and handling extra. To order call (716) 475-5199, M-F 8:30-4:30 EST, or FAX (716) 475-7230. No COD or credit card orders. Shipping and handling charges are added to invoice.

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: Laura A. Baty, Program Officer, NIA/PAAC-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45; FAX: 501-5601. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (917) 232-1879; FAX: 233-3109. Chair: Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60064, (708) 526-8638; FAX 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1993. Opinions expressed are those of the authors.

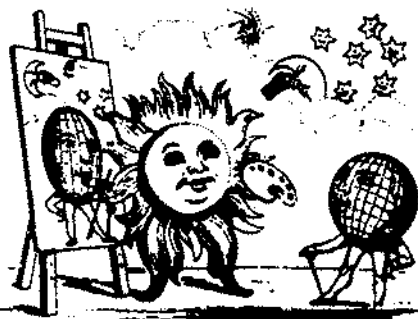
The Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

Time Value Mail



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

Volume 7, Number 3

August 1993

VOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTE

Ballot appears on bottom of page 9. Vote now before you forget. Ballots must be postmarked no later than August 23, 1993

HEADING TO THE BIG EASY New Orleans Meeting

The Society of American Archivists' Annual Meeting will be held in the Crescent City, August 30 to September 6, 1993. We're certain that there will be lots of interesting activities to keep our days and nights full!

The Visual Materials Section annual meeting will be held on Thursday, September 2, from 8:00 to 10:00 at the Sheraton New Orleans Hotel. That evening, following the awards ceremony and reception, the section will hold its annual dinner at 7:30. John Lawrence of the Historic New Orleans Collection has a number of good and reasonable (I hope less than \$15) places in mind. Come to the section meeting to find out his final choice!

There will be at least one fun reception. The Historic New Orleans Collection, 533 Royal Street, has invited the section to an open house/tour on Saturday evening, starting at about 6:00. Check your mail—the collection will be sending you a separate announcement of this event.

As always, there are a number of interesting sessions that should be of special interest to section members. Check the box on this page for the run-down.

See you in N'Orleans!

VOTE!! ELECTIONS COMMITTEE REPORT

Richard Pearce-Moses, Chair

The Elections Committee offers the following candidates (in alphabetical order) for the position of Chair-Elect: Stephen Fletcher (Indiana Historical Society, Indianapolis), Henry Mattoon, (National Moving Image Database, Center for Film and Video Preservation, Los Angeles), Gretchen Lake (Alaska Polar Regions Archives, University of Alaska Fairbanks), Sarah Rouse (Prints and Photographs

Division, Library of Congress). The winner will succeed Chair-Elect Bonnie Wilson at this year's meeting in New Orleans. Each candidate has been asked to prepare a statement, all of which follow:

Stephen Fletcher

Section by-laws state the primary responsibility of the chair-elect is to "chair the Three-Year Plan Committee and submit a draft plan to the chair for approval and submission to SAA Council." Completing this task with broad representational input from section members would be my focus as chair-elect, and its implementation would be my directive for the following year as chair.

I have been Curator of Visual of Collections at the Indiana Historical Society since 1988. Two accomplishments at IHS have direct bearing on my ability to achieve the above goal. The first is the development of a plan to bring order and provide access to a collection that grew from 30,000 to 1.5 million items within eight years. The second is a procedural manual for processing acquisitions containing various formats. Developed with two other collections curators, and heads of conservation, cataloging, and reference, the manual adopts an integrated approach that ensures the arrangement, description, and cataloging of "mixed format" collections as one collection. The completion of both documents required consensus building and planning skills that will be necessary to complete and implement successfully the Three-Year Plan.

My experience in the field began at the International Museum of Photography at George Eastman House in 1980 as an assistant cataloger. I received my Bachelor of Fine Art degree in photography from the Rochester Institute of Technology and Master of Art degree in museology from the Center for Museum Studies at John F. Kennedy University in San Francisco. My thesis examined the application of faceted classification

Annual Meeting Treats for Visual-Materials Types

Pre-Conference Workshops:

Photographic Collections Management. \$185 SAA; \$225 non-SAA.

Thursday, September 2

- 8:00 *VM Section meeting*
1 From Print to Digital: Federal Funding Agency Priorities
4 Art in Archives: New Interpretations of Visual Materials
15 The Appraisal of Memorabilia and Museum Objects
25SF Standards for Description of Cartographic Records
26SF Wishing You Were Here for 100 Years: The Centennial of the American Picture Postcard
31SF The "ENLIGHTEN" System: Hypertext and Multimedia in an Archival Automation Project
7:30 *Annual Section Dinner*

Friday, September 3

- 10:30 MARC-VM Users Rdtble
Architectural Records Rdtble
33 Visual Images and Digital Technology
36W To Keep or Not to Keep: Appraising Visual Materials
39 Fundamentals of Film and Microfilm Preservation

Saturday, September 4

- 46 Take the Money and Run: Setting Usage Fees for Visual Materials
56SR Setting the Standard for Description of Visual Materials
64 Fear of the Unknown: Implications of Digital Imaging in Electronic Publishing for Visual Collections
66 Documenting Spanish Colonial Revival in Architecture and Landscape Design
3:30 Art & Architecture Thesaurus Roundtable
6:00ish *Tour and open house for VM Section, Historic New Orleans Collection, 533 Royal Street*

Sunday, September 5

- 76 Nuisances: Problems and Solutions for Oversize Materials

techniques to provide subject access to visual collections. In 1983, the California Historical Society hired me to work as Assistant Curator of Photographs for three years, and then as Curator of Photographs from 1986 to 1987.

Besides my curatorial duties, I am researching and writing a history of photography in Indiana. I am active within SAA, serving on the local arrangements committee for the 1994 annual meeting in Indianapolis (the year this Chair-elect would be section Chair) and writing the Regional Photographic Historians Group column for *Views*. I am also on the planning and cataloging committees of the Association of Moving Image Archivists, and organizing for the Society of Indiana Archivists a special interest group (its first) on photography. I have written published articles on photography, and presented papers at an international symposium in England and a Midwest Archives Conference meeting.

I am honored by your nomination and would be pleased to have the opportunity to build upon the fine work done by previous section leaders.

Gretchen Lake

I am a certified archivist with a BA and MA in History, an AMLS in Library Science, and certificates in Archives and Records Management and Advanced Studies in Library and Information Science.

I began working professionally with historical photographs in 1977. For the last eight years, I have been with the Alaska & Polar Regions Department, Elmer E. Rasmuson Library, University of Alaska Fairbanks. For the last five years, I have been in charge of the Historical Photograph Collection. Our collection contains more than 300,000 images of Alaska, Northwest Canada, and the Arctic; the majority date from ca. 1890 to the present. Photography has been a serious avocation of mine for about 40 years.

I am interested in chairing the Visual Materials Section because it provides a forum for persons whose responsibilities are gathering, preserving, and making accessible the images of our past for the public of today and tomorrow.

Henry K. Mattoon

Since 1990 I have been Assistant Director of the National Moving Image Database (NAMID), National Center for Film and Video Preservation at the American Film Institute. Prior to that, I was archivist at the Thousand Oaks (CA) Library and was responsible for developing a new radio and television repository. I also worked for the University of Wisconsin-Madison library system and the Wisconsin Center for Film and Theater

Research. In total, I have worked in archives and libraries for some 20 years.

I hold two Master's degrees from the University of Wisconsin: one in American History with a minor in Film Studies and the other in Library Science with a minor in Archival Administration.

I have been a member of SAA and the Visual Materials section since 1988. I am also a member of the Society of California Archivists, the Association for Recorded Sound Collections (ARSC), the International Association for Audio-Visual Media in Historical Research and Education (IAMHist), as well as a corresponding member of the International Federation of Film Archives (FIAP) Cataloging Commission.

I strongly believe that we, as visual archivists, need to provide better and more standardized access to the materials we possess. Our holdings are consistently under-utilized when compared to textual records, often consulted only as an afterthought or because publishers need images that will grab attention. We live in an age of cross-discipline studies and thus it is imperative that we provide access regardless of physical format. Yes, format remains an important retrieval point, since we will always have users interested only in daguerreotypes, charcoal sketches, 8mm films, etc. Patrons, however, have every right to expect consistent retrieval of information regardless of format: for example, materials on farming in Iowa in the 1890s, items for a social history of urban America, etc. So, while we quite rightly continue to separate out materials by format for physical control, that separation must not be a barrier to information access.

With new technologies readily available such as CD ROM, hypertext, hypermedia, and very sophisticated and much more widely available computer systems, users are increasingly expecting and demanding more from our institutions. With precious few resources available to us we must strive to meet those demands: to provide appropriate materials in a timely fashion, else we risk marginalizing ourselves within the large information community. As Randall Jimerson noted several years ago in *The American Archivist*:

Our multiple roles serving researchers, administrators, and other information handlers provide us with strategic advantages. Information is power. Our importance as archivists comes not from handling information but from our ability to process data and assist others in using it. By showing resource allocators how they can use archival information to advantage, archivists can enhance their claim on

scarce resources. (Summer 1989: 337-8.)

The Visual Materials section has made many important contributions to the archival profession, and I want to follow through as chair on several initiatives already well underway. In particular, I would make description of and access to images a top priority, especially in terms of developing additional panels and workshops to address these needs. Our section represents materials in incredibly diverse formats, both still and moving, formats we can comprehend with the eye alone or only through machine intervention. Accessing that information, however, can and should be standardized, especially if we want to communicate that information to our fellow archivists and to our users and make it equally available with textual information. We can and should play a leading role in new information technologies.

Sarah House

I am currently a graphic materials cataloger in the Library of Congress Prints and Photographs Division. Since the early '70s, I've worked with many forms of visual materials. Since 1989, I've worked with graphic materials in the Library's Prints and Photos Division; I arrange, describe, and catalog photographs of all kinds, drawings, fine prints, posters and other popular graphic arts. I currently direct a cataloging project producing online MARC records which link with images stored on videodisc. From 1976 to 1989, I cataloged and performed curatorial work in the Library's Motion Picture, Broadcasting and Recorded Sound Division, working with acetate copies of nitrate films, and with television programs.

My master's degree is in Library Science with a specialty in visual materials. I've published several articles and a book: subjects include newfilm collections, early television, screenwriting, and the television holdings of the Library of Congress (reviewed by *Views* in 1990). I also participated in developing national standards for cataloging visual materials, by my contributions to Wendy White-Hensen's *Archival Moving Image Materials*. A member of SAA and its VM Section since 1985, I served as chair of the MARC-VM Roundtable last year. I have served as president of the 2000-member Library of Congress Professional Association, an in-house professional society which offers regular programs, lectures and publications.

Because my professional life has been devoted to providing access to visual materials, I am eager to serve as chair-elect of SAA's Visual Materials Section. I am committed to helping this

section continue to do what it does best--1) to provide a national forum for a wide diversity of visual materials archivists and librarians; 2) to introduce archives professionals to the appeal and complexity of these materials, and to find common cause with these archivists and librarians; and 3) to spearhead efforts to adopt national standards for preservation and access to our visual cultural heritage. To these ends, I will work with the Chair and the Roundtables to maintain the dynamism of this section and to keep its activities relevant to all visual materials professionals in SAA.

Many of us would agree that we've entered a "golden age" of visual materials. Our institutions are increasingly aware of the marvels contained in their visual materials collections and are making strides to protect and serve them. SAA's Visual Materials Section stands as a beacon to those of us working in the realm of visual materials. With the growing number of fine panels, workshops, and programs our section has organized and presented in recent years, the vocal support we've begun to give to national standards of cataloging and information exchange, and the visibility we get from our newsletter, *Views*, the '90s are indeed "prime-time" for SAA's VM Section. I want to work to maintain the VM Section's high ratings.

The ballot will be found on page 9.

FROM THE CHAIR

Katherine Hamilton Smith, Curt Teich
Postcard Archives

Dear VM Section Members:

Can it be the summer of '93 already? Can we have already received our SAA program announcements for the New Orleans Meeting? Can it be nearly time to hand over the baton of power to a new VM Section chair?

Yes, yes, and yes. The '93 SAA program lineup looks good for VM, however. Besides the sessions proposed by the VM Section, there are many others of interest to VM archivists and curators. I hope to see lots of familiar faces in New Orleans not only at the sessions but at the section meeting on Thursday, September 2 between 8:00 and 10:00 a.m. Even though the section meeting is early on in the conference and you may not yet feel stimulated to wonderful session ideas for '94 SAA, be thinking about it. Refer to Bonnie Wilson's report in this issue of *Views* for a list of what sessions were NOT selected for this year's meeting. Perhaps something on the list of sessions in this year's program which might be of

direct interest to VM Section members--check the box on page 1 of this issue!

The VM Section meeting will feature the usual matters of concern to the section membership, including reports from the Advanced Workshop, Bibliography, Elections, Newsletter, Program Proposals, and Three-Year-Plan Committees. Reports from liaisons to the ACA, Association of Moving Image Archivists, Architectural Records, and MARC-VM Users Roundtables will be heard. Your incoming chairperson, Bonnie Wilson, will lead a discussion of session proposal ideas for the SAA '94 meeting. And an informal (but festive and convivial) VM Section dinner in some wonderful restaurant in New Orleans will be planned.

And please, keep in touch! Contact me to inform me of any VM-related concerns you would like to see brought up at the New Orleans meeting, or just call to throw out a session proposal idea. I'm always open to new ideas and thoughts, and I haven't passed on the baton of power...YET!

Finally, I'd like to share a useful quote with you as my parting communication to the VM section members: In her study of the visualization of knowledge in Enlightenment art and medicine, art historian Barbara Stafford argues "for the need to recognize and act upon the occurrence of a profound and comprehensive revolution. It is the radical shift, underway since the 18th century from a text-based to a visually dependent culture. We need to reflect positively on the momentous historical shift toward visualization now taking place in all fields, and to take stock of its implications. I believe this is essential for everyone working within the humanities, the social sciences, and the physical and biological sciences. Whether we realize it or not the late 20th century is already in the midst of a paradigm shift of Copernican proportions in which the optical continues to unseat the "solidly" textual from its firm position of intellectual, social, and political hegemony.

FROM THE CHAIR-ELECT

Bonnie G. Wilson, Minnesota Historical Society

Greetings from your Chair-Elect, a silent partner to Katherine over the past year, and one who is eager to gather your new ideas for making this an even better section. I am hoping to talk to many of you in person in New Orleans, but that will not be possible for all. Any ideas you would like to reiterate or put forth will be enthusiastically received at 345 Kellogg Blvd. W. (the Minnesota Historical Society)

St. Paul, MN 55105. Call me at (612) 296-1275 or FAX me at 296-9961.

One item with which I became acquainted as Chair-Elect is our three-year plan. As it stands we propose to "hold meetings at the annual SAA meeting each year, produce newsletters, and submit session proposals to the SAA Program Committee. The Bibliography Committee will continue to develop and make available the VM Section Bibliography." These are our goals through August of 1996. If we wish to engage in additional projects, we may do so because we included "additional projects may be undertaken at annual section meetings, which will be reflected on subsequent three-year plans."

I would like to hear from you in regard to expanding these goals. Do you think we should add another? Here are some ideas: 1) A trial newsletter exchange with one other section for one year. As Chair-Elect, I am receiving the newsletters of all the other sections and some of them are very useful. Our newsletter, of course, is among the best, and we could promote membership in our section by expanding our readership to at least one other section. 2) A Visual Materials Section brochure to promote membership within and outside SAA and to explain to students and other interested people what visual materials archivists do and what kinds of education and experience will qualify them for the field. Katherine received an inquiry about these topics, so I include them in a brochure description, but the brochure could be about many other topics as well. It's up to you. 3) Propose and foster an advanced workshop on moving images using the manual that is being written by members of the Association of Moving Image Archivists. 4) A one-year newsletter exchange with members of AMIA who are not also members of SAA/VM. To those of you who have never read an AMIA newsletter, I highly recommend seeking a copy. Call me if you cannot find one.

I would also like to hear from you about session proposals for next year. The deadline for submitting them comes hot on the heels of each annual meeting, and it will be the same this year. We can discuss these at the VM Section meeting in New Orleans (September 2, from 8:00 to 10:00 am), but the time is limited. If you have even the germ of an idea, call me in August and we can get it underway for further refining at the conference. Here are some suggestions to prime the pump: 1) a joint session with the oral history section discussing the pros and cons of creating the historic record as opposed to collecting a record that already exists. Some groundwork has been done on this session by Douglas Haller and Richard Pierce-Moses as a proposal for the 1993

conference. I may bring copies of their proposal to New Orleans to see if the VM audience has some ideas to add. 2) a session on revenue development within visual materials collections. Some of us are being asked to seek among our collections for items or whole sets of things that would be good for mass reproduction and sales in order to generate money for the institution. Most of us were not trained in marketing and market surveys, so our answers may not be revenue generators at all. Some of us question the change from serving an audience of scholars to serving consumers. Perhaps this could be proposed as a seminar/roundtable format. I was told at one point that the program committee is looking for more seminar/roundtable discussions for advanced sessions. 3) I am very interested in proposals that feature and promote visual materials as primary sources that can be studied as a body of data and not as illustrations for some other study. We heard a good presentation by George Dowdall at the Seattle conference. I would love to hear from potential presenters who are interested in photo albums and scrapbooks as primary source materials. 4) updates on the visual materials CD projects that are blooming all over, including the new Research Libraries Group "digital image access project."

The Visual Materials Section now has about 250 members and each of you can contribute your ideas in New Orleans or over the phone wires. I'd love to hear from you.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Under the leadership of Nick Olsberg, co-chair of the Architectural Records Roundtable, plans are being made to host a conference next spring on the appraisal of architectural drawings. The conference would be convened at the Canadian Centre for Architecture in Montreal and would entail one day of formal presentations, one day of working sessions, and a third day devoted to summarizing and distilling the results of the symposium. SAA Council, Roundtable members, and members of the Joint Committee for Canadian Architectural Records and Research have been involved in supporting and developing the proposal. It is hoped that funding for the event can be obtained from foundations. Plans call for the dissemination of the proceedings of the conference.

Two sessions sponsored by the Roundtable made the final cut for the 1993 SAA annual meeting. They include session #4 *Art in Archives: New*

Interpretations of Visual Materials, slated for 10:30 a.m. on Thursday, September 2, and session #66 *Documenting Spanish Colonial Revival in Architecture and Landscape Design*, to be held on Saturday, September 4 at 1:15 p.m. *Art in Archives* will focus on the uses and interpretation of art work in archival repositories. Panelists include Jim Burant from the National Archives of Canada, Cynthia Ott from the Archives of American Art, and Nancy Loe from California Polytechnic State University, who will be speaking on the architectural records of the noted architect Julia Morgan. I will be chairing the session. *Documenting Spanish Colonial Revival* will examine the architectural style as it appeared in Tucson, Puerto Rico, and at the 1915 Panama-California Exposition. Speakers include R. Brooks Jeffery of the University of Arizona, Enrique Vivoni of the University of Puerto Rico, and Liz Banks of the Frederick Law Olmsted National Historic Site. The session chair will be John Koplinger, a New Orleans attorney.

The annual meeting of the Roundtable will be held at the SAA conference on Friday, September 3 at 10:30 a.m. Please come to hear more about the affairs of the roundtable, to introduce yourself to your colleagues, and to hear the update on the 1994 appraisal conference that is mentioned above.

The Avery Library has announced that AVIADOR (Avery Videodisc Index of Architectural Drawings on RLIN) is now available for purchase from The Research Libraries Group at a cost of \$650. The system offering includes a videodisc of 41,000 architectural images drawn from the collections of the Avery; RLIN LaserLink software, which links users via telecommunications systems to the online RLIN catalog; and a user's manual. Users are required to acquire their own PC workstation to run the system. Specifications call for a PC workstation that includes an IBM PC AT or compatible (80386sx or better), a monitor, a mouse, a printer, and analog videodisc player, and a videodisc monitor. User workstations must also be loaded with DOS version 3.1 (or higher), Microsoft Windows version 3.0 (or higher), and DynaComm asynchronous communications software version 3.0 for Windows. Arrangements can also be made to obtain printouts of the RLIN catalog records for AVIADOR images and to obtain a magnetic tape of the RLIN catalog records for downloading into local MARC-based systems. For further information about this offering, write the RLIN Information Center, Research Libraries Group, 1200 Villa Street, Mountain View, CA 94041-1100 (phone: 800-537-7546; FAX: 415-964-0943; or E-mail: BL.RIC@RLG.BITNET or BL.RIC@RLG.STANFORD.EDU [Internet]).

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154. My FAX number is (313) 645-3029.

MARC VM ROUNDTABLE

Beth Delaney, Schomburg Center for Black Culture

Please note that the MARC VM Users Roundtable Meeting in New Orleans is scheduled for Friday, September 3, from 10:30 am to 12:30 pm.

If you have any topics of concern you'd like addressed, please contact me and I will put them on the agenda. This year's conference offers an array of sessions on visual materials and should be really interesting. We look forward to seeing everyone at the Roundtable Meeting and hearing about the various projects you are working on.

One item we can address in the Roundtable Meeting has been submitted from Janet Murray, a cataloger in the Photography Collection at The New York Public Library. She writes: "A question has arisen in the Visual Materials Cataloging Subcommittee concerning the relationship between catalog records and other finding aids. In the Photography Collection, most of the cataloging records created for RLIN are the only description of the material. No local finding aids are developed. The records are, therefore, very detailed in terms of physical characteristics, description and subject headings. Do others use MARC:VM records as the sole description of a collection? Does this influence descriptive practices? What is the relation of local finding aids to cataloging records entered on national databases? Does this affect our ability to share information regarding collections?" The latest from the Library of Congress regarding the new editions of *LC Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms for Graphic Materials (GMGPC)* is that they will be available sometime next year. We will hear more from them at the Roundtable Meeting.

In the last newsletter I mentioned the problem of using multiple thesauri in an online catalog, due to the existence of conflicting and overlapping terms among them. As it turns out, there is a group of people working on term resolution and they met last August in Williamstown, Massachusetts.

The Working Group on Form and Genre Vocabularies is made up of representatives from the Getty Center for the History of

UPDATE ON SILVER IMAGE STABILITY RESEARCH AT THE IMAGE PERMANENCE INSTITUTE (IPI)

James Relly, Director, IPI

IPI has proposed the creation of a new ANSI Standard (to be known as ANSI IT 9.15) which will be used to measure the effectiveness of chemical treatments to stabilize silver images against oxidation. The proposed new standard includes two test methods (a hydrogen peroxide fuming test and a dichromate bleach test) which indicate whether or not a "toned" print, film, or microfilm will be vulnerable to image fading, silver mirroring, or redox blemishes while in storage. Oxidizing contaminants from the atmosphere or from storage enclosures are the most common cause of image degradation. Archives which want to produce the longest-lived silver films and prints now have a practical way to make sure their processing is really "archival." ANSI Committee IT9 approved the proposed standard at its June 1992 meeting and forwarded it to ANSI headquarters for public comment. Publication of the new standard can be expected during 1993.

SilverLock™, IPI's polysulfide treatment to improve the oxidation resistance of silver images, has been evaluated for use on pictorial films, cinema films, graphic arts films, and photographic papers. Originally developed for use on microfilm, SilverLock has proven to be effective with all types of conventionally processed silver media. IPI formally recommends polysulfide treatment whenever maximum stability is desired. While optimum treatment times and temperatures do vary for different products, to date IPI has found that polysulfide treatment is successful in conferring oxidation resistance on many different product types and brands. IPI SilverLock solution is "Strongly recommended" in the RLG Preservation Microfilming Handbook. SilverLock solution and information about it may be obtained from IPI itself (address: IPI, Rochester Institute of Technology, P.O. Box 9887 Rochester, NY 14623-0887), or from MicroD International, 15000 County Road Five, Burnsville MN, 55337.

IPI conducted a two-year long, very thorough study of the possible drawbacks to the use of polysulfide treatment during 1989-1991, and concluded that it was safe and effective for use on contemporary microfilm materials. (A 175 page report on this subject is available from IPI or AJIM for \$50). This large accelerated aging and analysis effort was directed at new microfilms, and only included one sample of older, naturally aged microfilm in good condition. Many archives and libraries have discovered redox blemishes on their existing microfilm collections, however, and are interested in using polysulfide as a way to stabilize their collections and prevent any

further growth of redox. This is quite attractive from a cost standpoint, because it is much less expensive than duplication, and avoids a generational quality loss associated with duplication.

While polysulfide treatment is definitely safe for new microfilm and for microfilm collections in good condition up to 10 years old, research needs to be done to explore the effects of polysulfide on older microfilm which may be poorly processed, blemished, or has age-weakened gelatin. IPI has just received a \$256,595 grant from the Division of Preservation and Access of the National Endowment for the Humanities to study this issue. The three-year project will explore such issues as the effect of polysulfide on the legibility and printability of redox-blemished areas in older films. A number of state archives have agreed to cooperate with the study by supplying naturally deteriorated films. Until the study is complete and recommendations can be made, polysulfide treatment is only recommended for current films or those in good condition up to 10 years old. Funding for IPI's various silver image stability efforts has been provided by NEH's Division of Preservation and Access, the National Historical Publications and Records Commission, The Andrew W. Mellon Foundation, and the New York State Library Preservation Grant Program.

ELECTRONIC DISCUSSION GROUPS OLD AND NEW

Richard Pearce-Moses, Arizona State Univ.

Archivists with access to the Bitnet and internet electronic mail networks have access to a number of listservers. The listservers provide an informal forum for exchanging ideas and opinions, soliciting advice and experience, and disseminating useful information. They are an excellent place to "think out loud" and benefit from others' insights. Archivists not connected to either network can access them through Compuserve, a commercial network.

Contact your sysop [*that's systems operator for you non-computer people—Ed.*] for information on how to subscribe, or send a note requesting help to Richard Pearce-Moses (IACRPM@ASUACAD via Bitnet). The ARCHIVES@INDYCMS listserver is a forum of professional archivists working in a variety of settings. Many topics pertain to visual materials. Discussions are often lively, occasionally humorous, and always thought provoking.

A new listserver for individuals interested in photographic history is under development and should be operational before the annual meeting. The listserve will leave archival and preservation topics to other lists, but may include biography, influences, aesthetics, and the analysis of

the medium. If you're interested in participating, contact David Mattison, Reference Archivist, British Columbia Archives and Reference Service, (dmattiao@cue.bc.ca via Internet) or Richard Pearce-Moses.

VIDEO REFERENCE IN THE MIDWEST

Paul J. Elsieff and John E. Carter, Nebraska State Historical Society

There may be nothing new under the sun, but we have stumbled on to an idea that works for us, and so we thought we would pass it along. By using a video camera with the capability to reverse polarity, we have been able to make extremely inexpensive positive reference copies of photonegatives.

The technique grew out of our quest for a way to provide access to our sizeable moving-image holdings, keeping the originals out of jeopardy as much as possible. Our solution was to set up a crude but effective in-house film transfer system with no more than about \$4,000 worth of equipment. Because some of our moving images are negative (mostly daily news footage of local TV stations), we needed to find a way to make a positive video of a negative film. A VHS camcorder with a positive/negative polarity switch was the answer.

For still photographs, we have been simply laying them on a light table, masking out the background light, and recording them onto the tape. Miraculously, the camera compensates for density and contrast, producing a perfectly fine image on the screen.

We have been using it to make a collection of 35mm news photonegatives usable. With the camera's conventional macro lens, we have been able to nearly fill the screen with the 35mm photonegative. By recording about 10 seconds of each image we get over 500 pictures per video tape. The tape costs about \$3.00 per cassette, which means our per-frame costs runs about one-half cent per image.

The only snag is in identifying the images on screen, the character generator built into the camcorder places characters smack in the middle of the screen, obscuring the image. With another model, the story might be different. Our solution has been to generate a time code, which appears in the lower left hand area of the frame. We then key this time code to a print out of the descriptive information about the photograph. We have also used the internal microphone, and added descriptions verbally.

After the master has been created, duplicates can be easily made, which makes the collection very portable. By

was an 18-year-old budding naturalist, and well ahead of his time in recognizing the importance of photo documentation, when he borrowed a camera to take with him on his first scientific field trip to Laysan Island (in the leeward chain of the Hawaiian Islands) in 1912. Throughout his career, field work took him all around the world. He continued to make and keep a photographic record of all aspects of his work until he returned from his last trip to Botswana, Africa, in 1969.

Bailey's primary interest was birds. Although he photographed hundreds of species in their natural habitats, he also photographed mammals, reptiles, plants, rocks, and cloud formations, as well as many of the native peoples he met along the way. His photographs allow us to glimpse the past and to follow one man through a career that lasted nearly 60 years. Through his work we see the natural world and its infinite variety of living creatures, some of which are now extinct.

For 16 months, in 1921-22, travelling mostly by dog sled and boat, Bailey conducted field work north of the Arctic Circle throughout Alaska, across the Bering Strait, and into Siberia, studying bird migration and collecting specimens for exhibition in the dioramas at the Denver Museum of Natural History. He took more than 1,000 photos which today, over 70 years later, gain increasing recognition for their historical importance. Basic organization has provided an accessibility which was not available just a few years ago.

In an effort to improve accessibility to all potential users of Museum resources, a decision was made to computerize the collections on Questor Systems' ARGUS software. The curatorial departments agreed there would be many advantages in having all of the Museum's collections on a single database, making it possible at last to link zoological and geological collections with ethnographic artifacts and photographs. ARGUS also has MARC format import and export capability.

Because of its importance and continued use, the Bailey Alaska material was selected to be the first photographic collection to be entered into the collections management database. The Bailey Alaska material is really an ideal collection with which to test the convenience and usefulness of computer linkage. In addition to photographs, the Bailey collection consists of field notes and correspondence, bird and mammal specimens and ethnographic artifacts. Appropriately, zoological specimens are housed in the Zoology Department, ethnographic artifacts in the Anthropology Department, field notes and other papers in the Archives, photographs in the Photo Archives and, quite naturally, they are all

curated and catalogued under widely differing criteria. Many specimens and artifacts from this Alaska field work are also on exhibit throughout the building thereby occasionally involving the Exhibits Division. It is hoped that this single database will prove itself to be an invaluable tool and time-saver for the entire staff as well as a boon to outside researchers.

For more information, contact me at the museum, 2001 Colorado Blvd., Denver, CO 80205-5798, (303) 370-6387, FAX 331-6492.

MEETINGS:

September 20-24. The Second International Conference on Hypermedia and Interactivity in Museums (ICHIM) and the Sixth Annual Conference of the Museum Documentation Association will be held in Cambridge, England. For more information contact Archives & Museum Informatics, 5501 Walnut Street, Suite 203, Pittsburgh, PA 15232-2311, (412) 683-9775; FAX 683-7366 or the Museum Documentation Association, Lincoln House, 347 Cherry Hinton Road, Cambridge, CB1 4DH, ENGLAND, 44 (0)233 242848, FAX 213575.

October 15-16. Fourth annual meeting of the Regional Photographic Historians Group and the 5th annual meeting of the Daguerreian Society. The regionalists will meet on Friday at the Strong Museum and the society on Saturday at the International Museum of Photography and Film at George Eastman House. For information on the regionalists, contact Ron Polito, Dept. of Art, University of Massachusetts-Harbor Campus, Boston, MA 02125-3393, (617) 929-7940, for information on the Daguerreian Society, contact John Graf, President, P.O. Box 2129, Green Bay, WI 54308-2129, (414) 498-2580.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

The local arrangements and program committee consisting of Joan Hostetler, Laurie Baty, and Chris Steele, offer the following schedule for the fall meeting of the Regional Photographic Historians Group. The meeting will be Friday, October 16, 1993, at the Strong Museum, 1 Manhattan Square, in Rochester, NY. The business meeting begins at 9:00 a.m., followed by a long lunch from 11:00 a.m. to 1:00 p.m. The planners intend that

conferees will have enough time to visit the museum during the lunch break.

Two forty-five minute presentations kick off the afternoon sessions. At 1:00 Ross Kelbaugh will talk about the Civil War in Maryland. Following a 15-minute break, Matthew Isenberg will present the second paper, a discussion of the ivorytype process, at 2:00. Starting at 2:45 a ninety-minute panel discussion on the various approaches to compiling directories will feature Thomas Weprich, Linda Ries, Peter Palmquist, and John Craig. Carol Johnson, from the Library of Congress, will wrap up the day with a videodisc demonstration beginning at 4:30.

Contact Ron Polito, University of Massachusetts-Boston, 100 Morrissey Boulevard, Boston, MA 02125-3393, for more information on meeting registration or the RPHG.

Despite the "approach" one takes to compiling directories, dissemination remains a key area for discussion. Those planning next year's meeting will need topics for discussion, so it is not too early to be thinking about this or other topics for 1994. Forward ideas to Ron Polito or me. This column serves as a forum between meetings. For example, re-read the August 1990 issue of *Views* for John Carter's thoughts about the use of computer output microfiche as an inexpensive format for distribution. That article led to an informative discussion of the topic during the New Mexico meeting.

On other fronts, George Gilbert, editor of *Photographica*, the journal of the American Photographic Historical Society, and Bernard Danis, a recent president of the same organization, announce their book project, *Jews in Photography*. The multi-faceted book has an anticipated publication date of 1994.

The authors hope to present "the drama of Jewish entry into photography and to explore the vital contributions made by its sons and daughters." They plan to review photography of the Holy Land and the formation of the State of Israel among other topics. The volume will also "trace the subsequent role of the Orthodox Jews and even the Hasidic families who became leading influences in today's photo-electronic marketplace."

This project looks like a worthy endeavor, and one to which archivists, curators, and compilers of photographer directories could contribute. Contact Bernard Danis at 708 Byron Avenue, Franklin Square, NY 11010, (516) 481-2699 or George Gilbert at 5550 Fieldson Road, Riverdale, NY 10471, (716) 549-2642.

NEGATIVE SPACES TO BE FILLED

Visual Collections Archivist, Library Division, Indiana Historical Society (IHS). The IHS is accepting applications for the new position of visual collections archivist, a full-time opening in the IHS library's visual collections department. The Historical Society, founded in 1830 and located in Indianapolis, is a private nonprofit corporation.

The IHS library (William Henry Smith Memorial Library) is a repository of rare books, visual materials, manuscripts, archives, architectural collections, maps, ephemera, and related research materials that document the history of Indiana and the Old Northwest. The department of visual collections holds approximately 1.5 million items. The visual collections archivist reports to the curator of visual collections.

Major duties include: processing visual materials; assisting with the acquisition of new material; maintaining departmental collection files and shelf list. Other duties include: retrieving and reshelving materials for researchers; assisting in policy and procedure formation; and assisting with reference inquiries. A complete position description is available upon request.

Required: a master's degree in archival administration or a master's degree in library science, museum studies, history, or another related humanities field with an emphasis on archival administration. Preferred: two years experience working in an archival manner, with visual material in an archives, library, or museum.

The starting salary for this position is in the upper twenties; salary offered will be commensurate with skills and experience. The Society, an equal opportunity employer, offers an excellent benefits package including health, dental, life, and long-term disability insurance as well as tax-deferred annuities and a pension plan with TIAA-CREF.

Applications will be accepted until the position is filled. Send a cover letter, resume, graduate transcripts, and the names, current addresses and telephone numbers of three professional references to: Susan P. Brown, Human Resources Director, Indiana Historical Society, 315 W. Ohio Street, Indianapolis, IN 46202-3299.

EXHIBITIONS: What's Up

opens August 21. *Songs of My People*. Mississippi Museum of Art, Jackson, MS.

opens August 23. *Women Photographers in Camera Work*. Muscatine Art Center, Muscatine, IA.

opens August 24. *Women on the Edge: Twenty Photographers in Europe*.

1919-1939. J. Paul Getty Museum, Santa Monica, CA.

opens September 11. *A History of Photography: 15 Years at The Chrysler Museum*. Chrysler Museum, Norfolk, VA.

opens September 12. *Proof: Los Angeles and the Photograph, 1960-1980*. Montgomery Museum of Fine Arts, Montgomery, AL.

opens September 14. *Linda Conner*. Museum of Photographic Arts, San Diego, CA.

opens September 14. *Within This Garden: Photographs by Ruth Thorne-Thomsen*. Museum of Photographic Arts, San Diego, CA.

opens September 18. *Songs of My People*. Haggerty Museum of Art, Milwaukee, WI.

opens September 19. *Seeing Straight: The f.64 Revolution in Photography*. Center for Creative Photography, Tucson, AZ.

opens September 19. *Louis Corinth: Master Prints and Drawings from the Marcy Family Collection and the National Gallery of Art*. National Gallery of Art, Washington, DC.

opens September 25. *Robert Frank*. National Gallery of Art, Washington, DC.

opens October 2. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. Museum of Fine Arts, Houston, TX.

opens October 30. *Songs of My People*. Memphis Brooks Museum of Art, Memphis, TN.

opens November 5. *Women Photographers in Camera Work*. Wriston Art Gallery, Lawrence University, Appleton, WI.

opens November 6. *Eliot Porter: The Landscape of Home*. Amon Carter Museum, Fort Worth, TX.

opens November 17. *Contemporary Czechoslovakian Photography*. Museum of Photographic Arts, San Diego, CA.

opens November 21. *Proof: Los Angeles and the Photograph, 1960-1980*. Tampa Museum of Art, Tampa, FL.

opens December 12. *Seeing Straight: The f.64 Revolution in Photography*. Minnesota Museum of Art, Minneapolis, MN.

through August 7. *Songs of My People*. Contemporary Arts Center, Cincinnati, OH.

through August 22. *Special Collections: The Photographic Order From Pop to New*. Chrysler Museum, Norfolk, VA.

through August 29. *Songs of My People*. Detroit Institute of Arts, Detroit, MI.

through September 4. *Pictorial Effect/Naturalistic Vision: Henry Peach*

Robinson and Peter Henry Emerson. Chrysler Museum, Norfolk, VA.

through September 5. *History of Art and Artists of Ottawa and Surroundings, 1970-1970*. Ottawa Art Gallery, Ottawa, Ontario.

through September 6. *Helen Frankenthaler: Prints*. National Gallery of Art, Washington, DC.

through September 12. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. IBM Center, New York, NY.

through September 12. *Linda McCartney's Sixties: Portrait of an Era*. Museum of Photographic Arts, San Diego, CA.

through September 12. *Rolling Stone: 25 Years*. Museum of Photographic Arts, San Diego, CA.

through September 30. *Faces of Texas, Images of Diversity*. Center for American History, The General Libraries, The University of Texas at Austin.

through October 10. *Gertrude Käsebier, Photographer*. Amon Carter Museum, Fort Worth, TX.

through October 10. *Laura Gilpin: The Early Work*. Amon Carter Museum, Fort Worth, TX.

through October 17. *Women Photographers in Camera Work*. Muscatine Art Center, Muscatine, IA.

through October 31. *Turner's Frontier*. Amon Carter Museum, Fort Worth, TX.

through November 7. *Proof: Los Angeles and the Photograph, 1960-1980*. Montgomery Museum of Fine Arts, Montgomery, AL.

through November 14. *Linda Conner*. Museum of Photographic Arts, San Diego, CA.

IN PRINT:

THE REVIEW:

Abner Cook: Master Builder on the Texas Frontier

Kenneth Hafertepe

1992, Texas State Historical Association, Austin, Texas, 210 pp

ISBN 0-87611-102-9 (cloth), ISBN 0-87611-101-0 (paper)

Reviewed By Daniel A. Stokes, National Historical Publications and Records Commission

Aren't state historical agencies wonderful? Without these institutions, whether public or private, figures such as master builder Abner Cook, who are so important to local history and are often of greater interest to the average person than the Great Ones of history, would be unknown but to a privileged few.

Abner Hugh Cook was born in Rowan County, North Carolina, in 1814. Although little is known of Cook's early education, his apprenticeship to a local master builder ended in 1835 and he headed for Macon, Georgia. Unfortunately, Cook was destined to begin his career at an inauspicious time in the nation's history. After a short period of significant building activity, the Panic of 1837 dried up the building trade in Macon, and Cook ventured to Nashville, Tennessee, where he found further professional inspiration, but little work. In 1839, Cook moved to Austin, the new capital of the Republic of Texas. Although his initial years in Austin were difficult, Cook was committed to the community. He helped to found the city's first church, married, and eventually became extensively involved in the construction of public buildings and private residences throughout the city. Cook died in 1884, just as the day of the professional architect was dawning on the Texas frontier. His funeral was held at the Southern Presbyterian Church, one of the many buildings in Austin which had been influenced by his hand.

Because few professional architects were to be found very far from the east coast, master builders had to be relied upon in many parts of the country. Like many of his colleagues, Cook imitated the designs that he had seen while growing up and while traveling, as well as the examples found in the pattern books created by noted architects such as Asher Benjamin. Cook was not an innovator in the field of architecture, but he does serve as a prime example of how builders, acting as their own designers, used traditional designs and the skills learned alongside the previous generation of master builders, to define the architecture of the developing frontier.

Several features of this book make it more than the standard event-by-event biography. Hafertepe includes in his narrative interesting details about the lives of the clients with whom Cook worked. These short stories not only tell us about the people with whom Cook worked, but also about the city itself and its political, social, and business workings. The author has also provided a series of interesting appendices. Among these is a list which contains information about all of the 38 buildings which Cook built, designed, or in some other way influenced. It is unfortunate to note that, based on this list, far fewer than half of these buildings are extant. Another appendix lists buildings which have been attributed to Cook, but which the author feels lack sufficient documentation to attribute appropriately to Cook.

Hafertepe also casts doubt upon another long-held attribution. Hafertepe notes that, although Cook did work in a

variety of styles during his lifetime, most of Cook's work was done in the Greek Revival style, which has often been viewed as the exclusive domain of the southern gentlemen's plantation. But Hafertepe's research supports the idea that Greek Revival was also the style of choice for those who had ventured south by way of Connecticut and New York.

A few minor problems that are inherent with the writing of architectural history are evident in this book. The language of the architect, as with that of most other professions, is often difficult to decipher, and a glossary of basic architectural terms might have been a helpful addition. The author's use of numerous photographs and drawings, however, helps readers to clarify what the various building components are as described in the text. Readers may also get confused as they attempt to keep track of the residences described in the book, many of which have different names at different periods of their existence. These minor issues, if looked at in the proper light, should only add to the historical adventure of reading this book, rather than detract from it.

Although this book is not likely to receive the press that Meryle Secreet's recent biography of Frank Lloyd Wright has enjoyed, nor are any of Abner Cook's buildings likely to receive an elaborate treatment similar to William Seale's latest history of the White House, Kenneth Hafertepe's insightful and readable biography of one of the primary builders and most prominent citizens of Austin definitely has a place alongside these volumes for those seeking to develop a fuller picture of this nation's architectural heritage.

THE BOOKS:

- Boyle, Deirdre. *Video Preservation: Securing the Future of the Past*. New York: Media Alliance, 1993. 66 p. \$20 (\$16 Media Alliance mbrs.; \$2 s&h [NY state residents add 8.25% or provide tax-exempt letter]). Discounts of 20% on orders of more than 10 copies [hmm, should the section try a mass order?] Checks payable to Media Alliance.) Order from the Alliance c/o Thirteen/WNET, 356 W. 58th St., NY, NY 10019, (212) 560-2919.
- Braun, Marta. *Picturing Time. The Work of Étienne-Jules Marey (1830-1904)*. Chicago: University of Chicago Press, 1993. 450 p. \$65.
- Burant, Jim [James K.]. *History of Art and Artists of Ottawa and Surroundings, 1790-1970, Part I*. Ottawa [Ontario, Canada]: Ottawa Art Gallery [2 Daly, Ottawa, Ontario K1N 6E2 (613) 233-3449], 1993. [The complete work will include 3 volumes]. ISBN 1-895108-

12-8 (set); 1-895108-13-6 (v.1). 80 p. \$5.00 Canadian.

- Dagognet, François, translated by Robert Galeta. *Étienne-Jules Marey, A Passion for the Trace*. Cambridge, MA: Zone Books/The MIT Press. 204 p. \$26.95. [Earle, W. Edward.] "Guide to Collections." *CMP Bulletin* 9 (1/2), 1989. California Museum of Photography, Riverside CA 92521. (Price unknown, contact the museum for information).
- Keiser, Melissa A.N., and Dana Bell. *Setting Up and Maintaining a Photographic Collection*. National Air and Space Museum Collections Care, Report Number 3, March 1993. [Don't rush out to get your copy. There's some incorrect information contained in it and the text is a re-gurgitation of everything we already have on our bookshelves. Let this stand as my review. . . Ed.]
- Lavin, Maud. *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*. New Haven: Yale University Press, 1993. 260 p. \$40.
- Nesbit, Molly. *Atget's Seven Albums*. New Haven: Yale University Press, 1993. 428 p. \$55.
- Patterns of Connection: An Exhibition of Photo-Compositions by Leah King-Smith*. Np: Np, nd. For information, contact Alison Devine Nördstrom, Southeast Museum of Photography, Daytona Beach Community College, P.O. Box 2811, Daytona Beach, FL 32120-2811, (904) 254-4475.
- Willis, Deborah, ed. *J.P. Ball, Daguerreian and Studio Photographer*. New York: Garland Publishing, 1993. ISBN 0-8153-0716-0 \$130 (cloth). Order from Garland, 717 5th Ave., NY, NY 10022, (202) 751-7447, FAX 308-9399.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Aaron Scharf, photohistorian, died in January. According to Philip G. Stokes, *Creative Camera* 321 has obituaries by Bill Jay and Mark Haworth-Booth.

Marlborough, MA. David Fenichel of the Marketing/CD-ROM Publishing Services [Division] of OptiScribe Corporation is interested in locating archivists who may be pursuing the conversion of data from print or magnetic/electronic media—including audio and visual—onto compact discs (CD-ROM). He is interested in helping them by authoring their database or by providing them with the data-recorder software combination for the project. In addition, for the sites he also wants to create an interactive training manual for researchers to learn how to find

the best reference for a project, using that library system's facilities.

He needs help in pointing him to a good resource for this information or referrals to specific archivists you know to be looking for such solutions.

Contact Fenichel at 110 Pleasant Street, Marlborough, MA 01752, (800) 468-1776, FAX (508) 481-7455, e-mail: dsf%world.std.com@GSUVM1

WEST

Malibu, CA. We ran into section member David L. Clark at the American Association of Museums meeting in Fort Worth. He's going strong with his History Computerization Project and is still offering free workshops and tutorials. David is also the author of the text *Database Design: Applications of Library Cataloging Techniques* (TAB division of McGraw-Hill). Look for him in New Orleans.

San Pedro, CA. James Brust is looking for photographs by John H. Fouch, the first post photographer at Fort Keogh, Montana. If you have or know of the location of any images by Fouch, contact Mr. Brust at 19076 Rapallo Pl., San Pedro, CA 90732.

Denver, CO. Kris Haglund, the archivist at the Denver Museum of Natural History writes:

I am looking for position descriptions for photo archivists. We are an archives and library

within a museum and our department is part of the museum's collections and research division. In our case, the archivist is the department head who supervises a librarian, a photo archivist, temporary catalogers, and volunteers. The archives is the institutional archives which also manages manuscript collections and donations of photographic materials from outside sources. There are probably not many setups exactly like ours, but I'm sure we could benefit from any input. Your help would be most welcome! Please reply privately to me either by e-mail or through regular mail or fax. Thanks very much!! Kristine A. Haglund, Archivist & Head, Library/Archives, Denver Museum of Natural History, 2001 Colorado Blvd., Denver, CO 80205-5798, Voice: (303) 370-6361, fax: 331-6492, e-mail: haglund@dmnh.org

MIDWEST

Cleveland, OH. The Cleveland Public Library's Photograph Collection has recently acquired a collection of photographs documenting the work of the architecture firm of Walker and Weeks. A prominent Cleveland firm in the 1920s, Walker and Weeks designed public and commercial buildings, school, and churches throughout the Midwest. Some of the firm's projects included the Cleveland Public Library, the Federal

Reserve Bank, and the Municipal Stadium, all in Cleveland, and the Indiana World War Memorial in Indianapolis. The library's acquisition includes 1,328 photographs. For more information contact Maureen Mullen, Cleveland Public Library.

Madison, WI. The State Historical Society of Wisconsin recently announced the selection of Nicolette Bromberg as the new Head of the Visual and Sound Collections. Previous department heads have been Paul Vanderbilt and George Taibot. Ms. Bromberg, most recently working at the Museum of Anthropology, University of Kansas, Lawrence, KS, was on site by July 1. She will complement the staff of Christine Shelshorn, who has been acting head for over two years, and Andrew Kraushaar. We wish her well in what promises to be a challenging position.

St. Louis, MO. The Saint Louis Art Museum (SLAM) Slide Library needs to get rid of approximately 5000 4x5 lantern slides. Most are black-and-white, a few are color. Most are general art historical subjects, about half are SLAM objects. There are also about 1000 unprocessed lantern slides, which need to be bound and labelled. All are free to whoever wants them, although takers are requested to pay the postage. If you're interested contact Cheryl Vogler, Saint Louis Art Museum, Slide Library, #1 Fine Arts Drive, Forest Park, St. Louis, MO 63110.

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

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

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

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

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

(312) 922-0140

SOUTH

Chapel Hill, NC. Dr. Helen R. Tibbo, is about to begin a research project in which she will be comparing the retrieval environments for MARC/AMC records afforded by OCLC (via EPIC), RLIN, and Internet OPACs. Dr. Tibbo reported the results from a pilot study wherein she looked at EPIC and OPAC at UNC-CH at Montreal and now wants to make this next study national in scope. Please drop her a line if your institution is submitting records to both OCLC and RLIN. Dr. Tibbo may be reached at the School of Information and Library Science, 100 Manning Hall, CB 3360, University of North Carolina at Chapel Hill, Chapel Hill, NC 27599-3360, e-mail: tibbo@ils.unc.edu, voice: (919) 962-8065.

New Orleans, LA. John Lawrence of the Historic New Orleans Collection has recently been named Director of Museum Programs for HNOC. We can congratulate him in person at the reception for the section to be held at HNOC on Saturday evening. Congratulations!

Dallas, TX. Dr. G. William Jones, Professor of Cinema and Video at Southern Methodist University and Founder of the Southwest Film/Video Archives of the Meadows School of the Arts died May 11. In addition to starting the archives in 1970, Dr. Jones founded the USE Film Festival at SMU the same year. The family requests that memorial donations be made to the Southwest Film/Video Archives at SMU, P.O. Box 4194, Dallas, TX 75275.

MID-ATLANTIC

University Park, PA. The Zoller Gallery has available a traveling exhibition survey of contemporary American Photography. For a catalog and further information, contact the gallery, 102 Visual Arts Building, Penn State University, University Park, PA 16802, (814) 865-0444.

Washington, DC. Acting Archivist of the United States, Trudy Huskamp Peterson, recently approved the transfer of 750,000 photographs from the Department of Housing and Urban Development (HUD) headquarters to the National Archives. The photographs, negatives, slides and accompanying indices, dating from 1935 to 1990, represent one of the most comprehensive collections of visual documentation of the Federal government's housing programs from the late Depression era to the present. Archives staff, including section member Elizabeth Hill, hosted a visit by senior-level HUD officials to discuss scheduling, transfer, preservation, and reference use of records created by HUD and its predecessor agencies. The images are scheduled for transfer to the National Archives in 1995.

GREAT BRITAIN

Manchester, England. We heard from Audrey Linkman, Curator of the Documentary Photography Archive. She's been on sabbatical to finish a book on the victorian family album and the commercial portrait photographer; it should be out in time for the Christmas market. Stay tuned.

Scotland. "Fotofeis," the Scottish International Festival of Photography, was held from June 4 through July 4. Over one hundred exhibitions and events were staged across Scotland and was the UK's first major international festival of photography offering general and specialist audiences a month-long celebration of photography.

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-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5601. E-mail: zau@ou.nih.gov (internet).
Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109.
Chair: Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60084, (708) 526-8638; FAX 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1993. Opinions expressed are those of the authors.

The Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

Time Value Mail



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

Volume 8, Number 1

December 1993

NEW ORLEANS WRAP-UP

Section Meeting, 2 September 1993
Reported by Diana Ruby Sanderson
Presbyterian Church USA Dept. of History

Katherine Hamilton-Smith (Curt Teich Postcard Archives) opened the meeting at 8:08 am and introduced Bonnie Wilson (Minnesota Historical Society) and Laurie Baty (National Historical Publications and Records Commission).

The agenda was uncertain since many of the members had other meetings to attend. It was decided to get as much done as possible at the start.

The formal part of the meeting began with liaison reports.

Architectural Records Roundtable. Mark Coir (Cranbrook Archives) is stepping down as co-chair. Sally Reeves (New Orleans Notarial Archives) is the new co-chair and will work with co-chair Nick Olsberg (Canadian Centre for Architecture). There are several sessions at the annual meeting on architecture. There are plans for a symposium in Montreal on appraisal issues for architectural drawings. The funding is not certain, but the organizers hope the Getty Foundation will come through with assistance.

SAA Council. Waverley Lowell (National Archives, San Bruno) is the section's representative on Council.

Elections Committee. Richard Pearce-Moses (Arizona State University) introduced the candidates and invited each to give a short speech. Gretchen Lake (University of Alaska Fairbanks) withdrew her nomination, leaving Stephen Fletcher (Indiana Historical Society), Sarah Rouse (Library of Congress), and Henry Mattoon (National Center for Film and Video). Ballots were passed out to those who had not voted by mail. Those who had voted for Gretchen by mail were put on standby.

Newsletter Report. Laurie Baty stated that the newsletter came out on time and that it's now up to 5 sheets of paper for 3, ten-page issues each year. She had hoped to be able to use larger point type with the addition of the fifth sheet, but she continues to have too much to publish. Laurie introduced Bruce Johnson (Indiana Historical Society), the newsletter's associate editor. Laurie gave her e-mail address [zau@cu.nih.gov]. She's always

looking for "stuff, gossip, book reviews, finding aids, etc." to include in the newsletter.

MARC-VM Roundtable. Beth Delaney (Schomburg Center for Research in Black Culture) stated that the meeting will be Friday and the roundtable will also hold office hours in the exhibit hall.

Association of Moving Image Archivists (AMIA). Gregory Lukow (National Center for Film and Video Preservation). AMIA held its annual conference in San Francisco in December 1992. Its focus was the history and preservation of sound recordings. Kodak announced a new "molecular sieve" technology to fight vinegar syndrome in film. In June, the Library of Congress published a report to Congress on the status of preservation of moving images in accordance with the National Film Preservation Act of 1992. This study is the first step of a two-step process. The second step is the creation of a nationwide program for film preservation. To complete this step, the library will work with the field in the development of a standard. Greg suggested that the section have a voice in writing that program.

AMIA is now at 215 individual and 50 institutional members. If you do not wish to be a member, a subscription to the quarterly newsletter is only \$15 per year.

The next AMIA conference will be in Chicago, October 19-23, 1993, at the Sheraton Plaza Hotel. This meeting will concentrate on marketing, non-standard formats, digital technology, multi-media, cataloging, and annotating amateur videos.

Beth Delaney has been appointed chair of AMIA's Cataloging and Documentation Committee [see article, p. 4.] and Bill Murphy (National Archives) is the chair of AMIA's Preservation Committee.

Regional Photographic History Group. Stephen Fletcher, the liaison, reported that this is an informal group that meets in conjunction with the Daguerreian Society. The next meeting will be October 16 at the Strong Museum, Rochester, NY, with a morning business meeting and afternoon research sessions. Dues are \$3. Contact Fletcher for more information.

At this point in the meeting, Richard Pearce-Moses announced the results of the election—Sarah Rouse was elected vice-chair/chair-elect.

READINGS WANTED!!

Although the august Academy of Certified Archivists does not test archivists on their knowledge of things photographic, it does request selected readings in said subject area for archivists who are preparing to take the exam.

Section members are respectfully requested to send a bibliography of their five (5) favorite/determined-to-be-most-important readings for working with visual materials to Sarah Rouse, Chair-elect by January 1, 1994 [For her address, see the box on page 2—Ed.]

Bibliography Committee. Richard Pearce-Moses announced that the bibliography list is available through an Internet Listserver. A 16-page hard copy may be requested from Richard for \$5.00. The bibliography serves as a basic reference source for photographic archivists. Richard suggested holding off on ordering a hard copy for 6 months when the bibliography will be updated. Richard also announced that he will be serving on the SAA Committee on Sections and Roundtables. There will be an open session to hear comments on Friday from 3:45-4:45.

Katherine asked if the bibliography included all visual formats. Richard indicated that it is heavily weighted toward photo processes.

The discussion turned to social events for the section during the meeting. The annual section dinner will be Thursday night at Mulate's and Saturday, at 4:00, the section is invited to a special tour of and reception at the Historic New Orleans Collection (533 Royal Street).

The next topic of discussion was workshops and sessions at meetings. Katherine stated that the section turned in some strong proposals for the New Orleans meeting. In addition, also there were two people on the program committee favorable to VM topics.

At this point, Katherine Hamilton-Smith turned the meeting over to incoming chair Bonnie Wilson.

Advanced Workshop Committee. Loren Pignillo (Photographic Preservation

Services, not present) is the current chair. It was the opinion of the section that the committee has languished. Based on discussion, the section would like to develop one or two advanced-topic workshops for the 1995 meeting to be held in Washington, DC.

Bonnie Wilson felt that the section had a good basic workshop, but not a good advanced one. What kind of an advanced workshop do we want? Who would teach it? Ideas thrown out from the section included:

1. Color (in all media). It was noted that Henry Wilhelm's new book [see *In Print*, p. 9] had just been published. A good workshop on color, storage, fading, etc., would be useful.
2. Digital scanning and transfer. We need not only demonstrations, but hands-on activities from industry, although we must avoid salespeople. The session must also address copyright issues.
3. Identifying processes—photographs and non-photographic reproductive processes.
4. Legal issues, privacy, repatriation.
5. Processing manuscript collections with photographs involved from a photographic point of view.
6. Development of guidelines for how to deal with marketing photographs in our collections. Many individuals are being approached by vendors to put photos on-line.

Larry Viskochil suggested a special one-day symposium on the issue of being a "content provider." What are the legal issues involved? What's in it for us? Other questions raised as a result of the discussion included: should we open the preconference symposium to all VM people? Yes. It was suggested that the Indiana Historical Society could offer space if the symposium were held in conjunction with the 1994 SAA meeting in Indianapolis. The section could do some independent advertising for the symposium. It was decided that the section needed guidelines for the symposium, with the end result a useful document that would be of aid to archivists.

Carolyn Koza-Cole (Los Angeles Public Library), Paula Stewart (Amon Carter Museum), Laurie A. Baty, Stephen J. Fletcher, and Gretchen Lake agreed to serve on a committee to develop ideas for advanced workshop(s). [Mark E. Martin, Temple Memorial Archives, is serving as chair of that committee. See Bonnie Wilson's column, p. 3, for more information.]

The meeting then moved on to a discussion of session ideas for the 1994 meeting in Indianapolis. Ideas suggested:

Visual Materials Section 1992-93

Officers

Chair

Bonnie G. Wilson
Curator, Sound and Visual
Collections
Minnesota Historical Society
345 Kellogg Blvd., W.
St. Paul, MN 55102-1906
(612) 298-1275; FAX 298-9961

Chair-Elect

Sarah Rouse
Prints & Photographs Division
Library of Congress
Washington, DC 20540
(202) 707-3635; FAX 707-6647
e-mail rouse@mail.loc.gov

Committee Chairs

Advanced Workshop

Mark E. Martin
Temple Memorial Archives
300 Park
Dibold, TX 75941
(409) 829-3543; FAX 829-3523

Bibliography

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-9276; FAX 965-9169
e-mail iacrpm@asuvm.inre.asu.edu

Elections

Katherine Hamilton-Smith
Curt Teich Postcard Archives
Lakewood Forest Preserve
27277 Forest Preserve Drive
Wauconda, IL 60084
(708) 526-8638; FAX 526-0024

Newsletter

Laurie A. Baty
NHPRC-NP
National Archives Bldg.
Washington, DC 20408
(202) 501-5610; FAX 501-5601
e-mail zau@cu.nih.gov

Program

Bonnie G. Wilson

Three-Year Plan

Sarah Rouse

Liaisons

Academy of Certified Archivists
contact Bonnie Wilson

continues next column

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48303-0801
(313) 645-3154; FAX 645-3029

Association of Moving Image Archivists

Gregory Lukow
National Center for Film &
Video Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; FAX 467-4578

AMIA Cataloging and Documentation Committee

Beth Delaney
Schomburg Center for Research in
Black Culture
505 Malcolm X Blvd.
New York, NY 10037
(212) 491-2237; FAX 491-6780

MARC VM Users Roundtable

Janet Murray
Photography Collection
New York Public Library
5th Ave @ 42nd St.
New York, NY 10018
(212) 930-0837; fax 921-2546
e-mail jfmurray@nyplgate.nypl.org

Regional Photographic Historians

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879; FAX 233-3109

1. Contemporary documentation, perhaps co-sponsored with the Oral History Section. Looking at creating, rather than collecting the historical record. Had a similar session rejected for this year because there was another session that had photographs as a component.
2. Marketing, revenue generators—visual materials are usually the first to be tapped for money. Many of us are in zero-growth budgets. Possibly have a roundtable with five-minute presentations to generate discussion.
3. Visual Materials as primary sources—family albums and scrapbooks. Similar to diaries, but in a visual format. Start with the visual record, then use the textual records to support. What is intellectual content and how can we teach our researchers to use visual materials as primary sources? Maybe co-sponsor with the

Reference Section. Also, use the session to alert catalogers and processors as to the value of these materials; they're not just an after-thought to a manuscript collection.

Katherine Hamilton-Smith advised that all session proposals must be in by October 8. Section will do a publications fair next year.

The meeting adjourned at 10:02 am.

All leadership addresses will be found on page 2 of this issue of *Views*.

FROM THE CHAIR

Bonnie Wilson,
Minnesota Historical Society

Whew! The chair finally has time to sit down and report on the hectic month between the annual conference and the deadline for program proposal submissions. Strong program sessions are now the hallmark of the Visual Materials section, and we tried to meet the high standards set over the past few years. We have two main sets of proposals for next year in Indianapolis, so I will describe them in order to acquaint you with our thinking.

During the section meeting on September 2, many members expressed an interest in a new pre-conference workshop. Some good suggestions emerged from the audience, and most of them will be pursued by our advanced workshop committee. There was strong interest in more information about digitization of images, so I decided to pursue that topic first. Stephen Fletcher of the Indiana Historical Society volunteered to host a pre-conference workshop and, furthermore, to plan it. Since then he has been working with Jane Kenamore of the SAA office to plan and arrange for a workshop that will teach in a hands-on fashion about digitizing images, emphasizing techniques and technical knowledge. The workshop will be preconference, on Tuesday or Wednesday. Then on the conference days there will be three or four sessions on digitization topics such as legal and copyright issues, the linking of images to already existing data systems, commercial picture exchanges, and the RLG digital image access project.

Meanwhile, there will be other visual material program sessions on topics of interest to all archivists. Much interest was expressed in having a program on creating and marketing products from the archives. Katherine Hamilton-Smith pulled together a "dynamic" roundtable session with five participants to be led by Cynthia Read-Miller of the Henry Ford Museum.

Stephen Fletcher and Sarah Rouse drew up a session on processing mixed-media collections: those that contain photos, films, and other visual materials combined with print materials.

For several years it has been a goal of the section to have programs that explore the research and intellectual potential of visual materials. To that end, two sessions were proposed. "Scrapbooks as Personal Expression" will explore the concept of scrapbooks as artifacts with narrative and cultural significance beyond their function as filing cabinets for ephemera. The Reference, Access, and Outreach Section and the Women's Collection roundtable participated with us in the development of this session. "Factual Films in the Archives, A Historical Look" celebrates the 100th anniversary of film making and examines the origins, milestones, key figures and historical significance of a great variety of non-fiction films.

The Visual Materials section is also co-sponsoring a proposal by the College and University Archives Section on the "use and misuse of primary sources" to which our newsletter editor Laurie Baty will contribute with some comments on the Civil War images used by Ken Burns. Thank you to everyone who referred other session proposers to the Visual Materials section so that we could stay informed on other proposals.

In other news: the Committee on Advanced Workshops has a new chair, Mark E. Martin of Diboll, Texas. He will gather together a small committee to develop some advanced workshop proposals due next July 15 for consideration for Washington, D.C. in 1995. Other liaisons and committee heads are listed elsewhere in this issue. I will be relying on them this year to keep this section moving ahead at the great speed it has achieved up to this point. Thanks to all of you who came to the section meeting in New Orleans and contributed so many good suggestions.

FROM THE CHAIR-ELECT

Sarah Rouse, Library of Congress

As chair-elect of the VM Section (thanks for your votes), let me just remind you that I'll be working on our Three-Year plan for SAA. This means not just program planning (your chance to suggest or lobby for program ideas) but probably a newsletter exchange with another SAA section, maybe the Preservation Section. We are justifiably PROUD of our fine newsletter, and would like to promote intersectional communication with this exchange idea. So, watch this space; our leader Bonnie Wilson or I will keep you

informed. If you have thoughts that you'd like to share, get in touch. Thanks!

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Nearly sixty people attended the annual meeting of the Architectural Records Roundtable in New Orleans on Friday, September 3, 1993. The agenda included reports from several officers and members, informational updates from the field, the election of new officers, and news about next year's meeting in Indianapolis.

Mark Coir, the outgoing co-chair of the roundtable, presented a brief history of the roundtable for the benefit of new members and provided a synopsis of the work that had been carried on to date. After his remarks, the other roundtable co-chair, Nicholas Olsberg, led the meeting. Members heard reports from Elizabeth Banks, chair of the Conservation Committee; Alan Lathrop, chair of the Joint Committee on Architectural Records; Waverly Lowell, the roundtable's Council liaison; and Tawny Ryan Nelb, chair of the Nominating Committee. Kathy Ludwig, of the Minnesota Historical Society, and Kathleen Robinson, a member of the 1994 SAA Program Committee, also addressed the meeting.

Members elected new officers to administer the roundtable. Sally Reeves, of the New Orleans Notarial Archives, was elected co-chair. Alan Lathrop and Liz Banks agreed to continue to chair their committees and Tawny Ryan Nelb was elected chair of the Education Committee. Nick Olsberg will serve for one more year as the outgoing co-chair.

At the meeting, Nick Olsberg updated the membership on his efforts to obtain a grant from the Getty Trust to hold an appraisal conference on architectural records next spring. In mid-September, the Getty Trust announced that it would fund the conference, which is slated for Montreal in April 1994. The conference will be held at the Canadian Centre for Architecture (CAA), the institution Nick works for. Details about the conference have yet to be worked out, but it appears as though its proceedings will be published in a forthcoming issue of *American Archivist*. For further information about the appraisal conference, contact Allan Penning, coordinator of conferences at CCA, at (514) 939-7000 or fax at (514) 939-7020.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me.

MARC VM ROUNDTABLE

Janet Murray, New York Public Library

The September 3 roundtable meeting chaired by Beth Delaney, Schomburg Center for Research in Black Culture, had a good turn-out representing a wide variety of experience in museums, universities, historical societies, special libraries and corporate archives.

First on the very full agenda was the Task Force on Sections and Roundtables. Beth brought up some questions from a survey conducted by the Task Force to be addressed by the entire roundtable. Although there was some objection to using roundtable meeting time to discuss organizational business, a few substantive issues were addressed, such as the role of the roundtable, its constituency, and communication in a forum other than the annual meeting. Janet Murray noted that, as roundtable membership is open to people who are not members of SAA, it could provide a link with other groups. She will be pursuing informational exchanges with the Visual Resources Association (VRA) and ARLIS/NA (Art Libraries Society/North America) in the next few months. Lucy Keister of the National Library of Medicine is looking into the possibility of establishing our own LISTSERV on the Internet. This has the potential for greatly facilitating information exchange between the members of the roundtable. More on this as it develops.

Moving along, the informational exchange that is the real purpose of the meeting went into high-gear with reports from several individuals.

Beth Delaney reported that there is now a liaison between SAA and the Association of Moving Image Archivists Cataloging and Documentation Committee. [see following article.]

As noted in the August issue of *Views*, *Descriptive Terms for Graphic Materials* (GMGPC) and *Library of Congress Thesaurus for Graphic Materials* (LCTGM) have new editions due in 1994. Arden Alexander of the Library of Congress reported that the Prints and Photograph Division has implemented a new thesaurus software, which initially slowed the production of the thesauri revisions, but which they feel is going to produce a superior product in the end. The thesauri will include more relationships and new appendices. Please keep sending in suggestions for and questions on terms to Arden for consideration.

A question was raised regarding a second edition of Betz's *Graphic Materials*, and Arden said that they haven't received much comment since a second edition was put under consideration. The comment period will be open for about another year, so if you have any comments or questions regarding Betz, please don't hesitate to

contact Helena Zinkham at the Library of Congress.

On multiple thesauri, one of the favorite issues of this column in the past year, Sarah Rouse of the Library of Congress reported for Helena Zinkham on the meeting of the Working Group on Form and Genre Vocabularies. So far they have addressed the letters C, G, R, and T. Changes to terms beginning with these letters will be reflected in the new edition of *GMGPC*.

Elisa Lanzi of the Getty's Art and Architecture Thesaurus project (AAT) made a few comments regarding efforts to lay the groundwork for collaborative editorial decisions at the various thesauri. Some of the issues discussed include using direct order for terms, literary warrant, economic feasibility and editorial collaboration. The second edition of the *AAT* is due in February, 1994. They plan to include information on cataloging and the *AAT* in the second edition. She also announced that there will be a session at ARLIS this year on the use of multiple thesauri in an on-line environment.

Catherine Johnson reported to the meeting on a project of the Dance Heritage Coalition to develop cataloging guidelines for performing arts materials, including visual materials. These guidelines will be based on existing rules and should be quite useful to those in performing arts collections, and perhaps even more so to those who have collections relating to performing arts, but who don't routinely handle this type of material. Contact her at the Dance Heritage Coalition for information.

The question of the impact of digital imaging on description raised in the August *Views* was addressed. Lucy Keister noted the popularity of their imaging system at the National Library of Medicine. However, at this point, the question of how imaging is affecting description is still a bit theoretical, since most people are not yet in the throes of it. This question is on the back burner for now, and we'll see where the digital revolution takes us.

Finally, members were invited to introduce themselves and questions from the floor regarding cataloging practice were entertained. One question concerned cataloging of original art works in manuscript collections. Many members of the roundtable had suggestions of contacts and sources for the member raising this question. This ability to make concrete suggestions is definitely the strength of the roundtable. Others who are in a similar quandary about how to handle the visual materials that may be held in predominately "non-visual" collections shouldn't hesitate to get in touch with me for information, or for a list of roundtable members in your area who may be able to help you.

As the in-coming chair this year, I would like to thank those who attended the roundtable meeting this year for the lively meeting. Your questions, concerns and ideas can reach this column through me.

NEW AMIA COMMITTEE LOOKING AT CATALOGING AND DOCUMENTATION STANDARDS

Beth Delaney, Schomburg Center for Research in Black Culture

The Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) met twice during the annual AMIA conference. The committee's mission statement reads in part to "promote the use of existing national standards for the cataloging of moving image materials, advise the appropriate standard making bodies on cataloging standards and issues, create new cataloging standards and establish liaisons with related organizations." SAA's Visual Materials Section Chair, Bonnie Wilson, has invited me to use this column to establish our liaison with the section.

The Cataloging and Documentation Committee wants to reach as wide an audience as possible and welcomes any questions about our work or AMIA. The committee has four subcommittees: Standards, Education and Training, Software, and Program to help carry out its mission within AMIA. This past conference found the committee defining its projects for the year ahead. We would like your input!

The Standards Subcommittee, chaired by Martha Yee (UCLA), is soliciting comments about the use of, problems with, need for revision of, suggestions for changes to, etc., on three different standards currently used in archival moving image cataloging: Wendy White-Hensen's *Archival Moving Image Materials: A Cataloging Manual* (AMIM), *US Marc Relator Terms for Archival Moving Images*, and *Moving Image Materials: Genre Terms* (MIM).

Margaret Byrne, Director of the National Moving Image Database (NAMID) at the National Center for Film and Video Preservation, reported on the review of *MIM* by a group of film scholars working on genre. She stated that the archival subcommittees of the Society for Cinema Studies is currently working on another list. Catherine Garland, Head, Processing Section, Library of Congress (LC), asked AMIA's Cataloging and Documentation Standards Subcommittee to review *MIM*, since it is currently being used by LC and various other institutions.

We have already been approached by other AMIA members using these tools. Please send your comments and concerns

about *MIM* (the genre terms list) and *AMIM* (the cataloging rules) to Martha Yee, UCLA Film and Television Archive, 1015 N. Cahuenga Blvd., Hollywood, CA 90038. She can be reached at (213) 462-4921, fax 461-6317, or e-mail efs4cmb@mvs.oac.ucla.edu. Please send your comments on the US MARC Relator Terms for Archival Moving Image Materials to Linda Tadic, 1349 Hearst Ave., Berkeley, CA 94702.

The Standards Subcommittee plans to collate the comments and then contact the appropriate bodies to initiate review and/or revision of the documents.

The Standards Subcommittee is also reviewing a draft *Guide to the Bibliographic Control of Music Video Material* by the Working Group on Bibliographic Control of Music Video Material, Music Library Association, and a draft of the guidelines for cataloging performing arts materials by the Dance Heritage Coalition.

Linda Tadic of the Education and Training Subcommittee conducted a survey of committee members to define who we are (archival moving image catalogers), what our training is, and what our needs are. She will be revising the survey and in the future, will send it to all AMIA members so that the Cataloging and Documentation Committee can better serve the association.

If you have any questions about AMIA's Cataloging and Documentation Committee, please contact me.

FROM THE LIST SERVERS

A New List Forme

The Association of Moving Image Archivists (AMIA) has announced the creation of AMIA-L, a net discussion list focusing on topics relating to the preservation of moving images. Messages intended for distribution to the entire list membership, should be sent to:

AMIA-L@UKCC.UKY.EDU

To subscribe to AMIA-L send the following message to LISTSERV@UKCC.UKY.EDU:

SUBSCRIBE AMIA-L Your Name

If you would like more information, contact the list coordinator, Tom House, Audio-Visual Archives, University of Kentucky Libraries, tmhouse01@ukcc.Uky.Edu (internet), tmhouse01@ukcc.Bitnet, or phone: (606) 257-8372.

French databases

According to Bruno Mannoni, Ministère de la Culture et de la Francophonie, in a posting on the Museum discussion list (Museum-1%unmvma.bitnet@vtbit.cc.vt.edu), you can now access the databases of the French ministry of culture, through its

gopher (choice 9). The name of the site is cyr.culture.fr (143.126.201.251).

The databases include:

ARCAMIS Commandes de l'Etat (acquisition d'oeuvres par l'Etat).

JOCONDE Dessins, estampes, peintures et sculptures.

JUPITER Antiquites grecques, romaines, étrusques.

MERIMEE Patrimoine architectural.

PALISSY Patrimoine mobilier.

PHARAON Antiquites égyptiennes.

PHOTOSX Photographies et cartes postales.

This experimental service is provided on an as-is basis, and may be closed without any notice. Should you have a problem querying the databases, please contact rouzou@culture.fr. Mr. Mannoni may be reached at e-mail: Bruno.Mannoni@culture.fr; phone: 33 1 30 85 68 18, fax: 33 1 30 85 68 68, or mail: route du fort de Saint-Cyr, 78182 Saint-Quentin en Yvelines, France.

MEETINGS:

The 12th annual conference of the Visual Resources Association will be held from February 16-19 1994, at the Omni Park Central Hotel in New York City. As always, the VRA conference will be concurrent with the College Art Association's annual meeting. [We would very much like to include the program because there are so many relevant sessions but we haven't the room—Ed.]

If you are not a VRA member and would like conference pre-registration materials, please contact Leigh Gates, Slide Librarian, Art Institute of Chicago, MacLean VRC, Ryerson Library, 37 South Wabash Street, Chicago, IL, 60603, (312) 899-1223.

If you have questions, please contact Jenni Rodda, VRA Vice President, Visual Resources Collection, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021, (212) 72-5872; fax (212) 772-5807, e-mail roddaj@aofcluster.nyu.edu.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

The Regional Photographic History Group (RPHG) held its fourth annual meeting on October 15 at the Strong Museum in Rochester, New York. The gathering, made possible by support from the Strong Museum and the Daguerreian Society, began with the business meeting followed by several presentations.

Ron Polito began the business meeting by welcoming the 19 members who

attended, six of whom represented institutional collections. He announced that the membership is currently 61, with eight or nine additional names yet to be added to the list. Attendees noted that, unlike last year's meeting in Columbus, Ohio, the History of Photography Group (HPG) was not sponsoring any programs, noting that the group may be defunct. The group suggested that RPHG send information about the organization to people on the HPG membership list.

A discussion about this column ensued. Members expressed their gratitude for the ability to inform the archival community about the group's activities. It became clear, however, that members desired some forum by which they could solicit information from other members about photographers. Others wished for a medium that would enable members to provide information in textual form rather than lists, such as demographic analyses, clientele studies, "how to" columns, and resources. Carl Mautz, California, volunteered to investigate the possibility of organizing such a forum, such as an annual newsletter.

It soon became clear that many of those in attendance were at their first meeting, so each person introduced her/himself and described her/his particular interests. The diversity of geographical projects was evident, ranging from a national registry of daguerreians active before 1860 to a listing of photographers active in a small upstate New York town (Binghamton) and its nearby communities. Research applications were just as broad, covering such topics as Civil War reenactments, cultural education, and exhibitions and reference assistance in institutional collections.

The attendees then discussed ideas for next year's program in Boston and decided upon a thematic approach. This decision came after a discussion of what the group's focus should be now that the HPG is not participating in the joint program with the Daguerreian Society. The consensus was that the RPHG should stay close to its "regional" approach to photographic research. The theme for next year will be "Step Back from the Data and Look Beyond the Lists." The extent to which the RPHG will be able to cover this issue is dependent upon whether or not the Daguerreian Society expands its schedule into Friday afternoon. More details will be presented in this column as they become available.

The afternoon sessions proved to be extremely informative. First, we learned (or relearned) from Matthew Isenberg that an ivorytype is not a photograph on milk glass, but is a heavily colored photographic print adhered to a glass surface using hot wax, usually beeswax. Mr. Isenberg focussed on several Philadelphia

photographers who used the technique invented by F. A. Wanderoth.

Ross Kelbaugh then presented a photographically based revelation of Baltimore during the Civil War, especially through the images and antics of photographer David Bendann. John Wood then gave an enthusiastic, if not spiritual, lecture on the autochrome based upon his recently published book.

On a panel about work based upon city directory research, Thomas Weprich gave an overview of early photography in Pittsburgh, followed by Linda Ries's statistical analysis of Harrisburg, Pennsylvania, photographers active between the years 1846-1900. John Craig then announced that the national registry of photographers active before 1860, based primarily upon reading every line in city directories for most major American cities, would most likely be completed within six months. The afternoon concluded with a presentation by Carol Johnson on the manner in which the Library of Congress included panoramic photographs on the *American Memory* videodisc.

The Daguerreian Society, our host, held its fifth annual meeting on 16 October at the International Museum of Photography at the George Eastman House. William Marder presented the first paper, "An Overview of American Daguerreian Advertising," based upon 17 different types of advertising, showing examples not only from newspapers and periodicals, but broadsides, case labels, packaging supplies, and brass tokens. Mr. Marder emphasized that advertisements provide a wealth of information about daguerreians, inventors, and manufacturers.

Jerome Monnier, from the Musée de l'Homme, Paris, France, showed slides of some of the one hundred recently rediscovered French anthropological daguerreotypes. The images ranged from scientifically matter-of-fact to hauntingly beautiful. Dolores Kilgo presented a story of the life of midwestern daguerreian and self-promoter Alexander Hester. Mary Panzer discussed some of the difficulties in studying the early work of Matthew Brady and his studios. Hans-Werner Gummersbach showed the work of three unheralded German daguerreotypists. Merry Foresta offered her current thoughts on "How Daguerreotypes Affected Visual Imagery in the Nineteenth Century," and Matthew Isenberg closed out the formal sessions with "A Fresh Look at Southworth and Hawes." Grant Romer's delightful after-dinner treatise "Little Pictures Difficult to See" encouraged attendees to spend more time looking at the multitude of images of unidentified people made by unknown daguerreians. Despite the seeming lack of appeal to

collectors, Mr. Romer conveyed examples of the wealth of information these images contain. In addition to the papers, the society held a trade fair and business meeting.

Next year's meeting of the Daguerreian Society will be in Boston, Massachusetts, and is planned for the first weekend in November.

STANDARDS FOR VISUAL RESOURCES COLLECTIONS

Linda McRae, University of South Florida

The Visual Resources Association announces the formation of a new standing committee charged with advocating and promoting the use of standard descriptive practices that will facilitate the management, organization, and exchange of information in visual resources collections. The Data Standards Committee includes within the scope of its charge standards that range from very flexible guidelines that inform a procedure or process to explicit rules that define a technical result, recognizing that while the purpose of standards is to impose order, they must remain responsive to changing needs, developing technologies, and practical application.

The Committee will investigate methods, tools, and resources used in analyzing, recording, storing, and accessing data and will focus on the following standards components:

- **Data elements:**

Standards that define the elements or categories of information that compose the various automated records used in visual resources collections.

Example: defined categories designed to carry specific units of information such as a category constituting the concept of "creator."

- **Descriptive practice:**

Standards that guide the ways in which descriptive information is represented within each unit or category.

Example: conventions for grammar and syntax, and for noting variations particular to each category such as how to designate "follower of" within the category for artist name.

- **Interpretive practice:**

Standards that assist in the translation of visual information into language when concrete descriptive information is lacking.

Example: lacking an artist's name or uniform title, guidelines for creating a title, describing an object, and applying subject terms.

- **Authoritative sources:**

Standards that inform the choice of terms or words that apply to a category of information.

Example: controlled vocabularies and name authorities such as ULAN, AAT, ICONCLASS, LCSH from which subject terms, and proper names would be selected.

- **Formats:**

Standards that define technical specifications, formats, and protocols for the exchange of text and image data in an on-line environment.

Example: MARC, SGML, TIF, JPEG.

The Data Standards Committee will identify, collect, analyze and disseminate information about existing and developing standards that can effectively be applied to visual resources collections. Where standards are absent, the committee will develop and encourage the development of new tools and resources. The Committee will communicate visual resources interests to commercial and non-commercial agencies that make policy or develop tools and resources that could affect or influence standard descriptive practices in visual resources collections, and it will seek to establish liaisons with similar interest groups in related fields such as those in the museum, library, and archival communities. For more information, contact Linda McRae at the College of Fine Arts Visual Resources Center, University of South Florida, Tampa, FL 33620, (813) 974-2380, e-mail lmcrac@cfrvm (Bitnet), or lmcrac@CFRVM.CFR.USF.EDU (Internet).

EXHIBITIONS: What's Up

At Home

through December 26. *A Shadow Born of Earth: New Photography in Mexico.* San Jose Museum of Art, San Jose, CA.

through January 2. *John James Audubon: The Watercolors for "The Birds of America."* National Gallery of Art, Washington, D.C.

through February 13. *VanDerZee, Photographer, 1886-1983.* National Portrait Gallery, Washington, D.C.

through February 21. *Louis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art.* National Gallery of Art, Washington, D.C.

through March 6. *A History of Photography: 15 Years at The Chrysler Museum.* Norfolk, VA.

through March 6. *A Shadow Born of Earth: New Photography in Mexico.*

- University of Oklahoma Museum of Art, Norman, OK.
- through spring. *Legend's Image: The Great War in the Air Pictured*. National Air and Space Museum, Smithsonian Institution, Washington, DC.
- opens February 9. *John James Audubon: The Watercolors for "The Birds of America."* Museum of Fine Arts, Boston, MA.
- opens March 12. *Living with AIDS: A Photographic Journal by Sal Lopes*. Chrysler Museum, Norfolk, CA.
- opens March 20. *Grotesques, Arabesques, and Fanciful Flourishes: Ornamental Graphic Art and Related Objects, 1300-1800*. National Gallery of Art, Washington, D.C.
- opens March 31. *A Shadow Born of Earth: New Photography in Mexico*. Joslyn Art Museum, Omaha, NE.
- opens April 5. *Women Photographers in Camera Work*. Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE.
- opens May 5. *Proof: Los Angeles and the Photograph, 1960-1980*. Des Moines Art Center, Des Moines, IA.
- May 7 - July 17. *John James Audubon: The Watercolors for "The Birds of America."* Art Institute of Chicago, Chicago, IL.
- May 31 - July 7. *Interiors: A Metaphysical Construct*. Art Building, Montgomery College Art Gallery, Rockville, MD.
- June 11 - August 28. *Pictorial Effect/Naturalistic Vision: Henry Poach Robinson and Peter Henry Emerson*. Chrysler Museum, Norfolk, VA.
- August 13 - October 23. *John James Audubon: The Watercolors for "The Birds of America."* Detroit Institute of Arts, Detroit, MI.
- September 18 - February 20, 1995. *Milton Avery*. National Gallery of Art, Washington, D.C.
- September 23 - November 20. *A Shadow Born of Earth: New Photography in Mexico*. Palmer Museum of Art, University Park, PA [Penn State].
- September 25 - December 31. *Robert Frank*. National Gallery of Art, Washington, D.C. [Traveling to Yokohama, Japan; Zurich; Amsterdam; Whitney Museum of American Art, New York, NY.] Will have illustrated book-length catalog.
- October 2 - December 31. *The Prints of Roy Lichtenstein*. National Gallery of Art, Washington, D.C. Travelling to LA County Museum and the Dallas Museum of Art. Catalog raisonné of prints, co-published by the National Gallery and Hudson Hills Press, NY.
- November 17 - January 29, 1995. *John James Audubon: The Watercolors for "The Birds of America."* Museum of Fine Arts, Houston, TX.

IN PRINT:

THE REVIEWS:

[And now for something completely different . . .]

• Szilagyi, Steve. *Photographing Fairies*. New York: Ballantine Books, 1992. 352 p. ISBN 0-345-37751-6 \$18.

Reviewed by Kathryn Allamong Jacob, NHPRC

Just holding this beautiful little book is a joy. Its small size and clean white jacket are intriguing—the only illustration is a tiny "photograph" the size of a quarter of a young woman's delicate shoulder, the nape of her neck, tendrils of her hair, and . . . her wings. Inside this first novel by painter and illustrator Szilagyi is an even greater treat, especially for photographers and historians of photography. There aren't, I'll wager, many novels whose heroes are photographers, whose pages contain discussions of contaminated developing chemicals and the profitability of portrait photography, and one of whose chief scenes involves a photographer and his assistant, stripped naked and slathered with mineral oil to keep down the dust, writhing about in slippery sexual abandon on the floor of a make-shift darkroom situated in the lightless cellar of an old church in the English countryside.

It is difficult to discuss the book without giving away too much of its plot, but it is easy to believe while reading its fast-paced pages that their author is an artist. Description is detailed and always with an eye for light and shadow, color and composition, creating wonderfully vivid mental illustrations for the reader. The only character not clearly drawn is the book's narrator and hero, Charles P. Castle, a thirty-two-year-old American commercial photographer, who has set up shop in London in the early 1920s. About to be hanged for a murder he didn't commit and lamenting that he will leave behind only a miserable legacy of hundreds of undistinguished photographs, Castle begins to recount the fantastic series of events "incised with perfect clarity in . . . the still camera of my brain" that landed him in this predicament.

The reader first meets Castle "up to [his] elbows in chemicals, developing group photos of the Kennel Hill Cricket Club." Stiff, formal subjects such as these, devoid of "art," are his bread and butter. Years spent as a starving painter have taught him that he can only turn away cricket clubs and whining matrons with their obnoxious children at his peril. Into this dull life literally bursts a huge, crude, country policeman, who thrusts into his hands negatives of pictures that will change his life—photographs of real, live

fairies. Without a second thought, Castle abandons his studio and sets off to find them. But not before he goes to see the wonderfully stuffy Sir Arthur Conan Doyle, who also, it turns out, has taken these photographs of fairies. (For a time, Doyle actually did believe in fairies and was duped into participating in one of the turn-of-the-century's silliest hoaxes.) The interplay of real personalities with Szilagyi's fictional characters lends a wonderful richness to his tale.

Bankrolled by Doyle, who wants the photographs and negative of these rival fairies destroyed, Castle sets off on a picaresque quest. What follows is by turns amazing, bizarrely erotic, hilarious, poignant, and very subtly told. Castle meets a clergyman, who is a physical culture enthusiast and runs around the countryside at night in tiny shorts, and his beautiful, faithless wife, who lounges about the altar like an odalisque; hideous gypsies; a syphilitic widower whose two little girls are, at first, the only ones who can see the fairies; and these hardly scratch the surface of a legion of unusual characters and events. And, of course, there are the fairies, who stream from the trunk of a gnarled old tree on ribbons of mist. All this and more—much, much more—in one little book. Read it and you will believe in fairies, you will believe in fairies, you will believe in fairies. . . .

• Kidney, Walter C. *Allegheny Cemetery: A Romantic Landscape in Pittsburgh*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1990. ISBN 0-916670-14-7 156 p. \$34.95.

Reviewed by Richard A. Cameron, NHPRC

This reviewer's primary motivation for reviewing a book on Allegheny Cemetery in Pittsburgh, Pennsylvania, was a parochial one, an interest in the cemetery growing out of personal connections to a place in my native city. A great-great-great-grandfather lies interred in a common grave there; family photographs show a great grandfather participating in a G.A.R. Memorial Day parade at the cemetery; and the reviewer's father earned money toward medical school expenses wielding a sickle around the graves of Pittsburgh's notables interred at Allegheny.

Allegheny Cemetery: A Romantic Landscape in Pittsburgh by Walter C. Kidney, will not disappoint those looking for an informative and attractive description of this Pittsburgh landmark. In 1980, the cemetery as a whole was placed on the National Register of Historic Places, superseding the original enrollment of its Butler Street Entrance on the Register in 1974. The book is handsomely illustrated with 50 color and more than 300 black-and-white photographs and won recognition from the Western Pennsylvania

Printing Industry Association. It provides thorough and sometimes striking documentation of the 300-acre "rural" cemetery and the architectural structures and details that help to define it as a "Romantic landscape" in the tradition of the English garden.

Many of the photographs are contemporary, taken to illustrate this volume, but they also include historical images from the cemetery's own records and previous publications as well as copies of maps, birds-eye views, and historical documents. In one of the historical photographs, this reviewer was delighted to find his great-grandfather marching amid his G.A.R. comrades, but for any Pittsburgher, the familiar views of the Penn Avenue and Butler Street entrances to the cemetery will help to place it in Pittsburgh's historic landscape. Equally effective for this purpose, is the aerial view that shows the city's distant downtown and many of the surrounding districts dwarfed in wide-angle perspective by the cemetery's green lawns and woods. However, most appealing to the untutored eye are the intimate landscapes that show the interplay of monument and natural setting or the closeups of architectural and artistic details that might otherwise be missed by the average visitor.

The book provides a workmanlike accounting of the cemetery's establishment in 1844, following an aborted attempt a decade earlier, and its physical development up to the present. It places it in the rural cemetery movement, initiated in this country by Boston's Mt. Auburn Cemetery in 1831, but, having made this connection provides little explanation of this movement or interpretation of its social significance for a city like Pittsburgh, emerging as an industrial and commercial center far from Brahm in Boston.

The book is clearly not intended to be a full history as the chapter entitled "Some History" suggests. Several earlier historical accounts have preceded it, and this volume concentrates instead on the physical development of the cemetery, particularly the design and architectural style of its various buildings. While the changes in size, styles, and features, provide indicators of an evolving landscape, it is disappointing that there is little discussion of the overall planning of this landscape or of the changing concepts it was designed to express. William Falconer, a graduate of the Royal Horticultural School at Kew, England, and early manager of one of Pittsburgh's best-known parks, is noted as one of the most distinguished superintendents of the cemetery, but his 25 years of leadership is summed up as "a courageous attack on curbs, fences, and other inconveniences of the past." The relationship of the rural

cemetery to the parks movement is left unexplored.

In the chapter on "Running a Cemetery," the cemetery is defined as "a public service, a showplace, a business, a landscape garden, and a rather complex engineering work," but the impressionistic portrait suggested by this definition never really emerges from the interesting details recounted pertaining to the cemetery's management over the years. Having mentioned or implied broader local, historical, and national contexts, the book leaves most of these unexplored. The landscape remains a local one, which will please those interested in the region or the genre, but which will add little to our understanding of the rural cemetery's place in our architectural or social history.

The final section of the book provides a useful section-by-section guide to 190 of the cemetery's noteworthy monuments, although it inaccurately asserts that architectural history "has apparently not gotten around to the tracing of the origins and transmission of ideas of tomb design." (See for instance a number of entries in the 17-page bibliography in Blanche Linden-Ward's *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*, Ohio State University Press, 1989.) Nevertheless, for anyone planning a visit to the cemetery, this section is the place to start, although some of the photographs here are too small to serve as anything but on-site locators. For such visitors, an inexpensive reprint of this section with a map would be a worthy derivative publication.

THE BOOKS:

Association of International Photography Art Dealers. *AIPAD 93: 1993 Membership Directory & Illustrated Catalogue*. Washington, DC: AIPAD, 1993. \$25.

Conger, Amy. *Edward Weston: Photographs from the Collection of the Center for Creative Photography*. Tucson, AZ: Center for Creative Photography, 1992. 92 p. ISBN 0-93826-221-1 \$100 (cloth).

Ferrari, Roberto A. *Bibliografía de publicaciones argentinas con fotografías montadas (Incunables fotográficos), 1864-1900*. Buenos Aires: n.p., 1993. 23 p. \$17.50 (paper).

Friedlander, Lee. *Letters From the People*. New York: Distributed Arts Publishers (636 Broadway, NY, NY 10012), 1993. ISBN 1-881616-05-3 82 p. \$95 until 12/31, thereafter \$125.

Hambourg, Maria Morris, et. al. *The Waking Dream: Photography's First Century: Selections from the Gilman Paper Company Collection*. New York: Harry N. Abrams for the Metropolitan Museum of Art, 1993. 384 p. ISBN 0-

87099-662-2 \$50 (cloth), ISBN 0-87099-663-0 (no price, paper).

Harris, David. *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850-1880*. Cambridge, MA: MIT Press, 1993. 135 p. ISBN 0-920-7853-79 \$75 (cloth), 0-920-7853-95 \$45 (paper).

Haworth-Booth, Mark. *Camille Silvy: River Scene, Franca. Getty Museum Studies on Art*. Malibu, CA: J. Paul Getty Trust, 1992. 120 p. ISBN 0-89236-205-7 \$15.95 (paper).

Kuspit, Donald. *Albert Renger-Patzsch: Joy Before the Object*. New York: Aperture and the J. Paul Getty Museum, 1993. 79 p. ISBN 0-89236-273-1 \$40 (cloth) ISBN 0-89381-537-3 \$27.50 (paper).

Latour, Ira H., ed. *Silver Shadows. A Directory and History, Early Photography in Chico and Twelve Counties of Northern California*. [With essays by William A. Jones, Ira H. Latour, Carl Mautz, and Peter E. Palmquist.] Chico, CA: Chico Museum Association, 1993. ISBN 0-9634512-0-0. \$24.95 (p&h extra). Order from: The Chico Museum 141 Salem St., Chico, CA 95928, (916) 891-4336 or The Chico Art Center, P.O. Box 4731, Chico, CA 95927, (916) 894-8547.

Livingston, Jane. *The New York School: Photographs, 1936-1963*. New York: Stewart Tabori & Chang, 1992. 400 p. ISBN 1-55670-239-6 \$75 (cloth).

Lovett, John R. and Donald L. DeWitt. *Guide to Photographs, Motion Pictures and Sound Recordings, Western History Collections, University of Oklahoma, Norman, OK: The Association of the Western History Collections, 1993. 212 p. Price unknown.*

McShane, Linda. *"When I Wanted the Sun to Shine": Kilburn and Other Littleton, New Hampshire Stereographers*. Littleton, NH: L. McShane, 1993. 121 p. \$20 (paper).

Nadeau, Luis R. *Modern Carbon Printing: A Practical Guide to the Ultimate in Permanent Photographic Printing: Monochrome Carbon Transfer and Barbro*. Revised 2nd edition. Fredericton, New Brunswick: Atleier Luis Nadeau, 1992. 76 p. ISBN 0-96908-413-7 \$16.50 (paper).

Newhall, Beaumont. *Focus: Memoirs of a Life in Photography*. Boston: Bulfinch Press/Little, Brown & Co., 1993. 264 p. ISBN: 0-82121-904-9 \$35.

Rankin, Tom. *Sacred Space: Photographs from the Mississippi Delta*. Jackson, MS: Square Books of the University Press of Mississippi, 1993. 84 p. ISBN 0-87805-640-8 \$35 (cloth) ISBN 0-87805-641-6 \$19.95 (paper) (\$3 p&h).

Roark, Carol E., Stewart, Paula Ann, and McCabe, Mary Kennedy. *Catalogue of the Amon Carter Museum Photography Collection*. Fort Worth, TX: Amon Carter Museum [Publications Sales Office, P.O. Box 2365, Fort Worth, TX 76113-2365, (817) 739-1933, FAX (817) 377-8523], 1993. 720 p. [Yowza!] ISBN 0-88360-063-3. \$95 (\$5.00 s&h; TX residents add 7.75% sales tax).

Rule, Am, ed. *Carleton Watkins: Selected Texts and Bibliography (World Photographers Reference Series, vol. 4)*. Oxford, England: Clio Press, 1993. ISBN 1-85109-193-9 189 p. \$85 (cloth).

Steele, Chris, and Ron Polito. *A Directory of Massachusetts Photographers 1839-1990*. Camden, ME: Picton Press. 704 p. ISBN 0-929539-76-1. \$89.50 (cloth, \$3.50 p&h) Order from Picton Press, P.O. Box 1111, Camden, ME 04843-1111, (207) 236-6565 (MasterCard and Visa).

Weaver, Mike, ed. *Henry Fox Talbot: Selected Texts and Bibliography (World Photographers Reference Series, vol. 3)*. Boston: G.K. Hall, 1992. ISBN 0-81610-576-6 189 p. \$85 (cloth).

Wilhelm, Henry and Brower, Carol. *The Permanence and Care of Color Photographs*. Grinell, IA: Preservation Publishing Co. [Box 567, 719 State Street 50012; 1-800-335-6647; fax (515) 236-0800.], 1993. 746 p. ISBN 0-911515-00-3 \$69.95 (\$4.95 p&h). [Well worth it—Ed.]

Wood, John. *The Art of the Autochrome. The Birth of Color Photography*. Iowa City: University of Iowa Press, 1993. 202 p. ISBN 0-87745-413-2. \$65.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

FAR WEST

Honolulu. Lynn Davis has left the Bishop Museum to take a new position with a local university. We wish her well.

SOUTHWEST

Albuquerque, NM. Susan Barger has written to say that the last interview with Beaumont Newhall was filmed as part of the *Colores!* program by KNME television. It is available on video and some of you might want it for your library [personal or professional]. It is available for \$29.95 (\$3 shipping) from KNME, 1130 University Blvd NE, Albuquerque, NM 87102

(1-800-328-5663) It was first shown on April 22, 1992.

Dallas, TX. The Southwest Film/Video Archives has uncovered rare and valuable film footage from the pre-Nickelodeon era in a recent film acquisition. More than 30 short films have been discovered, including films produced by the Lubin Company of Philadelphia and the Selig Company of Chicago, plus several Edison Company films. Most of the film footage spans 1895-1907 and predates the "Nickelodeon Era" when makeshift motion picture theaters proliferated all over the United States. Many of the films had been thought lost; currently some of the films have been identified but others have not due to missing titles. The footage represents a strong cross-section of trick films, comedies, westerns, and documentaries, including footage of the 1906 San Francisco earthquake shot by the Thomas Edison Company. For more information, call the Southwest Film/Video Archives at (214) 768-1684.

Tempe, AZ. Richard Pearce-Moses recently wrote us about a new project he's undertaking. He's on half-time leave from ASU to take the position of the Lila B. Wallace Research Scholar at The Heard Museum in Phoenix. While there he'll be establishing policies and procedures for their photographic holdings. As Richard writes, "This will be the chance to put everything I say in the photo workshop to test; I'm starting from ground zero, and I hope to have good control over the materials by the time I leave (in nine months), including collection-level cataloging, basic housing, etc. It's pretty cool." [I'm looking forward to the incorporation of what he's learned here into our basic workshop on administration of photographic collections!—Ed.]

Philip G. Stokes writes that his partner, Rhona Rimmer, has been appointed the biographer of Graham Ovenden—photographer, painter, poet, musician and founder member of the Brotherhood of Ruralists. She'd be most grateful to hear via Dr. Stokes any information or anecdotes about Graham from people who know him, especially as he's seen from the States. Dr. Stokes is at Arizona State University. His e-mail address is 100021.2555@compuserve.com.

MIDWEST

Columbus, OH. Michael McCormick of the Western Reserve Historical Society (Cleveland), tells us that the Ohio Historical Society (Columbus) has acquired, by purchase, a half-plate ambrotype depicting a portion of Public Square in Cleveland. The image is hand-

tinted, with foliage colors that suggest early autumn. The item is mounted with an oval embossed brass mat, stamped "Patent May 27, 1856." The view, with a medium-angle perspective, looks from the northwest to the southeast, and includes several notable structures from the city's early history. Shadows in the image are nearly vertical, suggesting that it was taken in the early afternoon. Donald Hutslar, a museum curator at the society, has analyzed the image for dating clues and has arrived at a September or October 1859 as a likely date.

SOUTH

MID-ATLANTIC

Philadelphia, PA. Jay Ruby wrote that he's looking for archives in Japan for a Korean grad student who wants to do a study of the ways in which the Ainu were imaged by the Japanese. If you can help Jay's student out, write, phone, or call Jay, Anthropology Department, Temple University, Philadelphia, PA 19122, (717) 436-9502, fax (717) 436-9559, e-mail v5293a@templevm.bitnet@vtbit.cc.vt.edu.

Washington, DC. Donna Wells will be joining the staff of the Moorlan-Spingarn Research Center as Curator of Photographs in January. She is currently working at the Moorlan-Spingarn center part-time.

Several branches of the National Archives announced closings in preparation for their move to Archives II in College Park, MD. Services will be discontinued as follows:

The Cartographic and Architectural Branch (NNSC, (703) 756-6700) will be closed from November 29, 1993, to January 31, 1994. No photo reproduction requests after November 12, 1993. No information and electrostatic reproduction requests after November 26, 1993. Requests received after the cutoff dates will be returned for resubmission after January 31, 1994.

The Motion Picture, Sound and Video Branch (NNSM, (202) 501-5449) will close February 12, 1994. Self-service video will be available beginning March 14, 1994. All research room services will be available beginning March 21, 1994. No reference inquiries (letters, faxes, and phone calls) from December 30, 1993, to March 21, 1994. No reproduction orders postmarked from December 13, 1993, to March 21, 1994. Requests received after the cutoff dates will be returned for resubmission after March 21, 1994.

The Still Picture Branch (NNSP, [202] 501-5455) will close from January 28, 1994, to May 2, 1994. No reproduction requests after December 30, 1993. No information requests after January 24,

1994. These services will resume May 2, 1994. Please note that the above dates are subject to change without notice as the move progresses. For clarification or more information, please contact the appropriate branch at the number listed above.

On electronic fronts at the National Archives, the Motion Picture, Sound and Video Branch (NNSM) and the Still Picture Branch (NNSP) have begun to make information about the National Archives' visual holdings available online. Currently, the online information includes: READ.ME, describing the contents of other online files; NA-GIL33.TXT, Motion Pictures and Sound and Video Recordings in the National Archives; NA-GIL34.TXT, National Archives Gift Acquisition Policy: Motion Pictures and Sound and Video Recordings; NA-GIL35.TXT, National Archives Gift Collection Acquisition Policy: Still Pictures; NA-GIL38.TXT, Information for Prospective Researchers About the Still Picture Branch of the National Archives; WW2-PIX.TXT, Select Audiovisual Records: Pictures of World War II. New files will be added regularly. For more information, call Debra Wall at (202) 501-5449, or e-mail her at vum@cu.nih.gov.

NORTH

Andover, MA. The Northeast Document Conservation Center (NEDCC) recently announced that it has expanded its photographic copying service and now has the capacity to copy large collections of photographic materials. The photoduplication laboratory was renovated and equipped with a grant from the National Endowment for the Humanities. For more information, contact Stephen Dalton, Director of Reprographic Services at (508)

470-1010 or write NEDCC at 100 Brickstone Square, Andover, MA 01810.

Hartford, CT. Stephen Rice is the new part-time assistant curator of prints and photographs at the Connecticut Historical Society.

FAR NORTH

Ottawa, Ontario. Check out the September 1993 (vol. 18, no.1, p. 14-17) issue of the *aca Bulletin*. The Feature Article is "The Nature of Documentary Photography" by Brock V. Silversides of the Provincial Archives of Alberta.

Fredericton, New Brunswick. Luis Nadeau's *History and Practice of Platinum Printing* has been out of print for some time and is currently undergoing a thorough revision. Anyone interested in contributing anything to the history or conservation chapters are invited to contact him. In addition, his next book is titled *History and Practice of Photoceramic Processes* and will have chapters on the history and conservation aspects of photoceramics. According to Mr. Nadeau, although there is a considerable body of literature that can be found on ceramics in AATA Abstracts, he has not seen anything specifically related to photoceramics. Can anyone help? Contact Mr. Nadeau at Box 7, Site 4, RR 4, Fredericton, NB, CANADA E3B 4X5, (506) 452-7662, fax: (506) 450-2718, e-mail lnadeau@unb.ca

ACROSS THE POND

Edinburgh. The Scottish Society for the History of Photography (SSHOP) was founded in 1983 in response to a growing enthusiasm for Scottish photography. The annual subscription for individuals is £12

for UK residents, £17 for non-residents; subscription for UK institutions is £27, non-UK institutions £32. Institutional membership allows for two copies of each Bulletin and Newsletter, and an entitlement to send two individuals to attend each meeting. SSHOP has members worldwide. For more information contact Richard Ovenden, Acting Secretary, Scottish Society for the History of Photography, National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW, Scotland, telephone (031) 226-4531 x2110, fax (031) 220-6662, e-mail: ab240ro@uk.nls.admin.

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-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5601. E-mail zau@cu.nih.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109. **Chair:** Bonnie Wilson, Minnesota Historical Society, 345 Kellogg Blvd., W., St. Paul, MN 55102-1906, (612) 296-1275; fax 296-9961.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 15, 1993. Opinions expressed are those of the authors.

The Society of American Archivists

600 S. Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

Time Value Mail

Infinity & Views

A Special Issue of the Newsletters of
the Preservation & the Visual Materials Sections of SAA

Spring, 1994

Special Issue

From the Preservation Section Chair

Charlotte B. Brown

You hold in your hands a unique publication. This is the first time that two SAA sections have produced a joint issue and it is a most logical collaboration: the Visual Materials Section (VM) and the Preservation Section. On behalf of the Section, thanks go to Karen Garlick and Laurie Baty for editing and producing this special issue.

In a recent phone conversation with Bonnie Wilson, VMS Chair, we discussed the importance of Section newsletters to the SAA membership. We bemoaned the fact that SAA has no mechanism in place for members to subscribe to more than two Section (or Roundtable) newsletters. Bonnie and I decided that, with our members' approval, we would ask SAA Council to make multiple subscriptions available.

Related to the issue of multiple subscriptions is the fact that often the newsletters of other SAA sections are the only publications that exist for a specific interest group. For example, Bonnie related the history of serial titles targeted to archivists and librarians who curate photograph collections. Other than publications produced by AIC's Photographic Materials Group, *Views*, the VM newsletter, is the only other regularly published information source for photograph archivists in the United States. A significant achievement!

On another matter, please note the announcement for nominees to the new SAA preservation publications award elsewhere in this newsletter. Also, the Preservation Section is accepting nominees for the upcoming Summer election. Please send your nominations to Karen Garlick, using the form included in the fall issue of *Infinity*.

Finally, for those of you who will be attending the annual meeting in Indianapolis, I have received "office hours" for Preservation, tentatively scheduled on Thursday, September 8th, 11:00 AM to 12:30 PM in the Exhibit Hall. I will be available to answer questions about the Section, take your suggestions—whatever you have in mind.



From the Visual Materials Section Chair

Bonnie G. Wilson

The best and biggest news is this combined issue of *Views*. Thanks to Laurie Baty and Karen Garlick, the Visual Materials Section (VM) and the Preservation Section have accomplished a first. VM Section members indicated at the annual meeting that they would be interested in developing some kind of newsletter exchange, and this is a very good beginning. I hope we can work out the details of distribution so that the next issue of our two newsletters can be sent to all members of both sections.

The results are in from the annual competition of program proposals. Gold medals (or approved) were awarded to two sessions proposed by VM: "Puffy Pillows and Plush Abe Lincolns: Products from the Archives?" proposed by Katherine Hamilton-Smith and "Preservation and Digitization of Photograph Collections," proposed by Jackie Dooley. In addition, VM co-sponsored the submission of "Use and Misuse of Primary Sources," a panel on which Laurie Baty will explain why "Photographs are NOT Wallpaper." This proposal was made by Lawrence D. Lynch of the College and University Archives Section. Three of our proposals which were not accepted were strongly supported for resubmission next year. Perhaps we can discuss those briefly at our next annual meeting. There were some very interesting programs, submitted by other sections but relating directly to Visual Materials, that I will describe in the next newsletter. The Indianapolis meeting will be a good one for us all.

Further attractions for VM members in Indianapolis will include a "recent publications" display at the annual section meeting and during office hours. I would like to hear from you regarding which books you recommend we all have a chance to see. For example, I would like to view a copy of *A Directory of Massachusetts Photographers, 1839-1900* by Chris Steele and Ron Poltio. Just fax me ([612] 296-9961) the title, author, and year of publication and Laurie and I will try to arrange for a copy to be in Indianapolis. We are interested in presenting a variety of publications including directories of regional photographers, collection catalogs, preservation literature, new journals, new books relating to film and video, and information about published material on CD.

Times are tough and not everyone can afford to go to Indianapolis, so recruit a new member to SAA and you might win round-trip airfare, four nights at the Westin Hotel Indianapolis, and free registration. Until June 3, 1994, SAA is running a new member contest, encouraging us all to recruit. Fill out the form on page 19 of the March 1994 *Archival Outlook* and send it to SAA with the new member's application, and your name will be placed in a drawing for all of the goodies listed above. What a deal!

On May 12 during the Midwest Archives Conference Spring meeting in Chicago, SAA will offer *Digital Technology*, a workshop taught by Anne R. Kenney and H. Thomas Hickerson. The cost is \$105. Although registration ended April 18, you might call Jane Kenamore at the SAA office ([312] 922-0140) to see whether there is still space available. I would very much like to hear from any VM section members who attend so that the section can plan for future workshops and program sessions on image digitization. There may be a small group planning session in Indianapolis if members seem interested in more sessions on digital imaging.

Trying to keep this short so there's more room for the rest of this great issue: "That's all folks!"

Report on NARA's Preservation Conference

Sarah Wagner

Contributing Editor on photograph preservation, *Infinity*

The National Archives' ninth annual preservation conference was held on March 15, 1994. The topic of this year's conference was *Cellulose Acetate Films: Magnitude and Nature of the Preservation Concerns*.

The topic seemed timely given the explosion of information in the past five years on the nature and prevention of cellulose acetate deterioration and the increasing awareness that film holdings nearing 50 to 75 years of age are at imminent risk of loss. In fact, research into film deterioration at the Image Permanence Institute (IPI) was partially funded by the National Historical Publications and Records Commission. Recent findings in the field of acetate film preservation were reported in past issues of *Infinity* (see, for example, Spring 1993). Individuals who attended recent SAA annual conferences will recall presentations by researchers from the IPI and Eastman Kodak Company (Kodak).

The NARA Conference included the following seven speakers, in order of presentation.

- Peter Williamson, Museum of Modern Art (MoMA)
- James Reilly, IPI
- A. Tulsi Ram, Kodak
- Leslie E. Smith, National Bureau of Standards/
National Institute of Standards and Technology
- William Lull, Garrison/Lull Environmental Engineers

- Betty Hill, NARA
- Steve Puglia, NARA

After a brief welcome by Trudy Huskamp Peterson, Acting Archivist of the United States, James Reilly introduced the acetate theme with a thorough discussion of film base chemistry, technology, and history. The characteristic stages of film deterioration and their causes were also covered at this point.

Williamson discussed the issues of film deterioration from the perspective of the history of MoMA's film holdings. The Museum founded its film lending library in 1929. A film preservation program began in the 1930s with the copying of nitrate onto acetate so that films could be safely lent to schools. Signs of deterioration were first noted in 1958 but were attributed to two war-related phenomena.

- Increased demand for the lending program during WWII resulted in physical abuse of films during worldwide shipping
- The production of propaganda films by the US Government during WWII was hampered by diminished supplies of film, while war-time efforts resulted in inferior film stock from the war era.

In 1977-78, MoMA staff noticed serious acetate-film deterioration. As a result, FIAF (International Federation of Film Archives) issued a bulletin regarding the potential problem with this type of film. In addition, MoMA issued guidelines that called for the segregation of deteriorated film from unaffected film and the inspection of viewing copies (almost always the ones affected). By 1980, it appeared that the problem was not an isolated one related to "frequent lenders." An inspection revealed 700 deteriorated reels out of 100,000. The increase in film-duplication costs resulting from silver speculation in the early 1980s, led MoMA to recognize that duplication was a more costly preservation measure for the holdings when compared to improved storage conditions at lower temperatures. In 1992, MoMA purchased a site in rural Pennsylvania for a cool storage facility that is now under construction.

Williamson's talk described the slow process by which film archivists and curators have learned of acetate deterioration, from the initial theory that the problem was isolated and manageable to the realization that all historic film holdings are at risk due to the inherent nature of the film. This theme was reiterated in the remaining three talks during the morning panel session.

Reilly discussed the research conducted at the IPI which has documented the mechanism of film deterioration. After relating the experimental design and results, he concluded by emphasizing that the rate of film deterioration is dependent on storage conditions and is greatly diminished by lower temperature and relative humidity. IPI's research resulted in the development of temperature/humidity charts that estimate the amount of time it

takes for film to reach more advanced levels of deterioration.

Ram reiterated the dependence of film deterioration on temperature and relative humidity and elaborated on Kodak's recent research in color motion picture film stability. Because deteriorating acetate film releases acids, film acidity increases dramatically in closed film cans. Color dyes are very sensitive to small changes in pH and can decolorize as the pH becomes even 0.5 pH units more acidic. This sensitivity to acid contributes to color dye fading as does exposure to light and heat. Kodak has conducted tests examining the use of molecular sieves. These small packets of chemical granules, placed in the film cans, absorb excess moisture, acids, and other off-gassing components of deteriorating film. Kodak's experiments with these sieves show improved dye and film stability when motion picture film is stored with precise amounts of the sieves in sealed cans. The sieves are being field tested worldwide at various sites to verify results in real life settings. They are now commercially available through FPC (a Kodak Company, Los Angeles, [213] 465-0609) at an estimated cost of \$2-\$5 per can.

Smith concluded the morning session by recapping the previous discussions of acetate deterioration and by mentioning that cellulose acetate is found in other records in addition to photographic film, namely acetate audio disks and tapes, other magnetic tapes, and laminated documents. As with film, these other acetate record materials are susceptible to the same form of deterioration common to all cellulose acetate. Smith emphasized the fact that no magic bullet for acetate preservation exists. Although the use of molecular sieves may offer a promising tool in the future for slowing acetate deterioration and dye fading in film collections, a controlled cool, dry climate is the only known safe and cost-effective method for preserving large film holdings.

The afternoon session began with Lull discussing the factors that go into the design of film storage vaults. Lull stressed that the sophisticated vault systems needed by cultural institutions (rather than the simple refrigerated type used by restaurants) require the expertise of engineers with specialized training. Apparently, most mechanical engineers do not have the necessary level of experience to design a cold temperature vault that can maintain a stable temperature and a low relative humidity. Essential design elements for these systems include the layout of equipment components for easier servicing; local servicing and preventative maintenance; use of contractors familiar with film vault requirements; alarmed environmental monitoring systems; start-up period of several months to verify that the vault runs as desired before storing records inside; and the provision of a three-year maintenance contract by the design-build firm. Lull estimated that building costs for a well designed vault should run between \$200-\$350 per cubic foot.

Hill considered the issues related to acetate film negatives from the perspective of NARA's vast photograph holdings that total in the millions. One of the major problems facing archivists is that even before film materials are accessioned, they have aged and acquired a history (often unknown) regarding their processing, use, and storage. This history makes the preservation problems of these negatives more complex.

In attempting to address preservation problems, archivists commonly turn to duplication and cold storage. Duplication projects contracted to outside vendors tend to be costly and difficult to manage even when archives staff have the necessary technical expertise to verify that the duplicates meet preservation quality standards. Cold vaults are beneficial to the negatives. However, they impede the demand for fast service that researchers and staff have come to expect, because of the time necessary to bring the negatives to room temperature.

Puglia discussed the need for a balanced approach to managing film collections. He recommended improving storage conditions to "buy" time for the entire collection and then duplicating records by priority order.

He pointed out that while preservation professionals agree that cold storage extends the life of film collections, generally speaking the long-term cost of maintaining the facilities has not been taken into consideration. In many instances, these costs can run into many thousands of dollars over decades. At the same time, duplication requires a large initial outlay of funds. However, the long-term cost may not be as high when compared to the cost of cold storage. To address these concerns, Puglia explained his recently developed cost-benefit analysis to assist institutions in determining and comparing the costs of various storage vaults (capacity, temperature/relative humidity, and local energy costs) with duplication (size of holdings, formats, and choice of duplication method).

The NARA Conference neatly summed up the current state of knowledge and research in the field of cellulose acetate film deterioration, provided two institutional histories of deteriorating film holdings, and offered practical preservation guidance in the form of vault design, cost/benefit analysis, and estimation of film stability based on various storage conditions.

Preservation Planning for Photographic Collections

Debbie Hess Norris

Art Conservation Program, University of Delaware

Recently, the Conservation Analytical Laboratory of the Smithsonian Institution sponsored a four-day course for practicing mid-career book and paper conservators. This course entitled *Conservation of Photographs* provided

a basic overview of photographic print materials, including their identification, examination, and long-term preservation.

During this course, Debbie Hess Norris addressed the long-term care and management challenges facing those responsible for the preservation of large and diverse photograph collections. In doing so, she (in jest) proposed the formation of an active support group entitled *RELAPSE* or *The Requirements for Emerging Library and Archives Photographic Selections that may be Endangered*.

Ms. Norris spoke about the difficulty of establishing priorities for preservation. She cautioned the participants to carefully consider many variables including format and type, level of past and future access, level of environmental and physical protection, physical and chemical condition, and the associated artifactual or informational value of the collection materials.

In assessing format and type, custodians of photograph collections must recognize that some processes are more vulnerable to deteriorative influences than others and may, therefore, require stricter handling practices (such as glass-plate negatives) or more rigidly controlled environmental conditions. Low temperature and low relative humidity conditions, for example, may be required for acetate film base or contemporary color collections.

In devising a preservation strategy, it is essential that the responsible custodian carefully evaluate the level of access or use that the materials in question are likely to encounter. One must evaluate how the collections have been utilized in the past and attempt to predict their level of use (research, exhibition or publication) in the future. In doing so, one must examine the collection materials for obvious evidence of recent handling damage such as the presence of structural damages or complete and random disorder.

Likewise, one must evaluate the broad environment in which a collection is housed in terms of temperature and relative humidity levels, housekeeping and exhibition practices, as well as the presence of fire protection systems and a well-researched and formulated disaster plan. At the same time, the photograph collections must be scrutinized to ensure the presence of high-quality enclosures, boxes, and cabinetry, the separation of collections by format and type (glass-plate negatives should not be housed with film base materials), and the general establishment of intellectual control.

In many cases, the condition of individual materials must also be evaluated and the presence of active mold, flaking binder layers, pressure-sensitive tapes, rubber cement adhesives, severe image deterioration, and embrittled primary or secondary supports carefully noted. In fact, some of these materials may be identified as high

priority for some conservation treatment and/or stabilization with appropriately constructed protective enclosures.

Finally, the difficult assessment of value must be considered. One must ensure that the collection materials requiring conservation treatment support the institution's mission statement. The collection's actual value (high artifactual or high informational) will directly influence the preservation strategies recommended. Rapidly deteriorating collections of high informational value, for example, may be excellent candidates for reformatting.

Norris concluded her presentation by outlining a generic ten-point preservation plan for diverse photograph collections that emphasizes, as its first priority, environmental assessment and control.

A Summary of Recent Activities at the Image Permanence Institute

James M. Reilly

Image Permanence Institute

Image Permanence Institute (IPI) at Rochester Institute of Technology (RIT) is a research and testing laboratory for image preservation studies which is cosponsored by The Society for Imaging Science and Technology (IS&T) and RIT. Throughout 1993, IPI continued to pursue its goals of advancing archival technologies; developing test methods; establishing new ANSI and ISO standards; and serving as an information resource for the preservation and imaging communities. The following are some of the noteworthy activities IPI was involved in during the past year.

Photographic Activity Test (PAT)

Now ANSI Standard IT9.16, the Photographic Activity Test—a predictive test of interactions between storage enclosures and photographic images, which was largely developed by IPI—became a separate ANSI standard in 1993. Its official designation is "IT9.16 American National Standard for Imaging Media—Photographic Activity Test." The standard has test methods to evaluate enclosures for black and white photographs (silver images), color images, and diazo images.

Polysulfide Treatment of Older Microfilm Collections

With support from the Division of Preservation and Access of the National Endowment for the Humanities, IPI launched a major study of the effects of polysulfide treatment on degraded and undegraded vintage microfilms. This project is yielding data that will make possible a definitive recommendation on the use of polysulfide on existing microfilm collections. The project grew out of IPI's earlier four-year NEH/NHPRC-supported research into the sulfiding protection of fresh silver film images. The study was concluded at the end of 1993.

Air Pollution Effects on Microfilm

IPI's initial pollution project funded by the National Endowment for the Humanities (NEH)—research into the effects of nitrogen dioxide (NO₂), ozone (O₃), sulfur dioxide (SO₂), and hydrogen sulfide (H₂S) on microfilm and other types of photographic materials—was concluded in September 1993. The purpose of this study was to quantify the stability of several types of microfilms when exposed to low and high levels of these four gases at low, moderate, and high relative humidities. In October 1993, IPI began a new NEH-funded pollution project—a continuation of the earlier study—which will do further research into the effects on photographs of the same four air pollutants. Data from the earlier pollution project suggest that photographic materials may deteriorate if freely exposed to levels of pollutants that might be encountered inside a library or archive. Building upon this information, the new project will quantify the effects of realistic, low-level concentrations of the four gases studied, both alone and in combination. Further, it will examine the protective benefits of typical storage enclosures (acid-free boxes, plastic sleeves, and paper envelopes) and identify which enclosures are best at keeping out pollutants.

The IPI Storage Guide for Acetate Film

The IPI Storage Guide for Acetate Film, IPI's four-part publication that explains the relationship between storage temperature/RH and the life expectancy of acetate film, has received enthusiastic response from the preservation community. The data in the Guide, gathered from IPI's research into the "vinegar syndrome," are presented in several formats enabling users to view the information from various perspectives. [See *The Books*, on page 7, for ordering information.]

Color

Under the sponsorship of the University of Rochester, IPI received a grant from The New York State Program for the Conservation and Preservation of Library Research Materials for a two-year research and development project, the goal of which is to quantify, over a wide range of conditions, the effects of storage temperature and humidity on the life expectancy of color photography. The project will use accelerated aging tests to generate data necessary to apply the "isoperm" approach to four important and representative types of color photographs.

IPI Participates in The Commission on Preservation and Access Science Initiative

The Commission on Preservation and Access Science Initiative began in September 1992, bringing together preservation administrators and scientists in an effort to acquaint each with the concerns and working styles of the other. The first meeting was surprisingly productive; it resulted in a useful exchange of ideas, proving that the

two groups together could more successfully sort out and arrive at a usable list of project proposals than either group could do on its own. Based on the success of the initial effort, the Commission decided to continue the work and to ask the participants to draft a preservation research agenda. There have been two subsequent meetings, and the participants have put forward a list of top priority projects. As a participant, IPI supports the process and plans to seek funds to undertake some of the projects identified.

FBI "Inkless Fingerprint" Project

This year IPI was contracted by the National Institute of Standards and Technology and the FBI to do a study of inkless fingerprint systems for the purpose of recommending methods for evaluation of the permanence and the light- and dark-stability of two commonly used products.

For more information, please contact me or Douglas W. Nishimura at the Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623-5604; (716) 475-5199; Fax (716) 475-7230.

Research Query

I am currently researching the platinotype process, especially regarding the permanence issue. The platinum metal, by itself, is very permanent but it is also a formidable catalyst that has been known to do nasty things to supports made of cellulose. I have seen old platinum prints that have reacted strongly with paper with which they were in touch. I have also seen old prints that looked pristine. I have no statistics at hand, and I wonder whether curators out there would be in a position to offer some comments on the state of their platinotype collections. Send your comments to Luis Nadeau, Box 7, Site 4, RR4, Fredericton, New Brunswick, Canada E3B 4X5, Fax: (506) 450-2718.

In Print

The Review:

Henry Wilhelm with Carol Brower, contr. author. *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives Slides, and Motion Pictures* Grinnell, IA: Preservation Publishing Co., 1993. ISBN 0-911515-00-3. \$69.95 (s&h \$4.95).

Reviewed by M. Susan Barger, Department of Earth and Planetary Sciences, the University of New Mexico, Albuquerque.

Nineteen years ago, when I was a graduate student in photographic science, a small group of us put in our order

for a dozen copies of Henry Wilhelm's upcoming book on the stability of color photographs. At the pre-publication price of around \$2.00, how could we go wrong? There is no question that Henry Wilhelm is largely responsible for initiating the rising consciousness of the importance of photographic image stability that we have seen over the last 25 years. Many of us still have yellowing copies of his first book, *Procedures for Processing and Storing Black and White Photographs for Maximum Possible Permanence*, which was first published in 1969. It was printed on newsprint and sold for the grand sum of 50¢. That small book is, as far as I have been able to tell, the first publication for a lay audience that directly addressed photographic processing for maximum permanence. There are older publications on good processing practice, but none of them tied processing to image permanence in such a direct way. Anyone who has been paying attention to photography during the past 25 years knows that, in many ways, Henry Wilhelm has been the David to the photo industry's Goliath. Tweaks from Wilhelm's direction have pushed the photo industry to address the problem of image stability, particularly color image stability, in a much more public and active way than they had done previously. Indeed, the Image Permanence Institute at Rochester Institute of Technology [see their report, pages 4-5—Eds.] was established by the Society of Photographic Scientists and Engineers and members of the photo industry partly because of concerns raised by Wilhelm about industrial bias and secrecy. Thus, the Institute, as a non-industrial center would address issues of photographic image stability. Further, because Wilhelm was working away in Grinnell, Iowa, on color stability, those working in other areas of photographic conservation were able to say with some authority that although color was an almost insurmountable problem, the information that curators, collectors, and archivists needed in order to care for these ephemeral objects would finally be available when Wilhelm's book was published. The book was coming any minute.

Long ago, we gave up waiting for the book, but I was very pleased to see that this past fall, Wilhelm's great work was finally published. The question that needs to be asked here is, "Was it worth the wait?"

The Permanence and Care of Color Photographs is full of information, much of which has never been available or has never been gathered together in one place. The research described in the book is on-going and the results are current to the end of 1992, the time the book went to press. For those who find the book overwhelming [over-Wilhelming?—LAB Ed.], it is possible to get the "take-home message" by reading just the "Recommendations" found in most of the chapters. The items that have grabbed the most press attention in the wake of the book's appearance are from the list of recommended products for obtaining the most stable photographic images found in Chapter 1. Wilhelm names names and spares no com-

pany in his critical evaluations of the stability of various color photographic products. While he may seem heavy handed toward Kodak, however, this probably has more to do with the dominant market position that Kodak has enjoyed, especially in the United States. There is also a measure of glee that we take when the veil of industrial secrecy is pierced and we see that an industrial giant did not always operate in the most honest way. For instance, in his history of modern color imaging materials (i.e., Kodachrome® and subsequent products), Wilhelm points out that Kodak has issued products knowing that they were not stable and has deliberately replaced more stable products with less stable products. The situation was amplified by advertising rhetoric that calls us to preserve our precious moments on film. Several chapters, especially the one on wedding and portrait photographers, point out the often poignant and tragic loss that occurs when photographic images have faded away. This loss is emphasized in many of the illustrations throughout the book.

If the reader is interested in how Wilhelm arrived at his product recommendations, the first third of the book provides detailed descriptions of his tests and testing procedures. I found the delineation of his approach to testing image stability absorbing and quite pertinent to both the common use of photographs and to how we see. The section on accelerated aging procedures for color materials is very detailed and brings up issues that should be considered by anyone who uses accelerated aging testing for any type of materials. Wilhelm provides a good history of image stability testing and carefully describes the contributions made by the entire photo industry, especially Kodak in this area.

There are two chapters devoted to the color films used in the motion picture industry. This includes recommendations for preserving what is now in archives and also the best available current products for the production of new films. One entire chapter is devoted to Technicolor®, its history and properties.

Finally, the last 10 chapters of the book are devoted to the care, storage, and display not only of color photographic materials of all types, but also of black and white materials. There are lengthy discussions of adhesives and mounting, marking methods, conservation matting, mat boards, storage envelopes, sleeves, boxes, and the like. This portion of the book brings together much of the work on the care and conservation of photographic materials which has evolved over the last 25 years and puts it into one place for the reader.

This book, in spite of its mostly positive qualities, should have been edited for continuity. The book was obviously written at different times because much of the same information is repeated over and over again in various sections. As persistent readers approach the back of the book, they may become confused and think they

may be reading some previous section. A good editor could have made the book more compact and easier to read and would have enhanced access to the valuable information and message that this book carries. I was also struck by a comment made by a photo curator when I said I was writing a review of this book. He said that the book looked so much like a chemistry text, that although it is a "must-have" addition to any photo library, it was probably too difficult for him to attempt to read. This is not a chemistry book for there is little or no information that could be called chemistry. Despite its appearance and technical content, this book can be profitably read by anyone with an interest in photographic preservation. The book will not be widely available through your local bookstore so those interested in purchasing it should contact the publisher directly. [From *The Abbey Newsletter*, November 1993. Dr. Barger is well-known for her research and publications on daguerreotypes.]

The Books:

Barger, M. Susan, and William B. White. *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991. ISBN 0-87474-348-6H. \$60.

Centre for Photographic Conservation. *The Imperfect Image; Photographs their Past, Present and Future*. London: Centre for Photographic Conservation, 1993. £42. [Order from Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England.]

Heron, Michael and David MacTavish. *Pricing Photography*. New York: Allworth Press [10 E. 23rd St., Suite 400, NY, NY 10010; (212) 777-8395], 1993. ISBN 1-880559-11-0. \$19.95 (\$3 s&h for the first book; \$1 each additional).

Image Permanence Institute, *IPI Guide for Acetate Film*. Rochester, NY: Image Permanence Institute [70 Lomb Memorial Drive, Rochester, 14623-5604; (716) 475-5199, 475-7230 (fax)], 1993. \$25 (\$2 s&h).

Irvine, Betty Jo, ed. *Facilities Standards for Art Libraries and Visual Resources Collections*. Englewood, CO: Libraries Unlimited (1-800-237-6124) for Art Libraries Society of North America, 1991. ISBN 0-87287-929-1. \$32.50 (s&h 3d class incl. when prepaid; can send UPS for an additional \$3).

McCann, Michael. *Health Hazards Manual for Artists*. 4th rev. and augmented edition. New York: Lyons & Burford [31 W. 21st St., NY, NY 10010; (212) 620-9580; fax 929-1836], 1994. ISBN 1-55821-306-6. \$11.95 (\$2.50 s&h). Was due out in April.

National Film Preservation Board of the Library of Congress. *Film Preservation 1993: A Study of the Current State of American Film Preservation*. Washington: Library of Congress, 1993. Four volumes.

Shaw, Susan D. and Monona Rossol. *Overexposure: Health Hazards in Photography*. 2nd ed. New York: Allworth Press [10 E. 23rd St., NY, NY 10010], 1991. 0-96071-186-4 (paper). \$18.95 (s&h \$3). Order from the press.

Siegel, Robin, comp. *Topics in Photographic Preservation*, v. 5. Washington: AIC Photographic Materials Group [3545 Williamsburg Lane, NW, Washington 20008], 1993.

Stanton Anderson and Robert Ellison, "Natural Aging of Photographs," *Journal of the American Institute of Conservation*, 31 (Summer 1992): 213-223.

Stroebel, Leslie D. and Richard D. Zakia. *Focal Encyclopedia of Photography*. Boston: Focal Press, 1992. ISBN 0-240-80059-1. \$125.

**LC Prints and Photographs Division
Limits Daily Number of Patrons**

In order to increase the security of its unique collections and to ensure the safe handling of fragile items and to improve reference service, the Library of Congress' (LC) Prints and Photographs Division will shortly launch a pilot project to limit the number of patrons in its reading room. Use of the reading room will be limited, at any one time, to eight walk-in patrons and three patrons with appointments. The limit does not apply to congressional staff and LC staff.

Other LC special collections reading rooms have taken similar steps to ensure the safe handling of materials, an integral part of ensuring the physical security of unique Library collections. For example, the Manuscript Division limits the number of items served to a patron at any one time and the Motion Picture, Broadcasting, and Recorded Sound Division requires researchers to make appointments to see films and video materials, and listeners are served by playback technicians to ensure safe handling of fragile recordings.

In the last four years alone there has been a steady increase in the use of the collections and a dramatic increase in the number of items that are available to researchers. At the present time, the Prints and Photographs Reading Room sometimes attracts as many as 30 patrons at one time. This demand seriously impairs the small reference staff's ability to provide proper observation of the reading room, instructions for the safe handling of the collections, and high-quality reference service.

Appointments are strongly recommended for first-time users, for patrons undertaking complicated research and for patrons who require the help of a specific reference specialist or curator. Appointments are required when patrons expect to view more than 15 original items from the division's collections of posters, drawings, mas-

ter photographs, and fine prints. This does not include documentary photography, the bulk of the division's holdings. Appointments must be made for classes or other study groups, and special arrangements must be made when the number of images required by a project will far exceed average use. [and we'd all like to know what average means—LAB Ed.]

Comments will be invited from the public after the pilot has been in place for three months. The new policy will be evaluated to determine the extent to which it addresses current concerns and its impact on researchers. To schedule an appointment or to discuss an immediate concern or question regarding the pilot project, call or write Mary Ison, Head, Reference Section, Prints and Photographs Division, Library of Congress, Washington, DC 20540-4270; (202) 707-8867.

New Preservation Publication Award

Established in 1993, through the efforts of the Preservation Section, this award recognizes the author(s) or editor(s) of an outstanding work, published in North America, that advances the theory or the practice of preservation in archival institutions. Eligible publications include articles, reports, chapters, and monographs in print, audiovisual, or electronic. Please refer to the January 1994 *Archival Outlook* for the nomination form.



The Society of American Archivists
600 South Federal, Suite 504, Chicago, IL 60605

Infinity is published three times a year by and for the Preservation Section of SAA. Editors: Karen Garlick, Acting Director of the Department of Conservation, National Museum of American History, Smithsonian Institution, Washington, DC 20560; (202) 357-1735; Fax 357-1735; e-mail mah0c20@sivm.bitnet and Valerie A. Metzler, Archivist/Historian, RD. 1, Box 99, Woodbury, PA 16695-9516; (814) 793-9289; Fax 793-3308. Chair: Charlotte B. Brown, Asst. Head of Special Collections/University Archivist, UCLA, Department of Special Collections, Los Angeles, CA 90024; (310) 825-4879; Fax 206-1864.

Views is published three times a year by and for the Visual Materials Section of SAA. Editor: Laurie A. Baty, Program Officer, NHPRC-NP, National Archives Building, Washington, DC 20408 (M-F 7:15-3:45); (202) 501-5610; Fax 501-5601; e-mail zau@cu.nih.gov. Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio St., Indianapolis, IN 46202, (317) 232-1879; Fax 233-3109. Chair: Bonnie G. Wilson, Curator, Sound and Visual Collections, Minnesota Historical Society, 345 Kellogg Blvd., St. Paul, MN 55102-1906; (612) 296-1275; Fax 296-9961.

For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605; (312) 922-0140.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline for both newsletter is June 15, 1994. Opinions expressed are those of the authors.

Time Value Mail



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

Volume 8, Number 3

August 1994

VOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTEVOTE

Ballot appears on bottom of page 9. Vote now before you forget. Ballots must be postmarked no later than August 23, 1994

SPEEDING TO INDY Indianapolis Meeting

The Society of American Archivists' Annual Meeting will be held in the Checkerboard Flag City, September 5 to September 11, 1994. We're certain that there will be lots of interesting activities to keep our days and nights full!

The Visual Materials Section annual meeting will be held on Thursday, September 8, from 8:00 to 10:00 at the Westin Hotel. That evening, following the awards ceremony and reception, the section will hold its annual dinner at 7:30. Come to the section meeting to find out where we'll be going!

As always, there are a number of interesting sessions that should be of special interest to section members. Check the box on this page for the run-down.

See you in Indy!

VOTE!! ELECTIONS COMMITTEE REPORT

Katherine Hamilton-Smith, Chair

The Elections Committee offers the following candidates (in alphabetical order) for the position of Chair-Elect: James K. P. Burant (National Archives of Canada) and Stephen Fletcher (Indiana Historical Society, Indianapolis). The winner will succeed this year's Chair-Elect Sarah Rouse at this year's meeting in Indianapolis. Each candidate has been asked to prepare a statement, both of which follow:

James K. Burant

I would like to express my deep appreciation at being nominated for the position of Chair of the Visual Materials Section of SAA. I have always admired the work of the VMS and the SAA, and would love to be able to have an influence in the directions that the section will take. Visual materials are an increasingly important

aspect of archival work, and there are many issues relating to their acquisition, access, and use which will have to be faced in the not too distant future.

I completed both my undergraduate Art History degree and my Master's Degree in Canadian Studies at Carleton University in Ottawa, in 1974 and 1979, respectively. I am currently Chief of Art Acquisition and Research, Visual and Sound Archives Division, National Archives of Canada, a position I have held since 1988. I have worked at the National Archives since 1976, first as a photo and art reference archivist, and then for ten years as chief of Collections Management, first in the Picture Division and then in the Documentary Art and Photography Division.

I have published articles about archives and archival issues, in *Archivaria* and other journals, including the *Journal of Canadian Art History* and the *Urban History Review*, and on aspects of Canadian art history. I have also organized several exhibitions for the National Archives of Canada, as well as for the National Gallery of Canada and other Canadian institutions. I have been a speaker, chair, commentator, or workshop leader at seven Association of Canadian Archivists Conferences, at three Ontario Association of Archivists Conferences (ACA), at the SAA in 1992 and 1993. I have also spoken on archival issues elsewhere in the United States and in Australia. I was the chair of the Program Committee for the 1994 ACA conference, and have held several offices in local and provincial archival associations.

I love visual images, and am a particularly strong advocate of their proper recognition within the field of archives. I hope that you will support my candidacy at the upcoming meeting in Indianapolis, which I regret I cannot attend due to fiscal restraints within the Canadian government. I will be there in spirit!

Stephen J. Fletcher

Thank you for nominating me again this year for the position of chair-elect for the

Annual Meeting Treats for Visual-Materials Types

Pre-Conference Workshops:

Sept. 5-6 *Sound and Light: Administration of Sound Recording and Moving Image Materials in Archives.* SAA members \$198; non-SAA \$238.

Sept. 5-6 *Managing Preservation Microfilming Projects.* SAA members \$150; non-SAA \$185.

Sept. 6 *Electronic Document Imaging and Optical Disks.* SAA members \$149; Non-SAA \$185.

Thursday, September 8

- 8:00 **VM Section meeting**
- 3 Puffy Pillows and Push Abe Lincoln: Products From the Archives?
- 10 Appraisal of Architectural Records
- 14 AVIADOR and FDA: Two Approaches to Describing the Architectural Record
- 16 Preservation and Digitization of Photograph Collections
- 3:45 Architectural Records Rdtble
- MARC-VM Users Rdtble
- 7:30 **Annual Section Dinner**

Friday, September 9

- 8:00 Art & Architecture Thesaurus Roundtable
- 25 Advertising in America

Saturday, September 10

- 48 Moving Image and Recorded Sound as Historical Evidence
- 55 Reformatting Images for Preservation
- 56 Use and Misuse of Primary Sources
- 66SF Management of an Architectural Photograph Collection

Sunday, September 5

- 77 Archivists and the Documentary Process

Visual Materials Section. Much of what the section will accomplish during the next several years will be affected by the work that is being completed by the SAA Task Force on Sections and Round Tables. In talking with Richard Pearce-Moses, a member of the Visual Materials section who is on that committee, I have learned that much of the discussion in this forum has been centered on empowering sections to enable them to meet their needs, and to foster more coordination and cooperation between sections. I believe the key to making this happen is through active participation in the section's committees. I have been active in the section for several years, as well as on the host committee for this year's meeting in Indianapolis. During this time I have come to know that the value my SAA membership is only realized when I am involved in the organization at the grass roots level. I worked with Bonnie Wilson and Sarah Rouse in an attempt to put together for this year's meeting a "thematic track" comprising a workshop and a series of sessions that focussed on digital imaging for visual material. We were able to get a general workshop on electronic document imaging on the program. In addition, SAA sponsored a one-day workshop on digitizing this spring, which I attended. Through involvement in the Visual Materials section, I have begun learning about this technology and its likely revolutionary effects on our field. We were unsuccessful, however, in our attempt to place the series of sessions on this year's program. This result occurred partly because the people who would be able to lead these sessions were not members of SAA and could not attend without reimbursement. SAA does not pay honorariums to speakers, even if the needed expertise exists outside the organization. Working with section members as Chair-elect, I would like to overcome this dilemma and assemble a program that includes a thematic track on digital issues at the Washington, D. C. meeting in 1995. I would then like to work with you as Chair on implementing the recommendations of the task force in 1996.

The ballot will be found on page 9.

FROM THE CHAIR

Bonnie G. Wilson, Minnesota Historical Society

My last communique, and I feel I've barely begun! Some year we might want to elect a chair for two years, but that is for another time.

The main responsibility I have felt as chair is to promote and expand the Visual

Materials Section. There are a number of ways to do that, and SAA has come up with a new program that can help many of us educate and proselytize about the importance of understanding and using visual materials: the Mentoring Program. You received information about this program from SAA in the March *Archival Outlook*. It turns out that many "mentees" requested to be paired with someone with expertise in visual materials, but only a few of us have signed up for the program so far. I encourage you to volunteer because it is a very direct way to influence more archivists to develop an interest in and affinity for our field. We have many places we need to improve visibility, such as in the Academy of Certified Archivists. The more archivists who are educated about visual materials, the more likely institutions and curricula are to place visual materials in a central position. There are still very few library and archival programs that do more than offer one course in "non print" materials. So please, for the expansion and promotion of those materials we so passionately love, contact the Mentoring Program, Debra Mills, SAA (312/922-0140; FAX 312/347-1452).

We can promote and expand the section with creative and relevant pre-conference workshops, dynamic program proposals, lively annual section meetings, and intriguing displays during conference office hours. Mark E. Martin is in charge of developing some new pre-conference workshop proposals and will give a report at the annual section meeting. Meanwhile, three pre-conference workshops involving visual materials are offered for Indianapolis: "Sound and Light: Administration of Sound Recording and Moving Image Materials in Archives," "Through the Camera's Eye, videotaping Oral History," and "Electronic Document Imaging and Optical Disks." This last workshop may center on printed documents, so I will find out from SAA how VM-oriented it is. Call me or Jane Kenamore with questions about the pre-conference workshops. Laurie has listed for you the several program sessions that are particularly relevant for VM section members on this page. The annual VM section meeting agenda will be full of good information and a chance for creative discussion. In addition, we will have a publications fair displaying books and media that section members have suggested and brought. The display will also appear at the VM section table during office hours.

Now, about that publications fair. I really need your help in making this successful. Laurie Baty and Katherine Hamilton-Smith are helping with this, but each section member can help as well. The simplest thing you can do is fax me the title and publishing information on any

item, either print or "non," published within the last two years that you have found particularly well-done or useful (FAX 612/296-9961). For those of you inclined to do a bit more, bring the book and ordering information to Indianapolis. Just let me know ahead of time that you are doing so, and I will make sure someone else is not bringing the same.

I have thoroughly enjoyed this year as chair, particularly because it gave me a reason to contact more of you and to become somewhat familiar with the ways and means of SAA. If you should get the chance someday to become the chair, take it and run!

FROM THE CHAIR-ELECT

Sarah Rouse, Library of Congress

Here are three "must-dos" for VM Section members:

1) **Vote by mail** (ballot is included) or at the Indianapolis meeting. The Elections Committee has provided us two fine nominees for the office of VM Section chair-elect '94-'95. *Views* editors have gathered the facts on this issue. Now it's **UP TO US**.

2) **Read chair Bonnie Wilson's column.** She describes conference sessions of special interest to us VM-ers, and we can always use help navigating the sea of SAA workshops, panels and other events. Which leads to:

3) **Put on your thinking caps** and get ready to talk about program proposals for '95, when SAA meets in Washington, D.C. I'll help Bonnie chair this year's VM Section meeting and we plan to spend some time brainstorming about possible programs of interest to members and with potential for SAA Program Committee approval. I know we all want visual materials to be well-integrated into SAA's overall program, and presenting excellent conference sessions is a splendid way to ensure that. It does take advance thinking and planning, though. So start now. One last item: the SAA conference hotel in Indianapolis, the Westin, is featured in a new book in my office: *Indianapolis Architecture: Transformations Since 1975*. The Westin is located in Mile Square, the central part of town. Built in 1987 "on the vacated right-of-way of Senate Avenue between Washington and Maryland streets, this new 15-story hotel takes full advantage of its 'front yard,' Capitol Commons . . . The fan parapet centered over the 12-story vertical element is the facade's only ornament." We hope you will help us add "ornamentation" to the Westin by coming to Indianapolis this year. Our section meeting is at 8:00 a.m. on Thursday the 8th. Hope to see YOU there.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Several members of the roundtable met in Montreal, Quebec April 14-16, 1994, to participate in "The Working Conference on Establishing Principles for the Appraisal and Selection of Architectural Records," a conference underwritten by the Getty Grant Program and co-sponsored by the Joint Committee on Canadian Architectural Records and Research and the roundtable. The event, however, would never have occurred were it not for the resolve of the staff of the Canadian Centre for Architecture (CCA) to spearhead the conference and serve as its host. Many thanks are due to Phyllis Lambert, Nick Olsberg, Allan Penning, and others at the CAA for their gracious support of the conference. Their contributions were greatly appreciated by all who attended.

The first day of the conference was opened to the general public. Speakers addressed issues concerning architectural documentation from several professional perspectives: that of architectural historians, lawyers, practicing architects, and archivists. The day ended with an involved discussion of functional analysis as a methodology of appraisal theory and the necessity of charting documentation strategies to carry out collecting schemes. Conferees were broken into working groups on day two in order to focus on three areas of appraisal concern: documenting architectural practices, architecture within regions, and institutional architecture. On day three, reports were made by raconteurs from each of the three working groups and an agenda for further study was discussed. Dr. Helen Samuels, chief of the M.I.T. Archives, concluded the conference by defining the salient issues that surfaced over the previous two days. The proceedings of the conference were recorded and will be published in a forthcoming issue of *The American Archivist*.

Former roundtable president Tawny Ryan Nelb reported in April that the NHPRC (National Historical Publications and Records Commission) approved the Michigan Bureau of History's proposal to launch an effort to begin documenting Michigan's built environment and the work of the state's architectural practitioners. Work on the year-long project, entitled, "Documenting Michigan Architecture Project," began in the spring under Tawny's direction.

Alan Lathrop, working on behalf of the Joint Committee for Architectural Records, has begun to survey members of the roundtable to determine how our architectural holdings are being managed and used. If you have questions

concerning the survey, please contact Alan at the Northwest Architectural Archives, University of Minnesota Libraries, 826 Berry Street, St. Paul, Minnesota 55114.

On page 1 of this issue of *Views*, Laurie Baty has listed the sessions at the Indianapolis conference that pertain to architectural records. We hope you will be able to attend some of them.

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (810) 645-3154 and my fax is (810) 645-3029. I can now be reached by E-mail on the Internet at mark_coir@cc.cranbrook.edu (all lower case, please).

MARC VM ROUNDTABLE

Janet Murray, New York Public Library

It's that time of year again, when we actually have a chance to get together and discuss problems and possibilities in visual materials cataloging. Our roundtable will meet Thursday, September 8 from 3:45-5:15. I hope that anyone interested in visual materials cataloging, and in particular cataloging using the MARC-VM format, will come ready for discussion. We will feature the usual reports from colleagues at the Library of Congress regarding GMGPC, LCTGM, and the continually possible revision of Betz. We will also have reports on RLG's Task Force on Standards, the Working Group for Form and Genre Vocabularies, and a report from the SAA liaison with the AMIA Cataloging and Documentation Committee and time for discussion of current projects and problems.

In the last Roundtable column here, the possibility of establishing our own listserv was discussed. In the meantime, other listserv's that may serve our purposes have come to my attention: The General Archives Listserv, and the Archives Cataloging Listserv. The General Archives Listserv has some cataloging discussion on it and the Archives Cataloging Listserv, though concentrating more on archival (papers) cataloging, does have discussion relevant to visual materials. Those interested in this kind of information exchange should subscribe and try it out, then we can discuss in Indianapolis whether a more focussed group is desirable. To subscribe to the General Archives Listserv send a message to: listserv@miamiu.ohiou.edu (skip SUBJECT line) and write: Subscribe archives first-name last-name. To subscribe to the Archives Cataloging Listserv send a message TO: listserv@asuvm.inr.asu.edu

(skip SUBJECT line) and write Subscribe LCASH-AMC first-name last-name.

Here at New York Public Library we are looking at what will go on an NYPL gopher. In the process, we are considering making local finding aids and databases available to the users electronically. This has made us assess whether finding aids created by various divisions need standardization to make them more intelligible to users who are not in the library where staff is available for consultation. We are beginning the process by re-examining our local practice manual for visual cataloging. So far this is the main impact of the electronic revolution on our cataloging. However, as I have stated in earlier columns, I am interested in whether the increased availability of finding aids, and even visual surrogates (someday) on-line will have an impact on the information that goes in the MARC record. So, look out, I will be floating this topic again at Indianapolis.

If anyone else has topics that need addressing, please come to the Roundtable meeting in Indianapolis. If you will not be attending and have some visual material cataloging concerns, or if you have a topic which would benefit from me knowing about ahead of time, please call me at 212-930-0837, e-mail me at jfmurray@nyplgate.nypl.org, or write to me at the Photography Collection, Rm. 308, The New York Public Library, 5th Ave. at 42nd Street, New York, New York, 10018.

AMIA COMMITTEE ON CATALOGING

Beth Delaney

AMIA's Cataloging and Documentation Committee's Standards Subcommittee, chaired by Martha Yee at the UCLA Film and Television Archive, has formally asked the Library of Congress whether it would or would not be willing to revise two tools used by moving image catalogers, *Archival Moving Image Materials: A Cataloging Manual (AMIM)* and *US MARC Relator Terms for Archival Moving Images*. Yee included in the request specific areas needing revision which were submitted to her by catalogers and committee liaisons. As of June 13, we have not had a formal response, however, we do expect one soon. What the appropriate revision mechanism will be has not yet been identified, but input from all interested archival moving image catalogers is crucial once work gets underway.

Regarding the revision of *Moving Image Materials: Genre Terms (MIM)*, our Standards Subcommittee, the Society for Cinema Studies, the national Moving Image Database and LC have expressed interest in working together on a revision, but again, the mechanism for such a

revision has not yet defined. As soon as I have that information I will pass it along.

I think it is vital that some sort of regular review and revision of all standards be in place and not be at the mercy of funding problems. Perhaps the Visual Materials Section could discuss how funded review and revision processes could be built. As we struggle to gain intellectual control over our holdings, we need tools to do the job. Constructive criticism is valuable but must lead to changes in rules and standards. Our committee is dedicated to facilitating such work.

The Committee will be meeting in November during AMIA's Annual Conference which will be held this year at the Parker House in Boston, November 15-19. We are sponsoring a program on "Catalogers, Producers, and Consumers." It brings together users of moving image cataloging records to determine how they use our records, how access might be improved, what data elements are most useful, input on prioritizing description and the value of full versus minimum level records. Anyone interested in program information can contact me.

An administrative note. I left the Schomburg Center at the end of January and can now be reached at 201 River St., Apt. 44, Troy, NY 12180. My phone/fax is (518) 271-8843, and my e-mail address (for now) is buddaa@rpi.edu. I am very interested in your feedback. I look forward to seeing you in Indianapolis.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Gregory Lukow, National Center for Film and Video Preservation

The annual conference of the Association of Moving Image Archivists (AMIA) will be held November 15-19, 1994, at the historic Omni Parker House Hotel in downtown Boston, Massachusetts. Conference sessions will cover such topics as: *History of the Film Archives Movement in North America*, *Educational Access and Copyright*, *Archives and Emerging Production and Distribution Technologies*, *Ethics of Film and Video Preservation*, *Film-Digital-Film*, *Restoring Videotape*, *Preserving the Records of Public Broadcasting*, *Plastics and Molecular Sieves in Storage*, *Political Moving Image Collections*, *Disaster Planning and Recovery*, *National Moving Image Databases*, and *Home Movies*. A plenary session, *National Strategies for Moving Image Preservation*, will report on current efforts to create national motion picture and audio-visual preservation plans in the United States and Canada.

For the second year in a row, a day-long series of basic training workshops on moving image archiving will be held on Tuesday, November 15. The conference will also feature meeting times for AMIA's three Standing Committees on Preservation, Cataloging & Documentation, and Publications, as well as for its four Working Groups on News and Documentary Collections, Independent and Media Arts Collections, Inédits (Amateur Footage), and Education. An opening night conference reception units be held at WGBH-TV in Boston, and the association's traditional evening of units of recently preserved film and video works will be held at the John F. Kennedy Library.

For information on AMIA or its meeting, please contact the AMIA secretariat at The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7337, FAX (213) 467-4578.

REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

The 1994 meeting of the Regional Photographic Historians Group (RPHG) will be held on Thursday November 3 at the Massachusetts Historical Society in Boston. The meeting is tentatively scheduled from 1:30 to 4:00 p.m., including in time to attend the opening reception for the Daguerreian Society Symposium, which will be held at the Boston Athenæum.

The Daguerreian Society expanded its venue to three day, reducing the amount of time the RPHG will be able to meet, but the agenda is no less interesting. Following a brief business meeting, there will be a roundtable discussion about member's research and an opportunity to view and discuss some rare images from the Massachusetts Historical Society collection.

The Daguerreian Society is making final arrangements for its symposium, to be held from 4-6 November at Boston University in Morse Auditorium. The call for papers has just been announced. Speakers will receive a \$200 honorarium. In addition to the meeting, at least six exhibits of daguerreotypes will be held respectively at the Boston Athenæum, Massachusetts Historical Society, the Society for Preservation of New England Antiquities, Harvard College (2), and the New England School of Photography. For more information contact The Daguerreian Society at CNG Tower, Suite 1795, 625 Liberty Avenue, Pittsburgh, PA 15222-3114.

COLLECTION SNAPSHOT

North Dakota Television Newfilm Preservation Project
Gerald G. Newborg, State Archivist

The State Historical Society of North Dakota recently completed a project funded by the National Historical Publications and Records Commission to preserve its television newfilm collections. The collections, originally estimated to be approximately 2.5 million feet of 16 mm film covering the period 1953 to 1978 are the product of three broadcasting companies in the state representing six stations and one independently produced news program. The project was to inspect, clean, and splice the film, assemble it on cores, identify the material, place the film in archival quality film cans, and transfer the film to videotape. The purposes of the videotape transfer were to prolong the life of the film by reducing the need to project or view the original film and aid in further identification and access. Cataloging was not part of this project, although every effort was made to retain all existing identification and add to available information on individual segments and the collection as a whole.

The project began officially on February 1, 1992. Two technicians were hired to work as full-time staff. In addition to the two film technicians, four staff members and one volunteer participated in the project, representing over 12,000 person hours for the duration of the project.

Prior to the official start of the project, staff set up a database file using Dbase with fields for the basic technical information needed as well as essential identifying information. This included core and segment number, original (station-supplied) number, length of segment, color or black-and-white, sound type, and identifying information on person or subject, location, and activity. Because the card file was segmented into "old film" and "new film" categories, it was possible to concentrate on entering the earliest card file information into the database prior to the time the technicians would be starting. Once entered, staff could organize the database by original number, check for missing numbers, and insert records for these missing numbers. Staff then created a report format that, when printed, would serve as a work form for the project technicians. By setting up this database and printing out the technician work forms, the amount of information that is entered more than once is greatly reduced, thereby ensuring greater accuracy. As technicians assembled the cores they verified or corrected the information transcribed from the cards, added any missing data, and assigned core and segment numbers. The database could be updated with each successive activity, such as the addition of core numbers, segment numbers, and correction of any errors which may have been in the index. Transfer to video provides another opportunity to check a new printout of the database, although in practice the old work sheets might be used and the data entry done on a cumulative basis.

Appraisal of the collections was considered largely done at the point the materials were acquired and there was thought to be little in the collections that do not meet criteria for inclusion. One exception, in the Focus on the News collection, in particular, was service-bureau furnished segments which may not have been used. While these have not been disposed of,

they will not be transferred to video tape and there will be no effort to do extensive content description of the materials. Within the WDAY/WDAZ-TV collection, national news segments not filmed by the station were segregated and placed on separate cores. These will also likely receive a lesser description in the future and will be evaluated separately for transfer to videotape. Some may be transferred to VHS because of particular reference interest. Our practice is generally not to appraise individual film segments or categories of stories, but rather to provide a lesser level of description. We believe item appraisal to be contrary to accepted archival practice.

The WDAY/WDAZ-TV collection appears to be as deep and rich as originally thought. The station benefitted from a stable staff, with one news director in place from 1956 through 1989. The station also began with a system in place for organizing its film holdings, a system which lasted throughout the 16mm film era. Although tightly wound, the film was in very good condition, apparently stored in cans under good conditions. While some segments had been lost or strayed, the collections provide a good representation of aired news stories. The main difficulties encountered related to the large number of small segments, and the amount of curl in the film from being tightly wound. Most was good quality film, however, and had made only a single pass through the projector. There were only a couple of thousand feet of negative film. The collection, originally estimated to contain one million feet of film, actually contains over one and one half million feet on 1443 cores. Each core has, on average, 25 segments.

The Meyer Broadcasting Company Collection was more disappointing. The company suffered from frequent turnover in the news department. Although KFYP-TV is and was the dominant news station in the western part of North Dakota, and probably produced as much newsfilm as WDAY-TV, the collection is less than one-third as large, with only 438 cores. Each core contains on average 27 segments. KFYP's practice was to place its film stories in numbered slots. When the capacity of its film storage was reached, a slot would be emptied, the contents discarded, and the new film put in its place. As a result, little of the earliest film from these stations exists. The collection is very strong from the late 1960s onward, but disappointing for the earliest period. The film was in good condition, but not as well organized as WDAY.

KXJB-TV, a Fargo rival to WDAY, did not make as much of an effort in its early history to go out and gather news. While its studio equipment was often superior to its rivals, it spent less on other camera equipment. This collection was on cores or reels and that level of organization is primarily all that was available. The collection provides a different perspective from WDAY, and also reveals a different news organization. The collection is contained on 325 cores, but these cores average 45 minutes in length because we did not want to disturb the existing order of this otherwise unidentified collection. Each core, on average, contains 26 segments.

The Focus on the News collection, produced by the North Dakota Farmers Union, includes film from both KFYP-TV (Bismarck) and WDAY-TV (Fargo), as well as film shot by the producer and received from service bureaus. The collection had been divided due to a gift by a

NDFU principal to the University of North Dakota. We preserved and transferred to video tape 90 cores held by UND. Both holdings total 751 cores.

KXJB and, especially, Focus on the News, provided the greatest problems relating to their condition. Masking tape was used to hold cores together in many cases. Much of the Focus collection had been exposed to the elements. Unprotected reels of film lay piled in an unheated garage for a number of years. As a result, staff saw more dirt, tape, shrinkage, and brittleness in this collection than in the others combined.

At the close of the project, staff were more convinced than ever as to the enormous value of these collections. We are also more than ever convinced that they are complementary, with little overlap. Where stations did cover the same event, the difference in coverage has value as well.

Our initial estimates, based on information received from other institutions, were that the total time spent would be in the area of seven to eight hours of staff time for each hour of film. Actual times come close to this, with some allowance for administrative and organization time. Costing each activity is complicated by the varying salaries. For the purposes of this report, film technicians' salaries were used to compute the core assembly costs. Other costs used combinations of salaries. Supplies were purchased in economic order quantities through the course of the project. Technicians spent an average of 2.38 hours per 30-minute core for basic assembly. Cleaning added another 10 minutes per core. This is basically a 5:1 ratio for the key portion of this effort. Data entry and record keeping added another 40 minutes per core, bringing the ratio of labor time to film run time to more than 6:1. Transfer of film to video tape averaged 48 minutes per core. By adding this task to the others, the ration increases to more than 8:1, not counting administrative and organizational time.

Cores transferred to date represent approximately 46 percent of the 2957 cores contained in the four major collections. Because of the amount of service bureau film of national news stories within the Focus on the News collection, and to a lesser extent, the WDAY/WDAZ-TV collection, we expect to concentrate on the transfer of 2213 cores. Of that number 61 percent has been transferred to date.

For more information, please contact me, Gerald G. Newborg, State Archivist, State Historical Society of North Dakota, North Dakota Heritage Center, 612 East Boulevard Ave., Bismarck, ND 58505-0830, (701) 224-2668, FAX (701) 224-3710.

FROM THE LISTS

RLG Digital Image Access Project

Jackie Dooley, Research Libraries Group

The Research Libraries Group (RLG) has launched a one-year collaborative project to explore the capabilities of digital image technology for managing access to photographic collections. Eight RLG institutions (Amon Carter Museum; Columbia University; Duke University;

Getty Center for the History of Art and the Humanities; Frances Loeb Library, Harvard University; New York Public Library; Northwestern University; and University of California at Berkeley) will work together to find ways to streamline indexing methods and capitalize on the online digital environment for improving access to collections, not just for local projects but for shared access in a networked environment. In total, 8,000 photographs from the collections of these RLG members will be digitized, and image access software will be created.

Working with Stokes Imaging Services (Austin, TX), the RLG cooperative project will employ state-of-the-art digital-imaging technology to enable institutions to reproduce images quickly and inexpensively at resolutions adequate for browsing, researching, and printing reference copies. The project will develop, test, and evaluate a digital image access system consisting of databases, image bases, and software for searching, retrieving, and displaying images.

Each institution will select 1,000 photographs that fit the general theme of "the urban landscape"—a topic broad enough to encompass a wide variety of images, yet specific enough to test integrated retrieval of related but separately housed and cataloged image collections.

The images will be first reproduced as 35mm intermediates and then digitized by Stokes Imaging Services. Access software will be developed by Stokes Imaging Services in consultation with the project participants, who will also evaluate the system at every stage and test its use as a reference resource and technical services tool.

The project was designed by the RLG Task Force on Photograph Preservation, a six-member group formed in July 1992 to address issues inherent in accessing and preserving large photograph collections. The task force has also developed a second, parallel project, in partnership with Stokes Imaging Services and the Image Permanence Institute, to explore relative cost-benefit tradeoffs in the technical aspects of digitization, including image capture, resolution, compression, storage, and display.

For more information about either project, please contact Patricia McClung, RLG director of Member Support & Services, at bl.pam@rlg.stanford.edu (e-mail) or voice (415) 691-2236, fax (415) 964-0943.

Verde Film To Replace Silver Halide?

John Miley
cn.jpm@forsythe.stanford.edu

I went to Xerox PARC (Palo Alto Research Center) yesterday for an interesting forum on a new technology called Verdefilm. This is a high-resolution color film developed at Xerox Canada (Dr. Hardy Sonnenberg, Manager) which at this time is targeted towards imagesetters and scanner-recorders.

It is a film which is somewhat like the silver film that we are all used to: it has a polyester base, a conducting layer, a photo-sensitive layer and then an infra-red/overcoat layer on top. A big difference: it must be electrically charged to produce an image; if it is held up in sunlight will not produce an image of any kind. Once it has been charged, it can be exposed in the normal manner. At this time the process is: use a laser-type printer to sensitize the film, expose it, and then heat-fix and print.

This film uses elemental selenium to produce images. It is claimed that elemental selenium is non-toxic to people and the environment; thus the name "Verde" as Xerox intends that this product be fully recycled. It is meant to be permanent under normal storage conditions, it will be made in widths up to 62" wide, and can be exposed at a rate of 6"/second.

Verde film was "accelerated life" tested in 3M's labs and at the Rochester Institute of Technology for "life-quality". Initial manufacturing will be by Rexham Custom, and Quebecor Printing, Inc. From what was shown at PARC, there are many manufacturers ready to produce this material, one of whom is Agfa.

Scottish Society for the History of Photography

Richard Ovenden
ab240ro@ADMIN.NLS.UK

Scotland has a long and distinguished photographic tradition. In 1843 the world's greatest photographic partnership between D.O. Hill and Robert Adamson was formed in Edinburgh. Since then, Scotland has maintained a flow of world class photographers working at home and abroad. Thomas Keith, Thomas Annan, J. Craig Annan, John Thomson, Alexander Gardner, and William Notman are among the most famous. The tradition of excellent photography has continued up to the present day with living photographers whose work continues to interest and innovate.

The Scottish Society for the History of Photography (SSHHP) was founded in 1983 in response to a growing enthusiasm for Scottish photography. It seeks to promote an appreciation of the medium and an

awareness of its history. To that end, it organises talks, workshops and visits to collections and exhibitions. The Scottish Photography Bulletin is published twice a year and is only available to members of the Society (for fuller details see below). It contains critical articles on the history and practice of photography, as well as exhibition and book reviews. There is also a quarterly newsletter.

SSHOP has members, institutional and individual, worldwide. The annual subscription for individuals is £12 for UK residents £17 for non-residents. The annual subscription for institutions is £27 for those in the UK, £32 for non-UK institutions. Institutional membership allows for two copies of each Bulletin and Newsletter, and an entitlement to send to individuals to attend each meeting.

Inquiries and subscriptions to Ray Mackenzie, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ, Scotland or Richard Ovenden, Curator of Photographs, National Library of Scotland, Department of Printed Books, George IV Bridge, Edinburgh EH1 1EW, Scotland, e-mail: ab240ro@admin.nls.uk.

New VRA Executive Board Officer Elected

The Nominating Committee, composed of Luz Aveleyra (Chair), Paula Bender, and Marcia Poore, secured two excellent nominees for the Office of Treasurer serving a 1994-1996 term on the VRA Executive Board: James Monteith, Art Slide Librarian, CUNY Graduate Center, New York and Lynda White, Architecture Slide Librarian, University of Virginia. Appreciation for their willingness to serve as candidates is extended to the nominees. The ballots were mailed to all VRA individual members and designated representatives of institutional members. A postpaid, preprinted ballot was used to encourage a larger voter turnout. Marcia Poore served as teller and 259 valid ballots were received, almost a 50% response rate. Thank you to all who voted in this election. The Nominating Committee and the VRA Executive expresses sincere congratulations to Lynda White, the new Treasurer.

Incorporated developer migration

Doug Nishimura
<dwnpph@ritvax.isc.rit.edu>

I sent this to someone in response to a phone call that I got several months ago and I realized that maybe it was important enough to post.

Since late 1991, the problem of incorporated developer migration has become more and more of a problem. When I was calling around to Ilford I spoke to Rod Parsons who was very surprised.

They had only heard of 5 cases of the problem in 6 years (since 1985). Now since that time, it is becoming a more common. It has been raised as an issue at the ANSI Standards Sub-committee IT9-2 (black-and-white paper) which (who?) is trying to put together a manufacturing specification document. This document defines various tests that a black-and-white photographic paper must meet in order to be able to claim that it meets the standards. I will digress briefly to add that the ANSI (at least physical properties and permanence of imaging media committee IT9) produces three types of documents: 1) Manufacturing (and processing) specifications, 2) test methods and 3) storage recommendations. Short test methods may be incorporated into specification documents but if a test is complex it must go into its own document.

This particular document will help to screen poor quality papers and is particularly directed at the small manufacturers in Europe and Asia who are just emerging (with 40 year old technology or worse.) This way, it is possible to buy paper based on more than just cost. We have already found some papers that apparently are quite inexpensive, but which would never last any reasonable time without yellowing and cracking.

The sub-committee has decided that it is important to create a test that will allow screening of paper. It is particularly important since all of the manufacturers (Kodak, Ilford, Agfa, Fuji, Konica and Polaroid are all represented) have said that as far as any of them know, all of the RC papers are developer incorporated. The difference is to what degree and how much other stuff is also in there. I should point out that IPI, National Geographic, National Archives of Canada, CAL (Smithsonian), Library of Congress, Smithsonian Institution, and NARA as well as a Henry Wilhelm (independent although representing Preservation Publishing) and Peter Krause (independent) are all represented in addition to the manufacturers.

At least since the companies are aware of the problem, they have all started working on trying to fix it (as far as I know.) Originally, the developer incorporation was only for rapid machine processing. These machines (like the Ektamatic) didn't use a developer or a fixing bath. The print was put into an alkaline bath that entered the paper very quickly and activated the incorporated developer in the paper. The print was then sent to a stabilization bath and then dried.

What the companies found though was that the developer incorporated papers were also popular for tray processing. The reason was that the alkalinity and the water (among other things) penetrated the

paper emulsion much faster than the developing agents in the developer. This meant that by having developers in the paper, the images started to appear much quicker. So the incorporated developers started the process and then as the slower developing agents entered the emulsion, they took over.

The transfer problem occurs mainly when unprocessed paper is kept in a stack (like the box it came in) under reasonably humid conditions. Diffusion does not tend to occur as easily without moisture (humidity) being present.

In his book, Henry Wilhelm points out that "Apparently, the longer a developer-incorporated RC paper remains in storage prior to processing, the more severe the brownish stain may eventually become."

Henry recommended both Polymax RC Paper and Polyprint RC Paper in his book since both are supposed to be non-developer incorporated (both are Kodak papers). It is interesting though that one of these papers tested by another manufacturer had, in fact, one of the highest levels of developer incorporation that they had ever seen.

Unfortunately, the Reilly article (that I suspect some of you have read that says that RC papers from the major manufacturers are just as good as the fiber based papers in terms of stability) was written not too long after DI became so wide spread. The article thus became dated very quickly. In Jim's defense I'll say that the problem was not the quality of the data, but because of recent changes in the content of the papers by the manufacturers.

With any luck, the manufacturers will either fix the problem or give up on the DI. The ANSI standards should also include a test to screen out problematic papers. When the standard comes out, any paper sold that claims to meet the standards must also pass this test. Obviously the manufacturers on the committee will want their papers to pass the test, but this is why the end users are also represented. Places like the archives would never agree to a test criteria that allows what they feel are bad papers to pass. Ditto for IPI, Henry, Peter and the other user groups.

AMERICAN FILM INSTITUTE ANNOUNCES 1994 PRESERVATION FUND AVAILABILITY

The National Center for Film and Video Preservation at the American Film Institute (AFI) is pleased to announce the availability of \$350,000 for "Archives Film Preservation Projects," the grant-award component of the AFI's centennial challenge campaign for film preservation.

Separate and distinct from the annual AFI/NEA Film Preservation Program, these funds are part of a challenge grant recently received by the AFI from the Challenge and Advancement Program of the National Endowment for the Arts. This initiative is part of the institute's ongoing commemoration of the 100th anniversary of cinema.

Grants will be awarded to assist organizations in paying for laboratory costs to preserve and restore films of artistic and cultural value. The program is national in scope and particularly encourages projects of special significance to the anniversary of the birth of motion pictures and the 100-year artistic and cultural legacy of the American cinema.

There are no matching requirements for grants received through this program; however, all funds awarded must be used to cover laboratory costs to produce new film preservation masters from unique or best-surviving copies of endangered motion pictures. All types of films, regardless of base or format, are eligible, including, among others, features and shorts, independent and avant garde cinema, films reflecting ethnic culture and experiences, and film copies of landmark television programs. Information on the films reserved and the preservation elements produced through the program will be publicly accessible through the center's National Moving Image Database (NAMID).

Only tax-exempt organizations meeting the specific legal requirements may apply for support. Applicants must also have an existing archival film preservation program, adequate staff and equipment to carry out the project, and must provide reasonable access to reference materials generated as part of the preservation process.

For an application or more information on the program contact, the National Center for Film and Video Preservation, American Film Institute, John F. Kennedy Center, Washington, DC 20566, (202) 828-4070, fax (202) 659-1970.

MEETINGS & WORKSHOPS:

SEPTEMBER 21. Administration of Photographic Collections will be offered as part of the Western Museum Association meeting in Honolulu. The instructor is Laurie A. Baty, Program Officer at NHPRC. Cost \$20. For registration information, contact the Western Museums Association office at P.O. Box 36069, Los Angeles, CA 90036-0069, (213) 749-0119.

October 7-9. PhotoHistory IX, the triennial international photo historical symposium,

banquet, and photographica trade show, sponsored by the Photographic Historical Society of Rochester. The symposium will be held at the International Museum of Photography and Film at George Eastman House. For more information write The Photographic Historical Society, Box 39563, Rochester, NY 14604, or call (716) 288-6359.

November 3-6. Fifth annual meeting of The Daguerreian Society and the Regional Photographic Historians Group. The regionalists will meet on November 3 at the Massachusetts Historical Society and the society on Saturday at the Boston Athenaeum. For information on the regionalists, contact Ron Polito, Dept. of Art, University of Massachusetts-Harbor Campus, Boston, MA 02125-3393, (617) 929-7940, for information on the Daguerreian Society, contact Mark Johnson, President, The Daguerreian Society, CNG Tower, Suite 1795, 625 Liberty Avenue, Pittsburgh, PA 15222-3114; (412) 338-2686 (F 12-8, Sa 12-3); fax (412) 563-5972.

November 15-19. The Association of Moving Image Archivists (AMIA) conference, Boston, MA. Sessions, special presentations, screenings, repository tours, and the annual business meeting are on the agenda. For more information on the sessions, see the AMIA report on page 4. For more registration materials contact Gregory Lukow, National Center for Film and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637; fax (213) 467-4578.

EXHIBITIONS: What's Up

through August 28. *Pictorial Effect/Naturalistic Vision; Henry Peach Robinson and Peter Henry Emerson.* Chrysler Museum, Norfolk, VA.

through August. *Benedicte Wrensted: An Idaho Photographer in Focus.* Fort Hall Tribal Museum, Idaho.

through September 4. *André Kertész: A Centennial Tribute.* J. Paul Getty Museum, Malibu, CA.

through September 4. *Breaking Bounds: the Photography of Lois Greenfield.* Museum of Photographic Arts, San Diego, CA.

through September 4. *Dancers: Photographs of Philip Trager.* Museum of Photographic Arts, San Diego, CA.

through September 11. *The Waking Dream, Photography's First Century.* National Gallery of Art, Washington, D.C.

through September 4. *Fay's Fairy Tales: William Wegman's "Cinderella" and*

"Little Red Riding Hood." Modern Art Museum of Fort Worth, TX.

through September 11. *Art and the Camera, 1900-1940: Pictorialist Photographs from the National Portrait Gallery.* National Portrait Gallery, Washington, D.C.

through October 2. *Masterpieces of Renaissance & Baroque Printmaking.* Chrysler Museum, Norfolk, VA.

through October 2. *Light Images '94.* Chrysler Museum, Norfolk, VA.

through January 1995. *Eyewitness to War. Photographs by Edward Steichen and His Associates.* National Archives-Mid-Atlantic Region, Philadelphia, PA.

August 13 - October 23. *John James Audubon: The Watercolors for "The Birds of America."* Detroit Institute of Arts, Detroit, MI.

September 7 - October 30, 1994. *Wigs: An Installation by Lorna Simpson.* Museum of Photographic Arts, San Diego, CA.

September 17 - November 27. *Jochen Gerz.* Vancouver Art Gallery, Vancouver, British Columbia.

September 18 - February 20, 1995. *Milton Avery.* National Gallery of Art, Washington, D.C.

September 23 - November 20. *A Shadow Born of Earth: New Photography in Mexico.* Palmer Museum of Art, University Park, PA [Penn State].

September 23 - November 27. *A Shadow Born of Earth: New Photography in Mexico.* Chrysler Museum, Norfolk, VA.

September 25 - October 30. *Treasures from the Potato Famine: An Installation by Mark Alice Durant.* Museum of Photographic Arts, San Diego, CA.

October 2 - December 31. *Robert Frank: Moving Out.* National Gallery of Art, Washington, D.C. [Traveling to Yokohama, Japan; Zurich; Amsterdam; Whitney Museum of American Art, New York, NY.] Will have illustrated book-length catalog.

October 4 - November 20. *Fay's Fairy Tales: William Wegman's "Cinderella" and "Little Red Riding Hood."* Friends of Photography, Ansel Adams Center, San Francisco.

October 30 - January 8, 1995. *The Prints of Roy Lichtenstein.* National Gallery of Art, Washington, D.C. Travelling to LA County Museum and the Dallas Museum of Art. Catalog raisonné of prints, co-published by the National Gallery and Hudson Hills Press, NY.

November 2 - January 8, 1995. *For the Love of Form: The Photography of Harry Callahan.* Museum of Photographic Arts, San Diego.

November 15 - January 2, 1995. *Brian Weil: The AIDS Photographs.* Vancouver Art Gallery, Vancouver, British Columbia, Canada.

November 17 - January 29, 1995. *John James Audubon: The Watercolors for "The Birds of America."* Museum of Fine Arts, Houston, TX.

December 13-February 5, 1995. *Fay's Fairy Tales: William Wegman's "Cinderella" and "Little Red Riding Hood."* Museum of Contemporary Art, San Diego, CA.

February 19, 1995 - August 6, 1995. *Imitation and Invention: Old Master Prints and Their Sources.* National Gallery of Art, Washington, D.C.

IN PRINT:

THE REVIEWS:

- Haynes, David. *Catching Shadows, A Directory of 19th-Century Texas Photographers.* Austin: Texas Historical Association, 1993. ISBN 0-87611-130-4. paper \$19.95. 185 p.
 - Latour, Ira H. *Silver Shadows A Directory and History, Early Photography in Chico and Twelve Counties of Northern California.* Chico, CA: Chico Museum Association, 1993. ISBN 0-9634512-0-0 paper \$25.00 [??]84 p. Essays by William A. Jones, Ira H. Latour, Carl Mautz, and Peter E. Palmquist.
 - Polito, Ron, ed; Chris Steele and Ron Polito, comps. *A Directory of Massachusetts Photographers 1839-1900.* Camden, ME: Picton Press, 1993. ISBN 0-929539-76-1 cloth 605 p. \$89.50.
- Reviewed by Laurie A. Baty, National Historical Publications and Records Commission.

Three new books can now be added to the wonderful list of published directories of photographers published in *Photographers: A Sourcebook for Historical Research* (1991). Each has its good and bad sides and each shows how different approaches can be brought to presenting the information culled from the tedious task of searching out early photographers from city, regional, or state perspectives. David Haynes, in *Catching Shadows*, presents his information in a straight-forward, easy-to-find manner that I appreciate. The listings are strictly alphabetical by photographer with special appendices at the end of the book that rearrange names by place, by gender (ladies only), race (Blacks only), foreign-born, and by decade. Haynes includes an extensive bibliography and has a detailed introduction outlining what the book does and doesn't do. The design also works for the book. There is nothing fancy here. It's strictly a working reference book. When Paula Fleming and I finally get our 19th-Century Washington, DC, photographers directory to press, I hope that the

information is presented in as easy to find, straight-forward manner as Haynes's work.

On the other hand, Ira Latour's *Silver Shadows* is an expensive design nightmare that makes me want to throw the book in a corner every time I pick it up to look at it. Someone should have hand-cuffed the designer! This book focuses on the narrow topic of northern California (although there's nothing narrow about northern California.) The essays, on the other hand (if you can read them through the heavy tightly-learned type, are useful insights into northern California photography. There is a modest gallery of images by the photographers discussed and there is an alphabetical listing of photographers located in the area. This book does not present original research on the photographers, however, but does acknowledge its reliance on Peter Palmquist's *Shadow Catchers* (2 vol. 1990, 1991), Carl Mautz's *Checklist of Western Photographers*, and other names familiar to photographic research: Floyd and Marion Rinhart and Robert Taft. As one historian-colleague said to me, "Why don't these California people get together and do ONE book on California photographers?"

The third book of regional research published last year wins the prize for sheer size. Weighing in at over 4 pounds and over 600 pages, this book, largely the work of Chris Steele of the Massachusetts Historical Society with Ron Polito's editorial input, chronicles 5,759 photographers working in Massachusetts. Like the Haynes volume, this tome has an extensive introduction that leads the reader through the mass of information compiled on each name. We were disappointed with the fact that for all intents and purposes, only city, regional, or commercial directories are used for this mammoth compilation. In addition, we wish that Polito and Steele had gone the alphabetical route in listing names. Instead, the information is presented geographically. To learn all there is about one particular person, for example, George K. Warren, one must turn to the "every name index" under Warren, only to find listings for George K, George K. & Son, George Kendall, and George Kimball—on six different pages. I for one, would prefer an approach such as Haynes'—that of a master alphabetical index with an appendix by town. However, one nice feature of this book is the appendices that give considerable information, for example, a list of photographers locating outside of Massachusetts. Even with its peculiar organization, this book is worthwhile and belongs on any researcher's bookshelf. And the illustrations, to quote Matt Lenburg, "are killers."

• Ries, Linda A. *Guide to Photographs at the Pennsylvania State Archives*. Harrisburg: Pennsylvania Historical and Museums Commission, 1993. ISBN 0-89271-049-7.

• Roark, Carol, Stewart, Paula, and McCabe, Mary Kennedy. *Catalog of the Amon Carter Museum Photography Collection*. Fort Worth, TX: Amon Carter Museum, 1993. ISBN 0-88360-063-3. Reviewed by Laurie A. Baty, National Historical Publications and Records Commission.

Two different institutions show the two different ways in which two completely different collection guides can be put together. Ries presents her information in a straightforward manner that is standard with archival finding aids. And this makes sense, for she is presenting information about archival collections. There aren't a lot of illustrations in the book, but there is lots of meaty information presented in a logical fashion that leads the researcher from record groups to manuscript groups to the collections of note. Ries includes a glossary of photographic terms and a solid index that affords easy access into the collections. We would like to see more collections guides of this nature being published on a more regular basis.

From archival collections to fine art collections, if the Ries volume presents a whole-wheat loaf approach to collections, the Amon Carter's new catalogue of the photography collection is a birthday cake with butter-cream icing. The catalog is lavishly and well-illustrated and contains excellent catalog entries. If one has a manageable collection, indeed this is the kind of collection catalogue we should all

hope to have. The materials are arranged by artist, and each artist receives a short biographical entry with a discussion about the nature of the work held by the museum. This information includes relevant biographical material, catalog numbers, title of work, physical and technical description, image size, mount size, signatures, and provenance. Although this book serves as a document of the collection at the Amon Carter, it provides invaluable information for anyone researching major photographers.

THE BOOKS:

Andress, Richard and Elisabeth A. Golding. *Enduring Images: A Guide to Photographic Records in the New York State Archives and Records Administration*. Albany: University of the State of New York, State Education Dept., Office of Cultural Education, State Archives and Records Administration, 1993. 2 pp.

Archival Storage of Photographic Materials. Gaylord Preservation Pathfinder No. 3. Syracuse, NY: 1994. Free from Gaylord. Call 1-800-448-6160.

Baty, Laurie A., Isenburg, Matthew R., and Wood, John, eds. *The Daguerreian Annual 1994*. Pittsburgh: By the Society, 1994. \$30 (s&h \$3). Order from the Society, CNG Tower, Suite 1795, 625 Liberty Ave., Pittsburgh, PA 15222-3114.

Borocman, James. *Magicians of Light: Photographs From the Collection of the National Gallery of Canada*. Ottawa: National Gallery of Canada, 1993. ISBN 0-888846-27-4

Carlebach, Michael and Eugene F. Provenzo, Jr. *Farm Security Administration Photographs of Florida*. Gainesville, FL: University Press of Florida, 1994. 139 pp. ISBN 0-813012-12-0 cloth \$34.95; 0-813812-13-9 paper \$19.95. Order from University Press of Florida, 15 NW 15th Street, Gainesville, Florida 32611-2079. (\$3 US, \$3.50 foreign; \$.50 each additional).

Hengen, Elizabeth Durfee and Gary Samson. *A Photographic History of Concord, New Hampshire, 1850-1930*. Concord, NH: New Hampshire Historical Society and Heritage Concord, Inc. Due October 1994. Pre-publication \$16 (by September 30), \$49.95 thereafter. Hardbound \$32.95. (s&h \$3 first book, \$1 each additional book). Order from Museum Store, NH Historical Society, 30 Park St., Concord, NH 03301-6384.

Hooks, Margaret. *Tina Modotti: Photographer and Revolutionary*. New York: Pandora/HarperCollins, 1994. ISBN 0-044408-79-X \$40. 277 p.

Kilgo, Delores. *Likeness and the Landscape: Thomas Easterly and the Art of the Daguerreotype*. St. Louis: Missouri Historical Society, 1994. Cloth \$59.95, paper \$29.95. (s&h \$3.50). Available from the Missouri Historical Society, P.O. Box 11940, St. Louis, MO 63112-0040. [*Knowing Dee Kilgo, this book will be spectacular—Ed.*]

Naef, Weston. *In Focus. André Kertész: Photographs from the J. Paul Getty Museum*. Santa Monica: J. Paul Getty Museum, 1994. ISBN 0-892362-90-1 Paper \$15.95.

Newhall, Beaumont. *Beaumont Newhall: Colleagues and Friends: In Celebration*. Santa Fe, NM: Museum of Fine Arts,

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

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

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

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

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

(312) 922-0140

Museum of New Mexico, 1993. 12.50. 58 p.

Peterson, Christian A. *Index to the Annals of the Pictorial Photographers of America*. Minneapolis, MN: By the author, 1993. \$10 (\$3 s&h). Order from Christian A. Peterson, 4241 Elliot Ave., Minneapolis, MN 55407.

Silversides, Brock V. *The Face Pullers: Photographing Native Canadians, 1871-1939*. Saskatoon, Saskatchewan: Fifth House Publishers, 1994. ISBN 1-895618-32-0, cloth CDN \$29.95 and 1-895618-42, paper (no price). 184 pp.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

MID-ATLANTIC

Wilmington. Jon Williams announced that the Hagley Museum recently received a small collection of photographs of the Lukens Iron and Steel Company, which includes four views of their New Orleans warehouse and office, ca. 1905. They already have several thousand Lukens photographs among their 1,000,000+ items photo archives. What makes these four 8x10 prints mounted on boards exciting is the photographer's label pasted on the back of each of them. It reads:

Ernest J. Bellocq / Commercial Photography, / Copying and Enlarging, / Flash Light, Groups and Interiors, / Catalogue and Machinery Photos, / 1026 Conti Street, (Near Rampart,) / New Orleans, LA. / Duplicates can be had at any time.

Storyville Portraits states that the prostitute "portraits constitute the only fragment of his work known to have survived." Williams has been unable to find any recent updates on this. Does anyone know of any other examples of Bellocq's commercial work? These prints are quite sharp and interesting examples of industrial photography. According to Williams, "They drew my second glance even before I knew they were Bellocq due to their sharpness and the wonderful details. The prints are in excellent condition." He looks forward to hearing from anyone who might have information on this question. Contact Jon Williams at the Hagley Museum, P.O. Box 3630, Wilmington, DE 19807, (302) 658-2400, e-mail 73188@BRAHMS.UDEL.EDU

MID-WEST

Indianapolis. Pamela Tranfield began working as the Visual Collections Archivist at the Indiana Historical Society on 9 May. Pamela is from Vancouver, British Columbia, where she was the Archivist for the Jewish Historical Society of British Columbia and Yukon, primarily processing the 80,000 images in the Leonard Frank/Otto Landauer Collection. She is writing her dissertation on the description of photographs in archival institutions according to Canadian rules for archival description.

Saint Paul. The Institute for Photographic Studies was recently established to foster the art and

literature of photography. It's a non-profit educational and curatorial organization. Presently the institute conducts activities through four specific programs: The IPS Archives, Circulating Exhibitions, Photography Publications, and PHOTOWORKS, a source of specifically commissioned photography projects. For more information contact the Institute of Photographic Studies at (612) 224-6954, FAX (612) 222-1824.

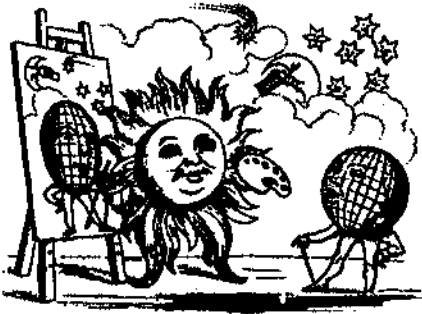
VIEWS: The Newsletter of the Visual Materials Section of the Society of American Archivists is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NP, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5601. E-mail: zau@cu.nih.gov (internet). Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109. Chair: Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60084, (708) 526-8638; FAX 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1993. 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 9, Number 1

December 1994

Hometown Favorite Wins Section Election in Landslide.

**Stephen J. Fletcher
Chair-Elect**

The Indy Finish Line

The Visual Materials Section meeting was held on Thursday, September 8, 1994. Approximately 70 people were in attendance.

Chair Bonnie Wilson (Minnesota Historical Society) opened the meeting with an introduction of Sarah Rouse (Library of Congress), Laurie Baty (National Historical Publications and Records Commission [NHPRC]), and SAA council representative, Jackie Dooley. Wilson also mentioned that the "Publications Fair" was set up on tables at the back of the room and reminded people not to wander away with the books. Following the section meeting, the books would be removed to the exhibition hall for office hours.

After thanking the committee chairs and newsletter editor, Wilson turned the meeting over to immediate past chair Katherine Hamilton-Smith (Lake County Museum) for the election. The two individuals running for chair-elect were Stephen J. Fletcher (Indiana Historical Society) and James K. Burant (National Archives of Canada). Ballots were distributed and collected.

Stephen Fletcher announced that the annual section dinner would be at the Spaghetti Factory on So. Meridian at 8:00 p.m. Laurie Baty discussed the newsletter. The newsletter is now mailed to over 300 members of SAA. This is up from about the 80 individuals in the section when Baty took over as newsletter editor five years ago. As in the past year, there continued to be three 10-page newsletters. For the April issue, she joined forces with Karen Garlick of the Preservation Section to create the first joint newsletter. She hopes to continue with three 10-page newsletters this year and reminded incoming chair Rouse that the section budget needed to include the extra pages requested. Baty expressed her frustration with the SAA office not allowing SAA members to pay an extra fee to belong to a third section/roundtable or non-archivists to pay a subscription fee to receive *Views*. She continues to mail to SAA members who request the newsletter. Baty also thanked her assistant editor, Bruce L. Johnson (Indiana Historical Society) for his work and help in ensuring as error-free a newsletter as possible. Wilson commented that she had

hoped to institute a newsletter exchange between two sections. Conversations with Theresa Brinati of SAA office resulted in the suggestion that we apply to Council for a newsletter exchange. This idea already exists in our three-year plan, and we received no reply from Council for our request for guidance. Brinati also suggested that we append a request for a newsletter exchange to our next three-year plan, naming the section with which we wish to exchange. Brinati further encouraged our section to prepare a "How to" article for *Archival Outlook* and for us to submit particularly good *Views* articles to her for *Archival Outlook*.

Liaison and Committee Reports. [All reports will be found pp. 1-3—Ed.] Mark Coir (Cranbrook Educational Community) spoke on Architectural Records Roundtable activities. Janet Murray (New York Public Library) spoke on the MARC VM Users Roundtable. Mark Martin (Temple Memorial Archives) addressed advanced workshop ideas. Bonnie Wilson announced that Richard Pearce-Moses (Heard Museum) no longer wishes to maintain the Bibliography, but that Donna Longo DiMichele (Brown University) has offered to chair the committee. Gregory Lukow (National Center for Film and Video Preservation) and Beth Delaney (Albany Institute of Art and Science) discussed activities at the Association of Moving Image Archivists and Stephen Fletcher talked about happenings with the Regional Photographic Historians Group. Wilson then introduced Gretchen Lake (University of Alaska Fairbanks), the new liaison to the Academy of Certified Archivists.

Wilson then passed the chair to Sarah Rouse. Rouse discussed the need to generate program ideas for the 1995 meeting to be held in Washington, D.C. Proposals were due October 7. She then focused on several proposals submitted last year that were rejected.

Hamilton-Smith announced Stephen Fletcher as the new chair-elect. Rouse concluded the meeting by announcing the beginning of the Publications Fair.

From the Chair

Sarah Rouse, Library of Congress

September was intense. First, the annual meeting in Indianapolis. I began early, attending a pre-conference workshop on digitizing textual materials, to learn about the topic and to see what SAA workshops are like. Then, the kaleidoscope of meetings, programs, and informal events kept me busy all week. As chair, let me thank all VM folks

who attended and participated in any way. By next year, we may be ready for another one, eh? After returning from Indianapolis, I beavered away at creating, shaping or encouraging program proposals and preconference workshops. Many of you did, too. This enthusiastic active participation is one of the strengths of our section.

Let me give a plug for the Visual Materials Section: Our ranks are swelling. Most of us have one foot in VM and another in a different section, which is fine. My aim is for VM to be as inclusive as possible. Visual materials range widely, and so do we. But on top of that, many of us specialize in a single format or subject. The trick here is to balance the specific and the general. We need to encourage SAA's interest in serving our specific needs, as well as our general ones, and not dilute these efforts in trying to be relevant to overall archival concerns. By happy accident, our 1995 workshop and program proposals span this duality, offering both the narrow and broad focuses we require.

This year we will have three workshop proposals. Thanks to the Advanced Workshop Committee headed by Mark Martin, we are proposing a workshop on color photographs, featuring Henry Wilhelm. Other proposed workshops are cataloging visual materials using the MARC VM format; and one begun last year, digitizing pictorial materials. We think all have a good chance of being accepted, so look forward to them.

A remarkable array of programs have been proposed or co-sponsored by our section. The first strong contenders are two slightly reconfigured proposals from last year: one about scrapbooks proposed by Jim Burant ("More than Just a File Cabinet—Scrapbooks as Creative Expression"), which those who attended the VM Section meeting in Indianapolis enthusiastically re-endorsed; and "From Newsreels to Home Movies—One Hundred Years of Factual Films" in connection with AMIA, and on the occasion of the first century of filmmaking. New program proposals are:

- "Acquiring and Marketing Archival Images—From the Vendors' Point of View," featuring Larry Viskochil and representative from three major picture vendors, including Continuum and Kodak Photo Exchange, who promise to reveal all to those of us faced with negotiating contracts with these folks;

- "Picture Appraisal in an Age of Abundance," co-sponsored by three sections/roundtables and chaired by Bonnie Wilson;

- "It's Not Just News Anymore," proposed by Helene Whitson, about local

television collections transformation into regional moving-image archives;

- "Blitzing History: The Importance of Preserving American Television News," with panelist Greg Lukow and others designed to heighten awareness of this medium's history and importance;

- "The Management of Location Television News Archives," chaired by Steve Davidson, providing an overview of the NHPRC-funded project which will (by mid-1995) have produced a curatorial manual for TV newsfilm and video collections;

- "Washingtoniana Design: Landscape and Architectural Drawings of the Nation's Capital," organized by Mark Coir, which will look at collections of design drawings for gardens and buildings in Washington, D.C.;

- "Access to Images: Issues and Innovations, Strategies and Solutions," proposed by Suzanne Warren and including Lucy Keister as a panelist, which will deal with multiple thesauri used in describing visual materials; and

- "Political and Government Research Resources in Oklahoma," revealing Oklahoma's special collections of western history and political commercials.

So you can see that, again, our section has a diverse and strong set of intriguing topics from which the Program Committee can select.

Thanks to all who crafted these great proposals. I know it's a lot of work—but worth the effort. And thanks to all who agreed to participate in them. We look forward to seeing you on the agenda next year.

Welcome to the Chair-Elect, Stephen Fletcher, of the Indiana Historical Society. He was very effective in his work on local arrangements for the Indianapolis confab. He'll be in charge of the section's three-year plan. Another of his activities will be to plan the workshop proposal mentioned above, digitizing images. Stay tuned for more on that. Thanks to Stephen for his energy and willingness to take an active role in VM Section leadership.

The chair would also like to thank her predecessor, Bonnie Wilson, for her guidance, patience, follow-through, professionalism, and general breadth of knowledge. Though you're a hard act to follow, your standards offer a fine challenge.

From the Chair-elect

Stephen J. Fletcher, Indiana Historical Society

I hope that all of you who had the opportunity to come to Indianapolis for the SAA annual meeting had a productive and fun meeting. As a member of the local arrangements committee, I can safely say that we truly enjoyed our part in the large effort required to put on the annual meeting, and would welcome the opportunity to do that much work again sometime in the distant future.

Now it's time to turn attention to the "business" of the section. Sarah and I had breakfast in Washington a couple of weeks

Visual Materials Section 1994-95

Officers

Chair

Sarah Rouse
Prints & Photographs Division
Library of Congress
Washington, DC 20540
(202) 707-3635; fax 707-6647
email rouse@mail.loc.gov

Chair-Elect

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879; fax 233-3109
email sjfletcher@Indynet.Indy.net

Committee Chairs

Advanced Workshop

Mark E. Martin
Temple Memorial Archives
300 Park
Dibold, TX 75941
(409) 829-3543; fax 829-3523

Bibliography

Donna Longo DiMichele
Special Collections-Archives
University Library - Box A
Brown University
Providence, RI 02912
(401) 863-2148
e-mail options:
ap201201@BrownVM.Brown.edu OR
Donna_Dimichele@Brown.edu

Elections

Bonnie G. Wilson
Curator, Sound and Visual Collections
Minnesota Historical Society
345 Kellogg Blvd., W
St. Paul, MN 55102-1906
(612) 296-1275; fax 296-9961

Newsletter

Laurie A. Baty
NHPRC
Room 607
National Archives
Washington, DC 20408
(202) 501-5610; fax 501-5601
e-mai: zau@cu.nih.gov OR
lbaty@nara.gov

Program

Sarah G. Rouse

Three-Year Plan

Stephen J. Feltecher

Liaisons

Academy of Certified Archivists
contact Sarah Rouse

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community Archives
P.O. Box 801
Bloomfield Hill, MI 48303-0801
(810) 645-3154; fax 645-3029
e mail mark_coir@cc.cranbrook.edu

Association of Moving Image Archivists

Gregory Lukow
National Center for Film & Video
Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; fax 467-4578

AMIA Cataloging and Documentation Committee

Linda Tedic
Cataloger
Pacific Film Archives
University of California, Berkeley
Berkeley, California 94720
(510) 642-0366; fax 642-4889
c-mail ltadic@uclink2.berkeley.edu

Regional Photographic Historians

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879; fax 233-3109
email sjfletcher@Indynet.Indy.net

Visual Materials Cataloging & Access Roundtable (formerly the MARC- VM Users Roundtable)

Katherine Johnson
Dance Heritage Coalition
149 Hammon Ave.
Pelham, NY 10803
(914) 738-7185; fax 738-7271
cjjxu@cunnyvm.cuny.edu

after the annual meeting and discussed the work ahead, which focused mainly on coordinating the effort to formulate session and workshop proposals.

With that behind us, it is now time to focus on the three-year plan, which is due 31 December. Remaining activities planned for the year-long period of September 1994 through August 1995 include the newsletter; a "reachout" effort to exchange newsletters with another section; the continued development of the bibliography, including distribution through e-mail (currently available) and hard copy; and contributing to the breadth of new archivists by communicating with the Academy of Certified Archivists (ACA), possibly by providing suggestions for visual materials-related questions on certification exams and a recommended reading list. Activities included in the plan for September 1995 through August 1996 include the usual activities associated with the annual meeting (section meeting, sponsoring roundtables, workshops and sessions) and the continuation of the section newsletter. The

plan also calls for the possibility of maintaining the newsletter exchange, the ACA liaison, and further refinement or specialization of the bibliography project. The year September 1996 through August 1997 is similar to the prior year, but worded more generically.

By *Views* publication time, Sarah and I will have selected a Three-Year Plan committee, which I will chair. The committee will submit its proposal to Sarah for approval and submission to SAA Council. To truly be a plan for the section, we will need your input. Spend some time reviewing the strategic plan of SAA with an eye toward how the section can help SAA meet specific goals. More importantly, ask the question, "How can the visual materials section have more voice within the organization?" Our section is known for its active and involved members, and I look forward to your suggestions.

Architectural Records Roundtable Reported by Mark Coir

The Architectural Records Roundtable held its fifth annual meeting on September 8, 1994, at the SAA conference in Indianapolis. Twenty-four members were in attendance. Roundtable co-chairs Nick Olsberg, of the Canadian Center for Architecture, and Sally Reeves, of the New Orleans Notarial Archives, presided over the meeting.

Nick reported that the past year was the most successful in the roundtable's history. Through the generosity of the Getty Trust and the support of the SAA Council, the roundtable managed to co-host a spring conference in Montreal on the appraisal of architectural records. The proceedings of the appraisal conference will be published in a forthcoming issue of the *American Archivist*. Nick also reported that two sessions on architectural records were offered at the Indianapolis SAA conference.

In setting forth the agenda for the organization's three-year plan, Nick mentioned that further work remains to be done in examining appraisal issues for architectural records and that the organization needs to gather information about repositories holding architectural records. Members discussed how this could best be accomplished. Sharon Thibodeau, the roundtable's new Council liaison, expressed her willingness to advocate the roundtable's goals within SAA. Mark Coir reported that he was able to rebuild the membership rolls that were lost when his computer crashed more than a year ago. He will continue to update membership records.

Sally Reeves gave the report of the Education Committee on behalf of chair Tawny Ryan Nelb, who was unable to attend the meeting. Sally reported that SAA has urged the roundtable to develop and publish standards for the appraisal and description of architectural records. This engendered much discussion among members. It was generally felt that work of this nature should be tabled for now, since appraisal issues have

yet to be resolved and good descriptive methodologies are only now emerging.

Members were updated on an RLG (Research Libraries Group) initiative to approach the NEH (National Endowment for the Humanities) for a one million dollar grant to preserve architectural records. The proposal is being submitted in November.

The meeting signaled the end of Nick Olsberg's two-year stint as co-chair of the roundtable. Sally Reeves will continue to serve in that capacity for one more year. Janet Parks, Curator of Drawings at the Avery Library, was elected as the incoming co-chair.

Also at the Indianapolis meeting, the roundtable sponsored a bus trip to the town of Columbus, Indiana, one of the country's best known architectural treasures. Several members took advantage of the offer and had a marvelous time touring the town and its many wonderful attractions.

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

Association for Moving Image Archivists

Gregory Lukow, National Center for
Film and Television Preservation

The Association of Moving Image Archivists (AMIA) has announced the results of the association's 1994 election of officers. The following individuals were elected to the offices indicated and will constitute AMIA's Executive Board for the coming year: President: Edward Richmond, UCLA Film and Television Archive; Vice President (and President-Elect): Maxine Fleckner Ducey, Wisconsin Center for Film and Theater Research; Secretary: Gregory Lukow, National Center for Film and Video Preservation at AFI; Treasurer (Chief Financial Officer): Rick Prelinger, Prelinger Associates; Preservation Committee Chair: William O'Farrell, National Archives of Canada; Cataloging and Documentation Committee Chair: Beth Delaney, Albany Institute of History and Art; and Publications Committee Chair: Wendy Shay, National Museum of American History, Smithsonian Institution.

The new Executive Board took office at the end of the annual business meeting on November 17, 1994, during the AMIA conference in Boston, and held its first meeting on November 19. A more detailed report on the results of the Boston conference will be forthcoming in the next issue of *Views*.

In September, then-President Ernest J. Dick responded on behalf of AMIA to the national film preservation plan "Redefining Film Preservation" that was published in August by the Library of Congress in

consultation with the National Film Preservation Board. AMIA's letter of response thanked the Library for its work in producing the national plan and noted that the document holds great promise for the archival film community in the United States. The letter expressed support for several of the plan's defining characteristics, including: a greater emphasis on collaboration and partnerships between the public and private archival sectors; a recognition of "orphan films" as an essential part of the American film heritage; the emergence of storage as the key component of physical preservation; an affirmation that preservation is incomplete without meaningful access; and a promising new strategy for national fund-raising. The response singled out two of the plan's 30-plus recommendations as having special significance: the first calls for a parallel plan focusing on television and video materials; the second, and potentially the most far-reaching, recommends that legislation be drafted to establish a new federally chartered film preservation foundation to help increase federal and private sector funding for preservation. As the plan moves into implementation stages in 1995, AMIA's response concluded by urging, that the process continue to reflect two essential principles:

- 1) a national perspective recognizing the impact of implementation on the film community as a whole, and
- 2) a commitment to collaboration that will involve the archival film community in drafting legislation and in designing and executing implementation strategies.

For those not yet aware, AMIA has its own electronic discussion list, AMIA-L, which focuses on topics relating to moving image preservation and operation of film and the video archives. Messages posted to AMIA-L can include, but are not limited to: queries concerning archival holdings, new acquisitions, preservation activity, availability of equipment and services, announcements of job openings, conferences and meetings, new publications, etc. To subscribe to AMIA-L, send the following message to LISTSERV@UKCC.UKY.EDU: SUBSCRIBE AMIA-L <Your Name>. You will be automatically added to the list and will receive a welcome message and further instructions. Contributions to the list are archived, so once you subscribe you can retrieve previous postings. Messages intended for distribution to the entire list membership should be sent to: AMIA-L@UKCC.UKY.EDU.

AMIA is a professional association established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition and use of moving-image materials. AMIA's objectives are to exchange information, promote archival activities and professional standards, facilitate research, and encourage public awareness of film and video preservation. For additional information on the association please contact the AMIA Secretariat c/o the National Center for Film

and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, CA 90027, telephone (213) 856-7637 or fax (213) 467-4578.

Bibliography

Donna Longo DiMichele, Brown University

As the new editor of the Visual Materials Bibliography I am excited about the opportunity to be the first to read about new, as well as previously undescribed, books relevant to visual materials archivists and historians.

Until further notice, the Bibliography will remain on the listserv at Arizona State University (Thanks to Richard Pearce-Moses!). To receive a copy of the most recent version of the Bibliography, send the following message SEND VISMAT BIB (nothing more in the body of the message) to LISTSERV@ASUVM.INRE.ASU.EDU (Internet) or to LISTSERV@ASUCAD (Bitnet). Individuals who use the bibliography are requested to submit a citation to a work they find useful and appropriate to the list as "payment," by contributing to its utility.

I will dutifully add each bibliographic citation and its accompanying annotation to the bibliography. BUT, I can't do this alone! And that's where you, dear readers, come in! The Bibliography relies completely on submissions from its users. If you have recently perused an interesting book or article that you think would be of interest to other members of the VMS and others, please write up that citation and a few sentences describing the content and send them to me. If you put the citation in the Chicago *Manual of Style* format, so much the better. Also, if you have any ideas about content or format of the Bibliography, please share them with me. You can send them to me through the Internet (AP201201@BrownVM.Brown.edu) or the post (Special Collections Library-University Archives, Box A, Brown University, Providence, RI 02912).

Looking forward to your submissions—there's a lot of great (and not so great) publications out there waiting to be described in the Visual Materials Bibliography.

Regional Photographic History Group

Stephen J. Fletcher

The Regional Photographic History Group (RPHG) published its first newsletter in September. The editor, Cari Mautz, solicited information for five possible areas of coverage: listing names of specific photographers along with questions about them so that other members may forward answers to that member directly; announcements for books or directories, either in progress or recently published; exhibition dates; features on special collections available as resources for researchers; news, discoveries, data, or

information of interest to members of the group. Due to space limitations, Carl had to eliminate items of interest to the general photographic image audience and narrow this list of topics to works in progress, works available, news, and inquiries pertinent to regional photographic historians. Anyone who was expecting a newsletter but did not yet receive one should contact Ron Polito at the address listed below.

The RPHG held its annual meeting at the Massachusetts Historical Society in Boston on 3 November, prior to the annual meeting of The Daguerreian Society. I was not able to attend this year's meeting, but I will recruit someone to report on the festivities.

To join the RPHG, contact Ron Polito, Department of Art, University of Massachusetts—Boston, 100 Morrissey Boulevard, Boston MA 02125-3393.

Negative Spaces to be Filled: Curator of Audiovisuals, Ohio Historical Society

Responsible for the day-to-day administration and curatorial interpretation of a large collection of prints, painting, photographs, sound recordings, and motion picture films. Requires: graduate degree in American history, library science, fine arts, or related field; familiarity with OCLC procedures and US MARC formats; working knowledge of CD-ROM, optical disc, and digital imaging technologies; three or more years' experience working in an archives, library, or art museum, with specific curatorial responsibility for audiovisual collections. Superior interpersonal, organizational, and communications skills a must. Salary commensurate with experience and qualifications. Excellent benefits. Applications will be accepted until the position is filled. Apply to: Personnel Office, Ohio Historical Society, 1982 Velma Avenue, Columbus, OH 43211. EOE.

Visual Materials Section Preconference Workshop Committee Progress Report

Mark E. Martin, Temple Memorial Archives

I have submitted two workshop proposals to the SAA through Jane Kenamore. Descriptions follow:

- A one-day workshop on the care and preservation of color materials with Henry Wilhelm (independent) leading and Robin Siegel (National Geographic) providing support. Wilhelm has proposed to give presentations on the permanence and care of traditional color films and prints, color motion pictures, and digital color print materials (color hardcopy) to include slide presentations, hands-on sessions on the identification of color film and print materials, and hands-on sessions on the identification of digital output. Question and answer periods will be included. Siegel will provide an institutional point of view on the care and preservation of color materials.

- A one-day workshop covering the care and permanence of 20th century black-and-white photographic materials. Steve Puglia of the National Archives will be leading this workshop. This workshop, concentrating as it does on 20th century processes, would dovetail nicely with that presented by Laurie A. Baty and Richard Pearce-Moses.

These workshops could be presented in either of two formats:

- as a two-day workshop with the first day covering color material and the second day covering black-and-white
- as two, independent, one-day workshops with the black-and-white topic scheduled to follow Laurie and Richard's presentation.

Either way, these are topics that will appeal to a wide spectrum of the SAA's membership. The Preservation Section will surely be interested in the topics. Generally speaking, there isn't an archives in the U.S. or Canada that doesn't have photographic material. Recent discussions with members working in text dominated archives reveals the need for image preservation knowledge. The current trend toward digitization of image materials is also a hot topic which these workshops address. That should generate interest as well.

If you have any questions, comments, or suggestions contact me at (409) 829-3543 voice or (409) 829-3523 fax.

Some Electronic Lists of Interest to Visual Materials Section Members

AMIA-L@UKCC.UKY.EDU

Association of Moving Image Archivists

VRA-L@AFSYSB.UARK.EDU

Visual Resources Association

MUSEUM-L@UNMVMA.UNM.EDU

Museum List

PRINTS-L@UKANVM.CC.UKANS.EDU

Print History

PHOTOHST@ASUVM.INRE.ASU.EDU

History of Photography

Your editor notes: General Information on these lists follows. Each list above works with the same basic messages. I'm using the information that Richard Pearce-Moses sends to his History of Photography List (PhotoHst) subscribers, so when you see "PhotoHst@..." below for addresses or directions, insert the name and address of the list with which you're working.

All messages to change your distributions options should be sent to the list manager (LISTSERV@<address of listserv>; e.g., LISTSERV@ASUVM.INRE.ASU.EDU) NOT to the list itself. The listserv ignores the subject line. Your command should be the first line of the message.

You may include more than one command in your message, with each command beginning a new line. The list manager ignores anything after an invalid command.

- Subscribing to the list
 Sub PhotoHst FName Lname
- Unsubscribing (Signing off) the list permanently
 UnSub PhotoHst
- Suspending mailings (e.g., if you're going on vacation)
 Set PhotoHst NoMail
- Resuming mailings (e.g., when you get back)
 Set PhotoHst Mail
- Consolidating a day's messages into a single big message. This overrides the NoMail option.
 Set PhotoHst Digest
- NOTE:** Your humble list owners greatly appreciate it if you use this option; it significantly reduces problems for them in handling bounced mail when nodes are down.
- To get an interactive message confirming your posting; if you're not logged on when the message comes in, it goes to electron heaven.
 Set PhotoHst Msg
- To get a mail message confirming your posting
 Set PhotoHst Ack
- To avoid any confirming message
 Set PhotoHst NoAck
- To see your own messages posted to the list
 Set PhotoHst Repro
- To prevent your receiving messages you posted; this is nice if you're on a system which charges you for incoming messages.
 Set PhotoHst NoRepro
- To see your current distribution options
 Query PhotoHst
- To see who's on the list with the e-address
 Review PhotoHs

Posting to the List

Messages you wish to send to the other readers should be sent to the list itself (<Name of listserv>@<address of listserv>; e.g., PhotoHst@ASUVM.INRE.ASU.EDU).

General rules of netiquette include:

- Keep to the subject of the list. Topics for PhotoHst, for example, principally include the history of photography, aesthetics and criticism, historical processes and techniques, and biography of photographers and relevant individuals. Other topics include announcements and reviews of relevant publications, exhibition notices, and job announcements in the field (job solicitations are considered an Internet no-no). A few topics *generally* not covered on this list: practical techniques of photography ("What f/stop should I use to shoot the moon?" or "Can you recommend a good slide film?"); discussion of the ramifications of technique on a photographer's or genre's imagery, however, is within the scope of this list; archival administration of photographic collections; preservation of photographic materials/collections.
- Advertising and dealing is generally considered an Internet no-no. A few people have been concerned about

posting something in which they have a financial interest; e.g., announcing a book on photo history they've written. If the posting would be appropriate to the list if posted by someone else (e.g., people would want to know about a new history of photography), go ahead and post. The spirit of netiquette is principally concerned about junk e-mail. If you seldom post messages by which you might financially gain and the subject is relevant, post. I would prefer that participants err on the side of posting than not posting.

As moderator, Richard has avoided editing information; but if he feels the subject is way off base, he'll mention it privately to the poster. [And sometimes he talks to the *entire list!*—Ed.]

- If you respond to a posting, please include enough of the original posting so that a reader knows what you're responding to. Often the subject line doesn't give enough clues (or is inaccurate) or sufficient time has passed between the original and your response, that a brief posting makes no sense. If the original message is brief, you may echo it in its entirety; if the original is long, please paraphrase or quote only relevant portions.

- When responding to someone's query, consider whether the whole list will be interested in the answer. It may be more appropriate to contact the individual directly. Similarly, if you're asking for information, offer to post a summary of comments sent to you directly. Saves bandwidth and people's patience.

- Be nice. According to Richard, "PhotoHst is remarkable for the absence of flame wars. Congratulation and compliments to you; your list owner is *very* grateful. Strong opinions are fine, but please take them for what they are: hot air. Get angry about hunger, poverty, and disease; don't go ballistic over someone's latest theory of deconstructionism."

Looking for Previous Postings

All messages are archived and available for review. To see a list of the archive files containing the messages for a given period of time, send the following to the listserv@asuvm.inre.asu.edu

Index PhotoHst

Early logs were weekly; if a week's missing, no messages were posted that week (it was very quiet in the early days). Later logs are monthly. The file name for logs are in the form:

PHOTOHST LOGYYmmw
 (YY=year, mm=month, w=week) or
 PHOTOHST LOGYYmm

If you want to search *all* the logs for relevant information, send the following JCL batch program to the listserv@asuvm.inre.asu.edu: //ListSrch JOB Echo=no Database Search DD=Rules /Rules DD * S * in PhotoHst SINCE dd-

MMM-YY index date.8 sender.30 subject.40 print /* // EOJ Substitute your topic for the * in S * in PhotoHst; e.g., S Alfred Stieglitz in PhotoHst SINCE 1-JAN-94

Note for Bitnet Users

If you use Bitnet or if it is more convenient, you may substitute the Bitnet node (@ASUACAD) for the Internet node (@asuvm.inre.asu.edu) throughout.

Problems

If you have problems, contact the listowner directly. In the case of the Photo History List, it's Richard Pearce-Moses, Curator of Photographs Heard Museum, Phoenix, AZ. Internet: IACRPM@ASUVM.INRE.ASU.EDU Bitnet: IACRPM@ASUACAD

Library of Congress Thesaurus for Graphic Material: Topical Terms for Subject Access Now Available on the Internet

Robert McKimmie, California Historical Society; and Walter Henry, Stanford University

A hypertext version of LCTGM is now available via WWW on Conservation OnLine. The URL is <http://palimpsest.stanford.edu/lex/lectgm/lectgm.html> (the URL for Conservation OnLine itself is: <http://palimpsest.stanford.edu/> [the trailing slash is necessary]).

Arden Alexander, Editor, TGM, Prints and Photographs Division, Library of Congress, has provided enthusiastic support in making LCTGM available in electronic form via the Internet.

American Hand Book of Daguerreotype Available Online

Greg Walker of the Digital Daguerreian Archive Project, "electronic texts from the dawn of photography," has prepared a digital edition of the fifth edition of the *American Hand Book of the Daguerreotype* by S. D. Humphrey (1858). He has contributed the ASCII text version (with GIF images of the illustrations) to Project Gutenberg. Files are available via anonymous FTP from: mrcnext.cso.uiuc.edu in directory/pub/etext/etext94

The files are:
 amdag10.zip (or .txt) — ASCII text
 amdgf10.zip — GIF files of the illustrations

Any comments or suggestions are welcome. A second text that he has prepared will be one of the October releases. Please feel free to contact him at his e-mail address: gwalker@netcom.com.

History Of Medicine On-Line Image Catalog

The National Library of Medicine's collection of over 59,000 historical images covers a large range of dates and medically related topics, from medieval astrology, to nineteenth-century slum conditions, to the international fight against drug abuse and AIDS in the twentieth century. These images are now available, along with their catalog record, online over the World-Wide Web (WWW). For information regarding the technology, software, hardware, etc., contact Rick Rodgers at oli@nlm.nih.gov.

Archives of American Gardens Survey

The Horticulture Services Division (HSD) in the Smithsonian Institution is researching collections of garden/horticultural photographs and post cards within the United States. The Archives of American Gardens (AAG), a division of HSD, is a collection of approximately 60,000 photographic images and records. The collection documents historic and contemporary gardens in 43 states from the early 1890s to the present and is open by appointment to interested members of the public.

AAG would like to learn what similar collections exist in other organizations and how the AAG collection compliments or overlaps them and how different organizations are handling important issues such as copyright, access, and establishment of collection development policies.

If you work with or know of a significant collection they want to hear from you. They have a short survey for you to complete and they would like to see copies of your collection development policies.

Contact Marca Woodhams, Project Manager, or Francie Schroeder at the AAG, HSD, Arts and Industries Building, Room 2282, Smithsonian Institution, Washington, DC 20560, voice (202) 357-1926 or fax 786-2026.

Madison, WI. Professor Donald Crafton resigned from his post as Director of the Wisconsin Center for Film and Theater Research August 1 to return to teaching and research. During his seven-year tenure, the center expanded its collections by the addition of a variety of films, photographs, and papers. He negotiated the acquisition of a complete collection of the trade journals *Film Daily* and *Radio Daily* and oversaw the microfilming of these materials. During the next year, the center's affairs will be directed by an ad hoc steering committee chaired by Tino Balio, Associate Chair of the Department of Communication Arts and acting director of the center. The steering committee will also select a new director. For more information contact Tino Balio at the center, 6040 Vilas Hall, 821 University Avenue, Madison, WI, 53706, (608) 262-2605.

Milwaukee Public Museum Library and Archives Policy on Access to Culturally Sensitive Collections

Judith A Turner

Background

Recently a Milwaukee Public Museum curator issued a memo establishing guidelines for the use of culturally sensitive photographic items held by the Museum Library and Archives. The memo requested that the Photographic Collection Manager forward all requests for prints of photos of objects which may be considered sacred or ceremonial by Native Americans to her for final decision. The Library and Archives staff response to this memo was motivated by our concern the curator was attempting to restrict the public's right to information and was acting without much understanding of library and archival codes of ethics and the professional obligations inherent in our position as information providers.

Following a series of one-on-one discussions and group meetings, I have drafted the following document with the assistance of other members of the Library and Archives staff. I would very much appreciate your comments and suggestions as this is currently in draft stage. My apologies for inflicting this on those of you not currently grappling with NAGPRA, but I think NAGPRA may be a signal of more legislation to come as the concept of cultural sensitivity is adopted more widely.

Assumptions

I've written the following as a major addition to the introduction to the Library's collection policy and tried to couch the document in the most general terms. We anticipate that problems will mainly arise in the photo area because of the strong visual orientation of Native Americans, but who's to say that we won't be dealing with similar requests from Australian aborigines, Bantus, ethnic Serbs or Milwaukee Catholics at some point in the near future, so I don't even mention NAGPRA. I've tried to word things generally enough so that the document applies to archival and bibliographic collections as well as the photo collection. Underlying all of this are the following assumptions:

- 1) We do not want to be put in the position of acting as censors and deciding who has the right to use certain materials and who does not.
- 2) Native Americans are the best judge of the most appropriate way to treat objects which they created in the first place. It's not as though they've suddenly decided these things are worth a lot of money and want them back for financial gain.

Given the attitudes of many publishers on copyright and fair use questions, I'd think we're more likely to reach mutually beneficial arrangements with representatives of Native American tribes. There are a lot of similarities between the intent/impact of NAGPRA and that of the Copyright Act of 1976.

The following is a major revision of the Museum Library Collections Policy which appears as Addendum II of the Milwaukee Public Museum Collection Policy.

Collections Policy Addendum

All collections (bibliographic, photographic and archival) will be made available to the public with no restriction on access under the provisions of "fair use" as defined in Section 107 of the Copyright Act of 1976 (Title 17, U.S. Code). Library staff members subscribe to codes of ethics adopted by the library and archival professions which provide the basic framework for interaction with colleagues and clientele. Library staff members are professionally and ethically obligated to uphold the public's right to know as delineated in the Library Bill of Rights and the American Library Association's statement, "Freedom to Read."

Alongside these very basic, strongly held beliefs there exists an obligation to be sensitive to the needs of all users, be they museum staff, visiting scholars or members of the public. Cultural sensitivity is of particular concern because of the milieu in which the Milwaukee Public Museum exists. Cultural sensitivity is defined for the purposes of this policy document as an understanding of and sympathy toward belief systems which may differ from those held by professional librarians and archivists.

Therefore, the staff of the Museum Library will strive to achieve an approach to materials identified as culturally sensitive or potentially repatriatable which places maximum emphasis on working with the group to achieve a mutually satisfactory approach to the materials in question. Items, whether photographic or archival in nature, that have been identified as potentially sensitive material, will be tagged as such. Open access to these materials will be maintained. Users will be informed of their sensitive nature, however, verbally and by written information sheet at the time of the request. Users will be encouraged to contact the curator in charge of the artifact collection or the tribal authorities to discuss appropriate use.

Users who choose to publish or publicly exhibit these images or facsimiles of documents will be required to sign a release form indicating that they accept complete responsibility for the appropriateness of such use. When a formal claim is made to the Museum requesting repatriation of an object, the curatorial section receiving the request will inform the Library. Photographs of these objects will be removed from the open collection and sealed pending the disposition of the claim. The only access to the photographs during this time period will be with the permission of the Museum President/CEO. As part of the formal object repatriation process, the claimant will be asked if the Museum may retain the images and resume its policy of access for all users.

If the claimant refuses to grant access to the photographs, the images will be deaccessioned from the Photographic

Collection and returned to the appropriate tribal authority. Copies of deaccessioned photographs may be retained by either the Anthropology section or the Museum Registrar for record-keeping purposes only. The receiving office will be responsible for seeing that the photographs are used according to the restrictions imposed on them. The Library will maintain a record of the name and address of the appropriate tribal authority to whom the photographs have been returned and will refer all requests for access and/or reproduction rights to that authority. Judy Turner, Milwaukee Public Museum, 800 W. Wells Street Milwaukee, WI 53233, (414) 278-2730; fax (414) 278-6100; jat@csd4.csd.uwm.edu.

American Film Institute and the National Endowment for the Arts Film Preservation Program

The Film Preservation Program is a joint program of the National Endowment for the Arts (NEA) and the National Center for Film and Video Preservation at the American Film Institute. It awards grants to help organizations preserve and restore films of artistic and cultural value. Grants are awarded to cover lab costs for the generation of film preservation masters. The Film Preservation Program does not fund film purchase, the preservation of videotape, or the transfer of film to videotape.

Applications are reviewed by an independent professional panel appointed by the NEA. These applications are then processed by National Center staff who will notify organizations of grant awards or rejection, dispense all funds, and administer all paperwork. Information on the films preserved and the preservation elements produced through the program will be publicly accessible through the Center's National Moving Image Database (NAMID).

Only tax-exempt organizations may apply for support from the program. Grants are made on a matching basis, and are generally less than \$25,000. Applications must be postmarked no later than January 31, 1995. Awards will be made after October 1995. For application or additional information on the program, contact: AFI/NEA Film Preservation Program, National Center for Film and Video Preservation at the American Film Institute, The John F. Kennedy Center, Washington, DC 20566, (202) 828-4070; fax 659-1970

FINDING AID AT WHEATON COLLEGE

The Wheaton College Archives and Special Collections is pleased to announce the availability of the finding aid to the Allen Lewis Collection (SC-60) via the Wheaton College gopher. Lewis was a prominent engraver working in the late-nineteenth and early- to mid-twentieth century. Educated at the Ecole des Beaux Arts in Paris, Lewis won numerous honors at various exhibitions

in the United States upon his return. The Collection contains correspondence, articles, reviews, along with over 1200 of Lewis' prints and prints of other artists like Norman Kent and Warren Chappell. Also in the collection are his handmade tools and numerous linoleum and wood blocks. Inquiries can be forwarded to wearchiv@david.wheaton.edu.

Old Kodachrome Slides Sought by Author

The best preserved photographic record of the daily lives of post-war Americans was made on Kodachrome slide film. Introduced as the first modern color film in 1936, Kodachrome was widely used in the post-war era by "snapshot" photographers wanting to document family and friends in vivid and realistic color. The vast majority of these Kodachromes remain in excellent condition in attics and closets of homes across the country.

If you have old Kodachrome slides of family or friends you have an opportunity to become part of a unique folk portrait of the American people in postwar America. Guy Stricherz, a photographic historian and printer of fine-art photographs, is producing a book and traveling exhibition entitled *Americans in Kodachrome: Photographic Folk Art, 1945-1965*. The book and exhibition will consist of 100 photographs made from Kodachrome slides taken by non-professional photographers in the post-World War II years.

You may submit any number of Kodachrome slides taken in the United States between 1945 and 1965. People should be the primary subject. All slides will be handled with great care and promptly returned. It is recommended that slides be sent via U.S. Certified Mail, and include return postage. If selected, the photographer will be credited in the book and exhibition [*I certainly hope so!* — Ed.], and will receive a 16"x20" dye transfer print of the selected Kodachrome and a copy of the book. Dye transfer is a fade-resistant color printing method of unsurpassed quality first made available in 1946.

For more information please call or write: Gary Stricherz, 23 Prince Street, New York, NY 10012, (212) 226-3399.

IN PRINT:

The Reviews:

• Deborah Willis, ed. *J. P. Ball: Daguerrean and Studio Photographer*. New York: Garland Publishing, 1993. pp. ISBN \$130. Reviewed by Mark E. Martin, Temple Memorial Archives.

This is a very confusing book, not so much in its writing, which is brief and lucid, but because it goes to great lengths to undermine everything it says it is intended to be. *J. P. Ball: Daguerrean and Studio Photographer*, begins with Ms. Willis

stating, "This project, begun in 1972... has been supported over the last 12 years..." (p. xi). It is all too common for an author to work for 12 years to complete a project only to have it lay dormant for years while seeking a publisher. In this case, if the publishing date is to be trusted, *J.P. Ball* lay around for nine years before seeing the light of publication. That is not a problem in and of itself except as it may reflect on the content of the work.

In the foreword by David C. Driskell, Professor of Art at the University of Maryland, College Park, the reader is assured that "Without a doubt, the research and photographic record presented here by Willis... will shed new light on the lifestyles and disciplines in which nineteenth-century African-Americans citizens engaged throughout the nation." (p. xi) If only that were the case. Granted, the Biography section provides a peek at the life and times of J.P. Ball but it is only the barest of peeks. The author's 12 years of research resulted in only 12 sources for seven pages of text which include the introduction and a very brief (two paragraph) discussion of the catalog.

One of those sources, the catalog for *Ball's Splendid Mammoth Pictorial Tour of the United States...* is cited twice by the author in the biography and wholly reproduced at the end of the image section. Eight of the 15 footnotes to the biography section are either sources published by Ball (as is the *Tour* catalog) or newspaper articles. Five newspapers are cited and three of the remaining sources are historical works, three are exhibit catalogs, and one is a nineteenth-century magazine.

Where are the census reports, birth registries, and other valuable primary historical sources? Where is the information from other city papers which may have contained information about the artist? It is possible that the other papers would not have carried advertisements from black citizens; even so, they could have provided valuable comparative information regarding the number of other daguerreians in town, the types of studios in competition, and an approximation of studios per townsperson when adding in census data (also glaringly missing).

As for shedding new light on the lifestyles and disciplines of nineteenth-century African-Americans throughout the nation (as promised in the foreword), we are again shorted. There is very little in the biography to justify the above statement except that we now know of at least one more African-American photographer and his newspaper-owning son.

The image material doesn't shed much more light on the topic. Of the 35 images of African-Americans, roughly 37% of the images are family members of the artists and 11% detail the hanging of a black man. As a whole, these 18 images make up 51% of the total.

The remaining 49% of the images of African-Americans do give us a look at other aspects of contemporary life but it is a very limited view. There are 13 images not dedicated to the artists' family, hanging, or servitude. All thirteen were taken in Helena, Montana. Women are subjects in only 2 of these. It seems, therefore, that the light shed

is restricted to Cincinnati and Helena, rather than covering the nation.

In the "Acknowledgments" Ms. Willis writes of "compiling the annotated section of the bibliography," yet when I turned to the bibliography none of the entries were annotated. I also found another puzzle. Of the 68 different sources in the bibliography only 12 were cited in the text. Why only 12? If the author has gone to the trouble to search out and read 68 sources why not use them? And if they aren't going to be used in the text, why cite them in the bibliography? This section might best be titled "Suggested Further Reading."

If one takes an author at her word, then one should be able to examine how well the author has kept that word. Ms. Willis states, "Within each section of the catalog the photographs are arranged in chronological order as much as possible. The descriptions are standardized and give the title or subject, dimensions, and date, as known."

This presents a problem on two accounts. First, there is no explanation as to why chronological order would not be possible. Add to that the number of instances where there is no chronological order and it makes me wonder why this statement was even made. Second, the standardization claimed is not evident.

Perhaps the most damning aspect of this work is the complete lack of analysis by the author. If the initial essays hadn't promised this to be a work of importance which was, among other things, to place Ball firmly in the American photographic milieu, this lack of insight wouldn't be a problem. If this work had only been touted as a coffee table book full of interesting pictures there would be no need for analysis. But promises were made and left unfulfilled: there is no analysis of the number of competing daguerreians in the cities where he worked; there is no mention of his changing style and what influenced that change; there is a complete lack of interest in his shift from studio work to a journalistic style.

Truly, there is little more here than the barest of foundations. The bibliography provides access to sources that may be helpful for further study, though why Ms. Willis opted to ignore the majority of them for this work remains a mystery. The images published contain a wealth of material for analysis. We owe thanks to the author for tracking them down and compiling them in one place.

The book, itself, is well-bound and printed on acid-free paper. The image reproductions are clear and large enough to be easily viewed. I don't know why the editor and/or author chose to crop some of the images to remove their backing boards and not others. Most of those cropped are carte-de-visite and may not have carried any additional information. Cabinet cards are usually reproduced in their entirety.

Did I mention that this work costs \$130.00? For anyone considering purchase of this book I would recommend tracking down someone else's copy for hands-on review before committing the funds.

• Frank N. Sampaonaro and Paul J. Vanderwood. *War Scare on the Rio Grande. Robert Runyon's Photographs of the Border Conflict, 1913-1916*. Austin, TX: Texas State Historical Association, 1992. 135 pp. ISBN 0-876110-99-5. \$29.95.

Reviewed by M. Susan Barger, Department of Earth and Planetary Sciences, University of New Mexico.

Many of our present ideas about and political policies toward Mexico were shaped by the events of the Mexican Revolution and the resulting Border Conflict in the period from 1910 through 1916. Even so, that historical period is not widely understood or studied on the north side of the line. War Scare on the Rio Grande provides us with a rich selection of images from the extensive photographic work of Robert Runyon who documented the period from 1913-1916 around Brownsville, Texas, and neighboring Matamoras, Mexico. Runyon kept a lively trade in photo postcards of local events and places and photographed the events of the Border Conflict in the region. This book is divided into four sections: an overview of the life and work of Robert Runyon, an historical essay on the agrarian reform movement in Mexico, an historical essay on the Border raids and turbulent times on either side of the border in 1915, and finally, another essay on the mobilization of US troops along the Border in 1916. The essays provide the historical context for the images that accompany the text. The book is focused on the geographical region around Brownsville and Matamoras, but it provides a basis for looking at these events all along the Border region. War Scare on the Rio Grande is a very interesting book and brings to light the conflicts and connections on either side of the border. The images are intriguing and provide something more than the romanticized images for Pancho Villa and other revolutionary personages. The essays are well written. For those who want to see and know more about this period of American and border history, this book is a good place to start.

The Books:

Alloway, Lawrence, et. al. *The Pictographs of Adolph Gottlieb*. New York: Hudson Hills Press, 1994. ISBN 1-55595-114-7. \$45.

Batchen, Geoff. *Real Hieroglyphics: Photography and Egypt 1850-1900*. \$3.00 (\$.50 s&h). Order from Brent Riggs, The University Art Gallery, c/o Visual Arts Department, University of California, San Diego, 9500 Gilman Drive, La Jolla, CA 92093-0327 (619) 534-0327.

Baty, Laurie A., Matthew R. Isenburg, and Wood, John, eds. *The Daguerreian Annual 1994*. Pittsburgh, PA: The Daguerreian Society, 1994. 302 p. ISBN 1-881186-00-8. \$30 (paper); \$3 s&h North America and Mexico, \$5 s&h elsewhere). Order from the Society, CNG Tower, Suite 1735, 625 Liberty Ave., Pittsburgh, PA 15222-3114, (412) 338-2686.

Bruce, Chris. *After Art: Rethinking 150 Years of Photography*. Seattle: Henry Art Gallery, University of Washington, 1994. ISBN 0-29597-41-5.

Corlett, Mary Lee. *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-*

1993. New York: Hudson Hills Press and the National Gallery of Art, 1994. 328 p. ISBN 1-55595-105-8. \$95.

Danly, Susan, and Cheryl Liebold. *Eakins and the Photograph. Works by Thomas Eakins and His Circle in the Collection of the Pennsylvania Academy of Fine Arts*. Washington, DC: Smithsonian Institution Press, 1994. ISBN 1-56098-352-3H \$85 (cloth); 1-56098-353-1P \$34.95 (paper). Includes essays by Elizabeth Johns, Anne McCauley, and Mary Panzer.

Edwards, Elizabeth, ed. *Anthropology and Photography—1860-1920*. New Haven: Yale University Press, 1992. 275 p. ISBN 0-30005-516-89. Price unknown.

Ferrer, Elizabeth. *A Shadow Born of Earth: New Photography in Mexico*. New York: American Federation of the Arts in association with Universe Publishing, 1993. 143 pp. ISBN 0-87663-645-8 \$25.

Frizot, Michel, ed. *Nouvelle Histoire de la Photographie*. Paris: n.p., 1994. 776 p. 960FF.

Greenough, Sarah and Brookman, Philip. *Robert Frank: Moving Out*. Washington, D.C.: National Gallery of Washington, 1994. ISBN 0-89468-172-9. Price unknown.

Hartley, W. Douglas. *Otto Ping: Photographer of Brown County, Indiana, 1900-1940*. Indianapolis: Indiana Historical Society, 1994. ISBN 0-87195-105-3. \$19.95.

The Imperfect Image: Photographs their Past, Present and Future: Conference Proceedings: Papers Presented at the Centre for Photographic Conservation's First International Conference at the Low Wood Conference Centre, Windermere, 6th-10th April 1992. London: Centre for Photographic Conservation, 1992. 379 p. ISBN 0-95213-930-8. Price unknown. (Order from the Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England.)

In Focus: André Kertész. Santa Monica, CA: J. Paul Getty Museum, 1994. ISBN 0-89236-290-1. \$15.95 (paper). To order call (800) 223-3431.

Jacob, Michael G. *Carte De Visite. Fotografie dell'800*. Spoleto: n.p., 1994. [Catalog of exhibition on the occasion of the 37th Spoleto Festival, Spoleto, and the Spilimbergo Fotografia '94, Spilimbergo] For ordering information, contact Mr. Jacob at via Martiri della Resistenza 23, Spoleto (PG), Italy. 06049.

Miles, Ellen G. *Saint-Mémin and the Neoclassical Profile Portrait in America*. Washington, DC: Smithsonian Institution Press, forthcoming December 1994. 512 p. ISBN 1-56098-411-2H. \$95 (cloth).

Mitchell, W. J. Thomas. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994. 445 p. ISBN 0226532313 \$34.95 (s&h \$3.50).

Palmquist, Peter, comp. *A Bibliography of Writings By and About Women in Photography 1850-1990*. Arcata, CA: Peter E. Palmquist, 1994. 332 pp. \$30 (\$3 s&h) (paper). Order from Peter F. Palmquist, 1183 Union Street, Arcata, CA 95521.

To The Editor:

Dear Laurie:

With regard to your review of A Directory of Massachusetts Photographers: 1839-1900 (*Views*, August 1994), I would like to describe briefly the rationale for arranging the information by geographic location rather than a state-wide, alphabetic listing by photographer. Since our differing points of view may also be of interest to members of the Regional Photographic History Group, many of whom are engaged in directory work, I am distributing this letter to that body with the hope that a broad discussion around the issue of directory formats might emerge. If you feel my comments may also be of interest to *Views* readers, please feel free to reprint this letter in that forum.

First, let me state that I take no issue with directory compilers who elect a strictly alphabetic approach, or for that matter any other rational form of organization. The format should suit the compiler, the data, and the needs of the user. Indeed, for the researcher following the careers of individual photographers, a state-wide, alphabetic arrangement would eliminate, as you correctly point out, the need to refer to an index in order to locate every reference to that photographer. (In all fairness, George K. Warren, the photographer you chose as an example, is one of the more extreme cases of the need to skip from geographic section to geographic section.)

One would hope, however, that tracking individual commercial photographers would not be the only use made of regional photographic directories, or perhaps even the principal one, given the number of potential users versus the time and cost of producing such works. For the researcher, archivist, collector, or historian working within the prospective of specific cities or towns, a geographic arrangement has obvious merit.

There are other attributes of a geographic format, not possible to achieve with a large alphabetic arrangement. The Massachusetts directory provides a profile of photographic activity within each city or town and since most town listings run only a few pages, it is possible for a reader to explore shifts in photographic activity by year, street, and even single studio address, especially when succession from one photographer to another is not documented or readily apparent.

The geographic format also allows the Massachusetts directory to report principal sources of information (primarily nineteenth-century city and town directories) at the beginning of each listing. This provides the reader with a sense of the depth and completeness of the primary sources for each locality and also helps determine whether an apparent break in a specific photographer's activity was likely a true break or possibly due to the unavailability of directories for the period of time.

In summary, however, it is unlikely that any format for a regional photographic directory, existing or yet imagined, will suit

all needs or please everyone. What is important is a continuing exploration of the pros, cons, and possibilities of various formats and I sincerely hope others will join in this discussion.

Before closing, I feel it necessary to correct one element of your review. My contribution to the Massachusetts directly was significantly greater than "editorial input."

Sincerely,
Ron Polito, Boston MA

Dear Ron:

Thanks for your letter. We're always happy to hear from our readers and we appreciate having the opportunity to share your opinion regarding my review of Chris Steele's and your book. Nevertheless, we stand by our review.

Laurie A. Baty, Editor

Internet Exhibit in Oregon

Larry Landis

The Oregon State Archives and the Oregon State University Archives are pleased to announce the availability of a new historical photographic exhibit on the internet. The exhibit, "Fighters on the Farm Front," commemorates the 50th anniversary of Oregon's Emergency Farm Labor Service, 1943-1947. The exhibit focuses on the diverse population that contributed to the war effort by harvesting food and fiber for home and the fighting forces overseas during the most desperate days of World War II and the unstable years immediately following allied victory. The exhibit is dedicated to the soldiers, prisoners of war, foreign born migrant farm workers, senior citizens, women, and youth who labored in Oregon's fields and orchards for victory. The electronic version was developed by the Oregon State University Archives and the Oregon State Archives. This exhibit is a somewhat expanded version of an exhibit currently touring Oregon. The original traveling exhibit was designed and fabricated in the spring of 1993 by the University Archives with assistance and support from the University's Office of Agricultural Communications and the Oregon Council for the Humanities. The electronic version contains over 70 images. The exhibit images are from the University Archives collections, but are resident on the World Wide Web (WWW) host server maintained by the Oregon State Archives in Salem, Oregon. The exhibit may be viewed if you have Mosaic client software installed on your Internet connected computer. It is available through the homepage of the Oregon State Archives WWW host server or can be accessed by utilizing the sensitized map of the continental United States found under the

WWW server homepage maintained by the National Center for Super-Computing Applications. The exhibit can also be reached by using the Mosaic Browse and opening <http://159.121.28.251>. The staff of the University Archives welcomes your observations, suggestions, criticisms, and recommendations. Please send comments privately to either Michael Holland, hollandm@cmail.orst.edu or Larry Landis, landisl@cmail.orst.edu

What's Up

- through December 31. *Robert Frank: Moving Out*. National Gallery of Art, Washington, D.C.
- through January 2, 1995. *The Pictographs of Adolph Gottlieb*. The Philips Collection, Washington, D.C. (Advance tickets available through Ticketmaster (202) 432-SEAT.
- through January 8, 1995. *The Prints of Roy Lichtenstein*. National Gallery of Art, Washington, D.C.
- through January 8, 1995. *Essential Elements/ Harry Callahan*. Museum of Photographic Arts, San Diego, CA.
- through January 8, 1995. *James McNeill Whistler*. Tate Gallery, London, England.
- through January 22, 1995. *Milton Avery: Works on Paper*. National Gallery of Art, Washington, D.C.
- through February 19, 1995. *A Shadow Born of Earth: New Photography in Mexico*. Western Gallery, Western Washington University, Bellingham, WA.
- through February 26, 1995. *Face Value: Portrait Photographs from the Collection*. Amon Carter Museum, Fort Worth, TX.
- through February 28, 1995. *Imaging Families: Images and Voices*. The National African American Museum, Smithsonian Institution, Washington, D.C.
- through March 5, 1995. *After Art: Rethinking 150 Years of Photography*. Henry Art Gallery, University Of Washington, Seattle, WA.
- through April 9, 1995. *Seven Years in Tibet, 1944-1951: Photographs of Heinrich Harrer*. University of Pennsylvania Museum, Philadelphia, PA.
- through May 29, 1995. *Federal Profiles: Saint-Memin in American, 1793-1814*. National Portrait Gallery, Washington, D.C.
- opens December 10. *Marjorie Content: Photographs 1925-1935*. Chrysler Museum, Norfolk, VA.
- opens December 18. *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo--The Cathedrals of Florence and Pavia, and St. Peter's. Rome*. National Gallery of Art, Washington, D.C.
- opens January 11, 1995. *Informed By Film*. Museum of Photographic Arts, San Diego, CA.

opens February 3, 1995. *The Pictographs of Adolph Gottlieb*. Portland Museum of Art, Portland, ME.

opens February 6, 1995. *James McNeill Whistler*. Musée d'Orsay, Paris, France.

opens February 11, 1995. *Robert Frank: Moving Out*. Yokohama Museum of Art, Yokohama, Japan.

opens February 16, 1995. *The Prints of Roy Lichtenstein*. Los Angeles County Museum, Los Angeles, CA.

opens February 19, 1995. *Imitation and Invention: Old Master Prints and Their Sources*. National Gallery of Art, Washington, D.C.

opens March 22, 1995. *A Shadow Born of Earth: New Photography in Mexico*. Museum of Photographic Arts, San Diego, CA.

Artful Dodging: Things Heard, Enhanced, and Passed On

Andover, MA. The Northeast Document Conservation Center's Microfilming Services is advertising "Under New Management" with two new members appointed to direct the department. Shawne Cressman is the Center's new Microfilm Production Coordinator and Steve S. Dalton is the new Director of Reprographic Services. In addition, NEDCC has received a grant from the National Endowment for the Humanities to expand their photographic copying services. For more information on duplication or microfilming, contact Steve at (508) 470-1010 or write him at the Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810.

Austin, TX. The *Index to American Photographic Collections*, compiled by the International Museum of Photography at George Eastman House and published by G. K. Hall, lists over 500 public photography collections and the known locations of work by thousands of photographers. The index has recently been made available on the

Internet by the University of Texas at Austin. The NEH has supported this activity. For more information, contact Andrew Eskinid at Eastman House (716) 271-3361.

Indianapolis, IN. Stephen Fletcher participated in a group exhibit by members of INVISION, a newly formed alliance of photographic artists in Indiana. He exhibited five photographs of Stonehenge. The exhibit was on display at the Gallery Centre in Indianapolis through November.

Montreal, Quebec. Denis Simard (simardde@ERE.UMontreal.CA) recently posted the following notice. GRAFICS ("Groupe de Recherche sur l'Avancement et la Formation des Institutions Cinématographique et Scénique" or "Research Group on the Beginnings and the Formation of Cinema and Theatrical Institutions), located at University of Montreal, is pleased to announce its new WWW (World Wide Web) server. The aim of the server is to publicize our works and to serve as a platform and a gateway for various cinema resources, especially in the field of Early Cinema Studies. The server is mainly in French, but there is a home page in English and there are a lot of links that point to services in English. The server URL is: <http://grafics.histart.umontreal.ca/default.html>. For more information contact Denis Simard at the University of Montreal, work: (514)343-6111, fax: (514)343-2393.

Philadelphia, PA. After 17 years, Ken Finkel has left his position of Curator of Photographs at the Library Company of Philadelphia to become a program officer with a major foundation in the city. Susan Oyama, his assistant for nine of those years, has also left. We wish them well with their new endeavors. Ken's vacated position was announced in August, with the closing date for applications this past October. We hope to announce the new curator in our April issue.

Rochester, NY. William F. Stapp has left the International Museum of Photography at George Eastman House. Last seen, Will was in Ottawa as a Fellow at the National Archives of Canada. What with the Curator of Photography position open at the Canadian Architectural Collection in Montreal, might we see him moving East? His fellowship was up in October. We wish him well.

Phil Condax has also left Eastman House. We last saw him in Rochester at PhotoHistory IX. He appeared to be well.

Santa Fe, NM. Contemporary Daguerreian Robert Shlaer enjoyed good coverage in the April/May issue of *Compressed Air* magazine. M. Susan Barger, co-author of *The Daguerreotype* was able to have a box outlining daguerreotype care included as part of the article.

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives, Washington, DC 20408, (202) 501-5610, M-F 7:15-3:45, fax 501-5601. E-mail zau@cu.nih.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, fax 233-3109. E-mail bjohnson@Indynet.Indy.net. **Chair:** Sarah Rouse, Prints & Photographs, Library of Congress, Washington, DC 20540 (202) 707-3635, fax 707-6647. E-mail rouse@mail.loc.gov.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1995. Opinions expressed are those of the authors.

The Society of American Archivists
600 South Federal, Suite 504, Chicago, IL 60605



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

Volume 9, Number 2

April 1995

FROM THE CHAIR

Sarah Rouse, Library of Congress

This midwinter/early spring period is deceptive. Many of us would rather be hibernating, but planning never stops. Planning for SAA, that is. You'll see the chair-elect Stephen Fletcher's dynamic three-year plan elsewhere in this issue of *Views*; you can tell HE's not hibernating. Meanwhile, thanks to encouragement from the past chair, Bonnie Wilson, I've been working with VM Section member Diane Vogt-O'Connor to organize special events for those of you who plan to attend SAA's conference in August/September. We're working on a series of special visits to archives in the Washington, D.C. area, and hope these informal visits will satisfy much of our curiosity about a variety of visual materials archives—moving images, photographs, fine art, and others. The visits (we're avoiding the word "tours" as SAA is also organizing formal tours of several of the same institutions) will be geared specially for visual materials archivists and we aim to schedule mix-and-match options for Tuesday and Wednesday, August 29 and 30, before the conference begins in earnest. If the archivists at the selected visual materials libraries/archives/museums agree to participate, we'll have two full days for those of you who can muster that kind of energy. The idea will be that you can participate in all, or any portion of the two-day's-worth of visits. The exact schedule is being worked out now. We plan to be very specific in the next issue, however, and will be asking you to reserve your place (no cost, but groups will be limited to 15, so we'll want to plan in advance).

I'm also working with staff at SAA to arrange a digital image vendor information session which will not only let the vendors show their wares, but also—and maybe more importantly—opportunity for nuts-and-bolts discussions about the vendor-provider relationship and how to negotiate optimal arrangements for your archive, should the vendors come calling.

So stay tuned.

AN ADDITION TO ELECTRONIC LISTS: 3D IMAGES

In addition to the listservs that were listed in the December issue of *Views*, we offer the following. Refer to that issue for basic list information.

3-D Listserv@csg.lbl.gov

The discussion is about stereo and 3-D pictures, not computer-generated images.

Send the message:

<SUBSCRIBE PHOTO-3D "your real name here">
to the listserv address.

FROM THE CHAIR-ELECT

Stephen J. Fletcher, Indiana Historical Society

The focus of my work for the section since the last newsletter was the three-year plan. Writing by committee is difficult, so Sarah and I agreed that the Three-Year Plan Committee should be small. I decided to try a few new approaches: to keep the committee to myself and one other person; to solicit input from all section members via my column in the previous newsletter; and to solicit input from SAA members who are subscribed to the Archives listserv. By using the Archives listserv, I wanted to see if there were any SAA members outside the section who might have some needs that the VM section could meet. I chose Gretchen Lake (University of Alaska Fairbanks) to be the second person on the committee. Many thanks, Gretchen!

Although I was disappointed that we received only one response, Gretchen and I exchanged ideas through e-mail. I then wrote the plan, submitted it to Sarah for her approval, and sent it to SAA. It essentially builds upon last year's plan, but also addresses three additional areas: an effort to involve section members in SAA leadership, the development of a forum for those who have responsibilities for moving-image material, and the education of members concerning digital technologies as they apply to visual images. The plan is our guide for the future and it goes into effect at the upcoming annual meeting.

Plan Year I: September 1995—August 1996

Activities (Numbers in brackets reflect SAA Goal/Objective):

Submit name(s) of section member(s) to be representative(s) on 1996 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Conduct section meeting; sponsor Architectural Records, and Visual Materials Cataloging and Access roundtables; and hold section "office hours" including display of newly published visual-materials-related publications at 1995 SAA annual meeting. [2]

Submit program and workshop proposals for 1996 SAA annual meeting. [2]

Publish 3-times-a-year newsletter. [2] Budget as per SAA budget.

Continue development of bibliography, updating electronic online version and hard-copy publication as needed. [2]

Maintain communications with the ACA through section liaison; provide suggestions for visual-materials-related questions on certification exam; submit titles for recommended reading. [2]

Consider establishment of a roundtable for moving-image material, based on the findings of the SAA Task Force on Sections and Roundtables. [2]

CORRECTIONS TO LEADERSHIP ROSTER!!

A number of the addresses of officers and liaisons that appeared in the December 1994 issue of *Views* need to be corrected:

Steve Fletcher's correct e-mail is sjfletch@indy.net

Bruce Erickson's correct e-mail is bjohson@indy.net

Donna DiMichele's fax number is (401) 863-1272. In addition, please only use ap201201@brownvm.brown.edu for her e-mail address.

Create a workshop focusing on the application of digital imaging technologies specifically for use in visual materials collections. [2,3]

Continue participation in newsletter exchange. [4]

Plan Year II: September 1996—August 1997

Activities:

Submit name(s) of section member(s) to be representative(s) on 1997 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Annual meeting activities as outlined in Plan Year I. [2]

Submit program and workshop proposals for 1997 SAA annual meeting. [2]

Publish 3-times-a-year newsletter; evaluate need to expand number of pages. [2]

Continue liaison with ACA, as above [2]. Continue development of bibliography; consider more specific areas for additional bibliographies. [2]

Establish moving-image roundtable if appropriate and approved. [2]

Evaluate newsletter exchange, continue if effective. [4,1]

Plan Year III: September 1997—August 1998

Activities:

Submit name(s) of section member(s) to be representative(s) on 1998 Annual Meeting Program Committee to committee co-chairs. [1]

Identify section member willing to serve on SAA Council; if found, recommend to chair of Nominating Committee [1]

Annual meeting activities as outlined in Plan Year I. [2]

Publish 3-times-a-year newsletter; investigate expansion of number of pages. [2]

Submit program and workshop proposals for 1998 SAA annual meeting. [2]

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

It appears that the Visual Materials Section and the Architectural Records Roundtable may have stumbled upon one sure way of successfully proposing sessions for SAA annual meetings. According to members of the Program Committee, the section and roundtable submitted the only proposal that specifically focused on the built environment of Washington, the site of the 1995 meeting. The subject of the proposal therefore almost guaranteed it a spot on the program. Needless to say, this is a formula that we will repeat for all future SAA meetings. In the next issue of *Views* I will provide an update on the session, which is tentatively entitled "Washingtoniana Design: Landscape and Architectural Records of the Nation's Capital."

As I reported last year, the Architectural Drawings Group, the Foundations for Documents of Architecture, and the Getty Art History Information Program have published a set of advanced guidelines for the documentation and description of architectural records. Edited by Vicki Porter of the National Gallery of Art and Robin Thornes of the Royal Commission on the Historical Monuments of England, *A Guide to the Description of Architectural Drawings* may be purchased from G. K. Hall & Co. for \$40.00. Call 1-800-257-5755 for toll-free ordering information.

I have been informed by Tawny Ryan Neib that the NHPIC-funded Documenting Michigan Architecture program is proceeding well and on schedule. In addition to directing teams of historic preservation students surveying architectural records in the state, Tawny has been quite busy conducting workshops on the care and administration of architectural records for architects and the general public alike. The program is slated to close later this year.

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

ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Gregory Lukow, Secretary, AMIA

The 1994 annual meeting of the Association of Moving Image Archivists (AMIA) was held in Boston from November 15-19, 1994. The conference was attended by 270 participants, nearly one-hundred more than had attended any previous AMIA conference.

WGBH-TV served as the 1994 conference host, with additional support from the John F. Kennedy Library, site of the conference's annual evening of screenings of newly preserved and restored film and video works.

The 1994 conference began with an all-day basic training workshop on moving image archives. Major plenary sessions during the week were devoted to a number

of topics, including the history of the film archives movement in North America, recent and proposed changes in copyright legislation effecting moving image collections, and a state-of-the-art evaluation of digital film restoration technologies and their output back to film. Another significant plenary session on National Strategies for Moving Image Preservation heard updated reports from the Library of Congress/National Film Preservation Board on the upcoming implementation stages of the Library's recently published national film preservation plan; and from the National Archives of Canada on the progress of a task force constituted to address the future of the Canadian audio-visual heritage.

During the conference, the formation of two new AMIA working groups was announced when the Archival Training and Education Working Group split into the Archival Training Working Group and the Access Working Group. The association's standing committees on Preservation, Cataloging & Documentation, and Publications also met during the conference. The Preservation Standing Committee reported on the upcoming publication of a directory of archival film and video laboratory services. The Cataloging and Documentation Standing Committee formed two subcommittees to begin revising two existing standards for cataloging film and video collections: Archival Moving Image Materials: A Cataloging Manual, and Moving Image Materials: Genre Terms. The process will begin with the distribution of a survey to AMIA members and others with visual materials collections who do (or do not) use these standards.

In November 1994, AMIA wrote to the Librarian of Congress, James Billington, requesting a seat on the National Film Preservation Board when the Board comes up for reauthorization in 1995. At the Boston conference, representatives of the Library announced that this request had been unanimously approved by the Librarian and the NFPB, and that AMIA representation would be included in the reauthorization legislation currently being drafted.

Another significant event occurring during the Boston conference was an AMIA-hosted gathering of archivists who are greatly concerned with the October 1994 decision by the National Endowment for the Arts to suspend the nation's only ongoing, federally funded grants program for motion picture preservation: the American Film Institute/NEA Film Preservation Program. AMIA members assisted the association's executive board in formulating a response to this devastating decision. The response was subsequently forwarded to the Arts Endowment in a December 12, 1994, letter to NEA Chairman Jane Alexander from new AMIA President Edward Richmond. Richmond's letter and Chairman Alexander's response to it are re-printed on page 3.

The next annual AMIA conference will be held in Toronto, Ontario, from October 10-14, 1995. The Canadian Broadcasting Corporation will serve as host for the 1995 conference, which will be held at the Crowne Plaza Toronto Centre Hotel in downtown Toronto. For information about

AMIA, the AMIA Newsletter, or the 1995 Toronto Conference, please contact the AMIA secretariat c/o National Center for Film and Video Preservation, The American Film Institute, P. O. Box 27999, 2021 North Western Ave., Los Angeles, CA 90027; phone: (213) 856-7637, fax: 467-4578.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS, CATALOGING AND DOCUMENTATION COMMITTEE

Martha M. Yee and Linda Tadic

The Committee's meetings in Boston were largely taken up with discussion of the revision of two moving image cataloging standards:

Archival Moving Image Materials: a Cataloging Manual (AMIM) and Moving Image Materials: Genre Terms (MIM). Issues covered included who "owns" these documents, and who should revise them. For MIM, it was decided that an inter-organizational committee with one representative from each organization would explore the revision procedures and possible funding sources, identify potential reviewers, create a timeline, and draft guiding principles for the revision of MIM. The organizations involved in this preliminary committee are the Library of Congress (rep. by Brian Taves), the National Moving Image Database (NAMID) (rep. by Henry Mattoon), the Society for Cinema Studies (SCS) (rep. by Janet Staiger), and AMIA (rep. by Martha M. Yee, Chair of the Standards Subcommittee of the Cataloging and Documentation Committee (C&D Committee) (ef54cmb@mvs.oac.ucla.edu). Working cooperatively with the Library of Congress, the C&D Committee will also be involved in revising AMIM. The Committee decided that in order to make the manual relevant for cataloging the wide variety of moving image materials, it is important to receive as much feedback from the field as possible. This effort is being coordinated by Linda Tadic, Chair of the Committee (e-mail her at ltadic@uclink2.berkeley.edu). The plan of action for the next year consists of three steps: 1) publish an open letter and initial general survey in appropriate newsletters and listservs asking catalogers to respond to a later more detailed survey on their moving image cataloging practices and problems, and to submit sample records illustrating these practices and problems (this invitation is open to both AMIM users AND non-AMIM users); 2) mail detailed surveys to the respondents; 3) analyze the responses and records, and make a report on the findings at the Toronto AMIA conference.

The detailed surveys will be primarily organized by category of material (narrative features, unedited footage, news/broadcast, documentaries, and experimental films/video art) with two versions: one for AMIM users, and one for non-AMIM users. One or two C&D Committee members who have extensive experience in specific categories of material will create the surveys and analyze the records and responses. Once the report is reviewed at Toronto and by the Library of Congress, a plan for actual revision of AMIM will be undertaken.

On this page we present the full text of AMIA President Richmond's letter to the National Endowment of the Arts' Chair, Jane Alexander, because we believe the current funding crisis in the United States to be of paramount importance and concern to anyone providing care for historical and artistic collections. Richmond's letter is well-crafted and presents a number of important points regarding the drastic effects that funding cuts may have on materials that are important to this country's cultural history. We strongly urge the visual materials community continue to take an active role and raise its collective voice in questioning funding cuts, not only by a particular agency, but by Congress and the President. It will only get worse before it gets better.

Jane Alexander
Chairman
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Dear Chairman Alexander:

On behalf of the Association of Moving Image Archivists, I must express our deep distress at the National Endowment for the Arts' decision to suspend the American Film Institute/NEA Film Preservation Program.

AMIA's recent conference in Boston—attended by over 260 moving image archivists from more than 100 institutions and organizations—provided the film preservation community with its first field-wide opportunity to discuss the Endowment's decision. At a special session organized for this purpose, AMIA's members insisted that I write to you to convey our collective sense of dismay, confusion and betrayal. We do not understand why the Endowment would decide to wipe out a program which is so beneficial and so critical to our field, especially without prior consultation.

The Endowment's decision is ill-advised for all concerned: the national's archives, the Endowment, and the American public. It ends a hugely successful program which has served as the cornerstone of the film preservation movement in the United States; and, in so doing, it reverses a nearly thirty-year old public policy of support for film preservation—all without any warning or reasonable explanation. I cannot believe the Endowment would have taken this action if it fully understood how crippling the loss of these funds will be to the preservation of America's film heritage. Please consider the following:

- The Endowment's decision eliminates core support for many of the nation's leading film preservation programs. AF/INEA grant funds have never been sufficient, but they are essential. For many archives, they represent the foundation of the funding base required to develop and maintain ongoing preservation activities. The sudden loss of this foundation will result in these programs being discontinued or severely curtailed.

- The Endowment's decision eliminates the nation's only reliable source of support of "orphan" films. AF/INEA grant funds are used

exclusively to preserve films of artistic and cultural value that are not being protected by commercial interests. In most cases, these films will not survive unless public funds allow them to be preserved in non-profit archives.

- The Endowment's decision eliminates the film archive community's most effective mechanism for generating private sector funding. AF/INEA grants, through their matching requirement, have fostered partnerships among archives, individual donors and the industry that have raised millions of dollars and saved countless films. In many cases, these partnerships will not continue without public funds to encourage private sector support.

- The Endowment's decision eliminates the federal government's only ongoing grants program for film preservation. The AF/INEA program has served to validate film as an art form worthy of being preserved for future generations. The loss of this validation will discredit important new initiatives within the film archive community; it sends the unfortunate message to potential funders that film preservation is not deserving of support.

- The Endowment's decision seriously undermines the national film preservation plan recently published by the Library of Congress and the National Film Preservation Board. This plan represents two years of unprecedented collaboration among archives, the industry, private foundations and government agencies. It specifically [cites] the AF/INEA program as a key component in an overall preservation strategy and calls for it to be continued and expanded. The loss of the program cannot help but undercut the plan's credibility and slow its implementation.

I appreciate fully that the endowment may be facing one of the most difficult periods in its history, and that the loss of one small program may not seem significant in the context of larger concerns and more pressing priorities. But how can it be in the Endowment's interest to eliminate what would seem by any standard to be one of its greatest successes?

The Endowment's modest investment of \$355,000 per year generates double or triple that amount in matching funds. Every penny of Endowment money is used to cover hard preservation costs; nothing is diverted for overhead, indirect or administrative expenses. The Endowment's funds produce concrete and undeniably worthwhile results; scores of rare films are saved each year and brought permanently under the protection of non-profit archives. The Endowment's role in film preservation is widely recognized and supported by the public. How much more could any grants program accomplish to justify its existence?

Surely other options exist. If the Endowment wants to end sub-grant programs, why not reinstate film preservation on a direct-grant basis? If the Endowment is otherwise dissatisfied with the program, why not discuss the problems with the film archive community so we can work to resolve them?

In 1995 the world will celebrate the 100th anniversary of the cinema. What a great tragedy if on the occasion of this global celebration the American government were to abandon its support to preserve one of this nation's greatest contributions to the world of art and entertainment—American motion pictures.

I respectfully urge you to reconsider the Endowment's decision and restore the film preservation grant funds through whatever means possible. The Association of Moving Image Archivists is prepared to work with you in any way possible to achieve this result and to help maintain the strength and vitality of the Endowment.

Sincerely,

Edward Richmond
President, AMIA

Edward Richmond
President
Association of Moving Image Archivists
UCLA Film and Television Archive
1015 N. Cahuenga Boulevard
Hollywood, California 90038

Dear Mr. Richmond:

Thank you for your thoughtful letter of December 12th regarding the Endowment's decision to suspend film preservation subgrants. I understand your concern. As Chairman of this agency and as a member of the film community, be assured that I share it. The preservation of our moving image heritage is not an issue of controversy, but a need that must be met in a variety of ways. I intend to pursue at least one of them vigorously.

Perhaps some context to my decision may give you a better understanding of the predicament in which the Endowment found itself. The decision was not arrived at easily. Since 1990, budget cuts have forced the Endowment to suspend 20 funding categories. Faced with a Congressional budget cut of \$2.9 million this year, I decided that these funds would come primarily from subgranting programs in several fields.

I trust that you understand the decision to suspend subgrants was made solely on a budgetary basis, not from any resistance to preserving our film heritage. As you point out, the Endowment and its grantees have made a splendid record in preservation for nearly three decades, investing some \$13 million over that time. Despite matching by the major archives, and their scrupulous direction of every dollar to cover actual laboratory costs, the need for more funding from a variety of sources as you point out, remains. I note with particular concern your comment that the withdrawal of the Endowment's "foundation" funding will result in the discontinuation or curtailment of preservation programs. After our long history of support, is it reasonable to ask "Where are the missing co-funders and partners in this preservation enterprise?" I am particularly troubled by the lack of adequate support from the film industry which I feel has been remiss in its stewardship of the art form it invented and from which it has profited mightily.

After studying the matter of direct grants from these offices closely, I believe I have arrived at a decision that will meet some of your—and my—concerns. We plan to deliver directly to archives a limited number of film preservation grants under certain conditions: Foremost among these is that the preserved film be a work of the highest artistic excellence. And that applications for preserving such films include plans for their exhibition. While I know that some archives, such as UCLA, have been diligent in making their preserved films available to the public, expenditure of public funds for preserving our film heritage requires access to that heritage for the public that foots the bill. Do note that the funds we will painfully assemble to start a new archival grants program will be, by budgetary necessities, small.

But I am initiating this program for a further purpose. Our grant funds must be matched two-to-one, that is, each public dollar must be matched by two private dollars. I also intend to seek private partners for whatever funds we are able to invest before the grants are awarded, thus leveraging as much support as possible for film preservation. I would welcome your help and suggestions in seeking out such prospective funding partners.

In closing, I note with pleasure your generous concern for this agency's future. In these difficult times, we need the goodwill and support of all our friends—indeed of all of those who care about the future of the arts in our culture.

With best personal regards.

Sincerely yours,

Jane Alexander
Chairman

Preliminary Questionnaire for Moving Images Cataloging Survey

As mentioned by Gregory Lukow in his report (above), the Association of Moving Image Archivists' Cataloging and Documentation Committee, in cooperation with the Library of Congress, is beginning preliminary work on revising "Archival Moving Image Materials: a Cataloging Manual" (AMIM). Currently, the manual is largely applicable to feature film cataloging. It is the committee's hope to revise the manual so that it will be relevant for cataloging all kinds of moving image materials, including unedited footage, television news and broadcast, ephemera, and experimental films and video art. In order to create a useful document, we are asking organizations holding moving image collections to respond to a survey on their cataloging practices with the variety of materials that exist. We also ask respondents to submit cataloging samples that illustrate the problems described in the surveys. We especially encourage non-AMIM users to participate.

If you would like to participate in the survey (we urge everyone to do so!), please check off the appropriate categories below for the kinds of materials you have in your collection. Check off as many categories as are applicable; you will be sent a survey tailored to your responses. If you prefer, you may e-mail this survey to ltadic@uclink2.berkeley.edu.

Just type out your answers to questions one and two, and the categories of moving image materials in your collection. Thank you.

1. Do you use AMIM? yes no
 2. Do you use "Moving Image Materials: Genre Terms?" yes no

Please check off categories that reflect your collection:

FICTIONAL WORKS

- features
 shorts (do not include educational works)
 trailers
 other (describe)

TELEVISION

- news and newsreels (complete programs; newsreels need not be only TV)
 broadcast (include series, specials, etc.)
 educational programs (include children's shows)
 commercials (include political ads and infomercials)
 other (describe)

UNEDITED FOOTAGE

- newsreels
 news (television)
 anthropological/ethnographic
 home movies
 performance (dance, music, performance art, etc.)
 documents of events (other than performance)
 historical events
 industrial
 other (describe)

EPHEMERA

- educational, training films, etc.
 other (describe)

PERSONAL WORKS

- experimental/avant-garde films
 video art
 other (describe)

DOCUMENTARIES

- This does not include educational films or television; include features and shorts.

Name: _____

Institution: _____

Address: _____

Telephone: _____

Fax: _____

E-mail: _____

Please mail completed forms to: Linda Tadic, Cataloger, Pacific Film Archive, 2625 Durant Ave., Berkeley, CA. 94720. Questions? Call Linda at (510) 642-0366 or e-mail her at ltadic@uclink2.berkeley.edu

VISUAL MATERIALS BIBLIOGRAPHY

Donna Longo DiMichele, Brown University

In the last issue of *Views* I asked for contributions to the bibliography. Later, it occurred to me that I should know more about *your* expectations of the bibliography. How have you used the bibliography?—if you haven't used it, why not? The bibliography should be a dynamic tool for Visual Materials Section members. Please take a few minutes to answer the following questions. If you send your answers to me through e-mail, simply number your answers to correspond to the question numbers. My e-mail address is: ap201201@brownvm.brown.edu. Snail-mail: Special Collections Library-Archives, Box A, Brown University, Providence, RI 02912.

Beat the survey failure odds—send in answers!!

1. Do you have a copy of the bibliography?
2. Have you used the bib? (If yes, go to 3; if no, go to 4)
3. How have you used the bib? (choose one or more)
 reference research teaching
 description other/job-related
 other/personal?
4. Can you access and download the bibliography via the internet?
5. Do you need more information about how to get the bibliography through the net? (See below)
6. If you cannot download the file, are you willing to pay for a paper copy of the bibliography?
7. If you have a copy of the bibliography, what version (date) do you have?
8. Have you contributed to the bibliography?
9. Are you interested in contributing to the bibliography in the future?

10. Do you need more information about how to contribute?
11. Are there categories you want added to the bibliography?

To get the bibliography, send mail to Listserv@asuacad or Listserv@asuvm.lnre.asu.edu with the following as the first line of the message (nothing on the subject line):
 send vismat bib

[See *Views*, April 1993 (vol. 7, no. 2 for *your serials-types*), p. 7, for the initial discussion of this wonderful on-line bibliography—Ed.]

Regional Photographic History Group

Stephen J. Fletcher

The Regional Photographic History Group (RPHG) met on Thursday, 3 November, at the Massachusetts Historical Society. The group's annual meeting and lecture program used to take place on the Friday before the annual meeting of the Daguerreian Society. That group's expansion of its meeting from two days to three left Thursday as the only reasonable time for the RPHG to meet. This new time slot limited attendance at the RPHG meeting and eliminated the opportunity for the lecture program.

Next year's Daguerreian Society meeting will be held in Oakland, California, again for three days. At this point, the RPHG is planning to meet in California in conjunction with the Daguerreian Society, but it is considering other options, such as another venue or not having an annual meeting.

The deadline for contributions to the annual newsletter is 1 July, to be published this autumn. Newsworthy contributions, including specific questions about photographers in whom you may be particularly interested, books or directories in progress or soon to be published; exhibition dates, or special collections available for research use, may be sent Carl Mautz, P. O. Box 770, Oregon House, CA 95962.

Ron Polito mailed the 1995 directory of members in January, which lists sixty members and their area of interests. To receive the directory and information about joining the group, please contact Ron at the Department of Art, University of Massachusetts at Boston, Harbor Campus, 100 Morrissey Blvd., Boston MA 02125. Telephone 617-287-5730, e-mail polito@umbsky.cc.umb.edu.

CALL FOR PAPERS

A special thematic issue of the scholarly journal *Pennsylvania History* is scheduled to be published in April 1997. Photography archivist/historian [and section member] Linda A. Ries of the Pennsylvania State Archives will serve as Guest Editor. Monographs of original critical research on the history of photography in Pennsylvania from 1839 to the present will be considered. Also, "vignettes," with commentary on a particularly interesting image will be included.

Manuscripts can be up to 20-25 typed pages, with approximately 12-15 photographs for possible inclusion. Photographs accompanying text should be best quality available. The manuscript and photographs should be submitted to the Guest Editor by January 1996.

Proposals should be sent to Linda A. Ries, Pennsylvania State Archives, Box 1026, Harrisburg, PA 17108-1026 (717) 787-3023, FAX (717) 7887-8312.

MEETINGS

The University of Delaware Symposium on American Art: The American Photograph as Social and Cultural Document
Friday, March 31, 1995
University of Delaware, Newark

The 1995 Delaware Symposium on American Art will focus on the ways American photographers have used the camera as a means of social engagement and cultural comment. The registration fee, which includes luncheon and gallery reception, is \$35 per person (\$15 for students).

In conjunction with the symposium, a traveling exhibition, "Appeal to this Age: Photography of the Civil Rights Movement, 1954-1968," organized by the Howard Greenberg Gallery in New York City, will be shown on campus at the University Gallery in Old College from March 8 to April 10, 1995. A reception for the exhibition will follow the symposium.

The sessions sound promising. In the morning session are

- *Introduction*—Miles Orvell, Professor of English and American Studies, Temple University;
- *Freedom Framed: Picturing the Abolitionists in American Daguerreotypy*—Merry Foresta, Senior Curator, National Museum of American Art;
- *Understanding Photographs of the American Civil War*—Keith Davis, Fine Art Programs Director, Hallmark Cards;
- *John Hillers's Photographs of Native Americans*—Thomas Southall, Curator of Photographs, Aron Carter Museum; and
- *Edward Steichen and Socialism*—Melinda Parsons, Associate Professor of Art History, Memphis State University. The afternoon session begins with
- *Walker Evans's Cuban Photographs*—Judith Keller, Associate Curator, Department of Photographs, J. Paul Getty Museum;
- *The Invisibility of African Americans in Walker Evans's American Photographs*—William Williams, Professor of Fine Arts, Haverford College;
- *Paul Strand's Imagery and the Cold War*—David Peeler, Associate Professor of American History, United States Naval Academy;
- *Bodies and Soul: A Human Form in Contemporary Photography*—Carol Squiers, Senior Editor, *American Photography*, with
- *Concluding Remarks*—James Curtis, Professor of History and Director of the Winterthur Program in Early American Culture, University of Delaware.

To receive a brochure with a registration

form, send your name and postal address to Carole Seifred, the Clayton Hall registrar. Please specify that you wish to receive a brochure for the American Art Symposium on March 31, 1995. E-mail:

CAROLE.SEIFRED@MVS.UDEL.EDU, phone: (302) 831-2216; Fax: (302) 831-2998. Or write her at: Delaware Symposium on American Art, University of Delaware, Conferences, Newark, DE 19716-7430.

The registration deadline is March 21, 1995. \$5.00 additional late fee thereafter. All registrations will be confirmed by mail, time permitting. A map of the Newark area showing the location of Clayton Hall will be sent with the confirmation.

1995 Workshop in Visual Resources Collection Fundamentals: Current and Emerging
Eugene, Oregon, June 26-30, 1995

This workshop is a revised and updated version of previous workshops offered at the University of Texas at Austin. This workshop will concentrate on basic subjects related to the management of visual resources collections. Its purpose is to inform the visual resources curator, librarian, or image manager of some of the major topics involved in the development, management, and operation of a visual resources collection. Included will be both theoretical and practical information about aspects of collection management, as well as demonstrations of new electronic tools used in descriptive cataloging and information retrieval. This year's workshop will conclude with a focus on classifying and cataloging art and architecture collections in light of the new technologies for access and retrieval. The format of the workshop includes lectures, discussions, some hands-on activities and demonstrations.

TOPICS:

- Acquisition and collection development
- Conservation and maintenance of visual collections
- Circulation control and access services
- Administration and management
- Copyright issues
- Facilities planning
- Descriptive cataloging and classification
- New electronic tools (e.g., ICONCLASS, the *Art and Architecture Thesaurus*, the new *Union List of Artist Names*, and the soon-to-be released *Thesaurus of Geographic Names*)

SPEAKERS:

- Nancy Schuller, University of Texas at Austin
- Christine Sundt, University of Oregon, Eugene
- Murtha Baca, Getty Art History Information Program
- Susanne Warren, Art and Architecture Thesaurus

This workshop has been designed for the novice as well as the experienced professional: for those just beginning as visual resources curators in educational institutions, museums, and archives; for those interested in visual resources curation as a career option; and for those wishing to refresh their training and learn about new directions and tools that are changing the visual resources landscape.

REGISTRATION INFORMATION:—Please register early. Enrollment is limited. After April 1, please call to check if space is available.

FEE: \$425 (includes handouts, break refreshments, the Monday night reception in the UO Museum of Art, and the Wednesday night dinner).

CEUs and CREDIT HOURS: A 3.2 Continuing Education Union (CEU) is awarded for attending the workshop. The workshop may also be taken for University of Oregon credit for an additional fee.

FOR MORE INFORMATION:

Regarding content:

Christine Sundt
(csundt@oregon.uoregon.edu), (503) 346-2209

Nancy Schuller
(schuller@bongo.cc.utexas.edu), (512) 471-4337

Regarding registration, housing, accommodations:

Lynn Black
(lblack@oregon.uoregon.edu), (503) 346-0696; FAX (503) 346-0689.

Joint Comité International d'Histoire de l'Art/Visual Resources Association 1996 Meeting
Call for Program Participation

The Comité International d'Histoire de l'Art (CIHA) will hold its next conference in Amsterdam, 17 September 1996. The Visual Resources Association (VRA) will meet in conjunction with CIHA as an affiliated organization. VRA intends to present a full, well-rounded program that dovetails with CIHA's theme, "Memory and Oblivion."

Session topics, roundtable leaders, and workshop programs are being solicited now for VRA's satellite conference. If you have ideas for the VRA/CIHA Liaison Committee to consider, please send them at your earliest convenience (but 15 April 1995 is a good target date) to either of the committee co-chairs: Joy Blouin, Curator, Visual Resources Collections, University of Michigan, Department of the History of Art, 20A Tappan Hall, Ann Arbor, MI 48109-1357, (313) 763-6114, fax 747-4121, e-mail GBX1@um.cc.umich.edu. OR Jenni Rodda, Curator, New York University, Institute of Fine Arts, 1 East 78th Street, New York University, New York, NY 10021; (212) 772-5872, fax (212) 772-5807; e-mail:rodda@accluster.nyu.edu.

FROM THE LIST SERV

Andrew Eskind
<ANDY@HRHRC.CC.UTEXAS.EDU>

The "Index to American Photographic Collections" (1990) is currently scheduled for a new edition. The next edition of the "Index" in print form is now scheduled for June 1995. Tape has not yet gone off to GK Hall, so there is still time for institutional collections to come forward (but not a lot of time).

In the meantime, there is more detail about Goebel including exhibition citations available by TELNETing HRHRC.CC.UTEXAS.EDU and responding GUEST at the USERNAME prompt. Apologies to those who aren't TELNET equipped.

LOOKING FOR INFORMATION ON...

Paula Fleming is seeking data on Antonio Zeno Shindler or descendants who reportedly went West with Hayden and William Henry Blackmore during 1870-71. Contact Paula at National Anthropological Archives, National Museum of Natural History, Smithsonian Institution, Washington, DC 10560.

John Adams-Graf is seeking all information or references on Wisconsin daguerrelans, 1839-1860. John maintains a database on over 300 daguerrelans and will share his information. Contact John at the Neville Public Museum, 210 Museum Place, Green Bay, WI 54303-2780.

A colleague of Carol Johnson's would like to know if any of Frederick Catherwood's daguerreotypes of Mayan ruins are extant. She has checked many sources including the GEH database, RLIN, and the standard dag. reference sources. Contact Carol, Assistant Curator of Photography, Prints & Photographs Division, Library of Congress. CJohnson@mail.loc.gov

CURATOR OF PHOTOGRAPHS

The San Diego Historical Society seeks a Curator for its Photograph Collection of over two million images. Immediate opening for a department head responsible for the day-to-day administration of the photo archives; to initiate the MARC cataloging of photographs on the Archives on-line catalog system; direct conservation projects and supervise department budget.

Significant experience with the preservation of historic photographic materials is required; training in archival practice including cataloging experience with the USMARC format; experience and understanding of DOS applications, CD-ROM, and digital imaging; administrative and supervisory experience; outstanding communications and interpersonal skills necessary.

B.A. in relevant subject required, ALA-accredited M.L.S. or subject graduate degree preferred. Salary commensurate with experience. Send letter of interest and resume, with three references to: Photo Archivist Position, San Diego Historical Society, P.O. Box 81825, San Diego, CA 92138. SDHS is an equal opportunity employer.

BRITISH COLUMBIA ARCHIVES and RECORDS SERVICE—Electronic Access Project

David Mattison
<dmattiso@ZEUS.GS.GOV.BC.CA>

Public expectations of swift, convenient access to information have grown over the last decade in conjunction with the increasing costs of maintaining manual information delivery systems. The resulting demands on resources have led many government agencies to review existing manual systems and to seek alternate

solutions to established service delivery processes. Within the heritage and cultural communities, this public demand is even higher as people begin to search out family and community histories. Concurrently, the massive growth of the Information Highway in terms of access, capability, and data has increased discussion regarding its usage, content and educational potential. As repositories of "high quality" information that is of interest to a wide variety of users, archival institutions can make a unique contribution to the dissemination of knowledge through the Internet.

In the spring of 1993, the British Columbia Archives and Records Service (BCARS) implemented an imaging system which would facilitate greater public access to its holdings. This system, developed by the Faculty of Fine Arts, University of Victoria, provides rapid full text retrieval of information from a database containing over 100,000 textual descriptions of historical photographs, paintings, drawings and prints. There are also nearly 5,000 scanned images currently available on-line for viewing, with new images added to the database each day. Researchers are now able to search and access information related to their areas of interest within seconds. Many routine requests can now be answered without the direct assistance of archival staff.

In addition to the archival photographic holdings, the new electronic access system contains images of selected works from the Painting, Drawing, and Print collections, and sample digital motion pictures from the Moving Image collections. The access system also contains the card catalogue for the Research Library.

Catalogue information and finding aids for BCARS holdings of provincial government records will be available in the near future.

As of January 1995, BCARS is providing remote electronic access to the on-line information system via the Internet, for users of both Gopher and World Wide Web.

By providing regional and world-wide access to its historical information database, BCARS anticipates: an increase in public awareness of BCARS and other British Columbia archival institutions; a broader range of types of clients; and greater convenience for researchers who now have a timely and effective way to conduct advance research preparation prior to visiting BCARS.

Interested persons may access this service through the Internet in the following ways:

Via Gopher: <gopher.bcars.gs.gov.bc.ca> 70
Via WWW: www.bcars.gs.gov.bc.ca/bcars.html

Regional clients wishing to connect to this service may do so via modem to their local Freenets, through institutions offering access to the Internet, or through a local Internet service provider.

For reference inquiries related to BCARS holdings,

Email: access@bcars.gs.gov.bc.ca

For technical inquiries related to BCARS Electronic Access Project:

Email: webmaster@bcars.gs.gov.bc.ca

John A. Bovey, Provincial Archivist, B.C. Archives and Records Service; Brant Bady, Imaging Analyst, BC Archives & Records

Service, bbady@gs.gov.bc.ca, (604) 387-4126.

[From your editor: We offer a brief peek into the British Columbia Archives' digitized image project on page 7. With the permission of the archives, we downloaded the thumbnail image (fig. 1) for St. John's Church and its relevant information: the catalog record (box 1), the "Subjects Listing" (box 2), and the "Photographers / Artists Listing" (box 3). There are two files for St. John's Church. We are pleased to note that this image is a "first" for Views and we hope to bring you more in the future.]

COLLECTION SNAPSHOTS Henry Ford Museum & Greenfield Village

Dennis Moser Project Photo Archivist

The Mack Truck Photographic Collection is a part of the larger Henry Austin Clark, Jr. Collection donated by Mr. Clark and his family to the Henry Ford Museum & Greenfield Village in 1991-92. Clark was a major collector of both automobiles and their related literature and, as founder of the Long Island Automotive Museum, had amassed a formidable collection. The Mack Truck Collection itself contains approximately 60,000 items—almost exclusively photographs.

The Collection is a combination of formats and materials, containing gelatin silver prints, film negatives, and glass plates in 8 x 10, 5 x 7, and 4 x 5 formats. In addition, a number of interesting documents have been found, including World War II U. S. Army training manuals for the field assembly of the model EH truck and a trailer that was used in conjunction with it. The bulk dates of the Collection are from 1914 to 1947, with materials as early as 1907 and as late as 1949. It was apparent that the photographs were grouped into seven, discrete, alphabetically-designated units.

A dBASE IV database was designed to record all the pertinent information being generated during processing. The accession number, the quantity of prints, the quantity of negatives (or plates), a field of remarks briefly describing salient features of the image or the key image for image series, a field indicating if the item was part of an image series, and a field indicating if the image itself was a key image are all recorded in the database. This database serves the dual purpose of furnishing an inventory of the Collection — the groundwork for the finding aid and scope & content notes— and providing the basis for creating skeletal cataloging records. The Museum uses Questor System's ARGUS Collection Management software and it has the capacity to import delimited text files, so after the appropriate stripping of unneeded fields (that is, unneeded for the item-level collections cataloging) from the dBASE database, the files are exported directly into the collections management database for complete cataloging.

On a parallel track with processing the Collection, there is a project to do record photography on the Collection. As material gets processed and cataloged, the prints are copy photographed and the film is

British Columbia Archives and Records Service
 Visual Records Catalogue
 Email: access@bcars.gov.bc.ca

CALL NUMBER: A-02789

Catalogue Number: HP008144
 New Cat. Number: A-02789

Subject: CHURCHES
 Subject:
 Subject:
 Geographic Region: CAPITAL

Title: ST. JOHN'S CHURCH (THE IRON CHURCH), VICTORIA.
 ALBUMEN

Photographer/Artist: MAYNARD, MRS. R.
 Date: [188-?]

Accession Number: 193501-001

Box 1. Catalog Record for A-02789



A-02789

Fig. 1. St. John's Church (the Iron Church), Victoria, British Columbia, albumen print, 188-?, by Mrs. R. Maynard. Reproduced from the thumbnail file (20K) of the church found on the BCARS gopher with the permission of BCARS.

Visual Records Collections - Subjects Listing

C

Camping, Camps, Canoes Canoeing, Carpenters
 Carpentry, Carriages Coaches, Carts Wagons,
 Castles Manors, Cemeteries Burial Markers,
 Ceremonies Presentations, Children, Children Adults,
 Children Eating Drinking, Children Playing In Sand,
 Children Playing In Snow, Children Playing In Water,
 Children Playing Outdoors, Chinatowns, Chinese
 Canadians, Churches, City Town Halls, Clothing
 Dress, Clubs, Convents, Cookery, Courthouses Court
 Officials, Criminals Crime, Crowds.

Box 2. Portion of subject headings for materials in BCARS database.

Visual Records Collections - Photographers / Artists
 Listing

M

Maberly James, Macardell James, Macdonald, Macdonald
 Edith, Macdonald James Williamson Galloway, Macdonald
 Reginald James, Macdougall, Macgregor, Macgregor,
 Machin Mrs, Mackenzie Agnes, Mackey, Maclure Margaret,
 Maclure Samuel, Macmunn, Macphail Duncan, Macqueen
 Tyler, Maguire Thomas Herbert, Malerby, Malerby James
 , Mallandaine Edward, Mallick, Manuel Lloyd,
 Marboeug, March Sydney, Marega Charles, Marryat Francis
 Samuel, Marschall, Martin Montague, Martin Thomas Mower
 , Martineau, Mary Osithe Sister, Masterman Henry,
 Mather Kate, Matthews Marmaduke, Maves, Maves Gus,
 Mawle Bill, Maxwell, Maynard, Maynard Albert, Maynard
 Hennah, Maynard Harry Netlam, Maynard Max Singleton,
 Maynard Mrs, Maynard Richard, Mayne Richard Charles,
 Mcallister Carey, Mcallister Ken, Mcallister Kenneth,
 McDonald, Mcevoy Dermot, Mcgregor, Mckelvie, Mckenzie
 Wilhelmina, McIagan, Mclean, Mcmunn, Mcphail,
 Mcrae, Mcritchie, Mcwilliams, Neeker, Meeres, Mei

Box 3. Artists represented in the database.

digitized and stored on Kodak Photo-CDs. These digital files are then linked in the collections management software so that researchers can browse the digital images in our online system instead of using the vintage prints. This is also giving the Museum the content needed for its forays into the World Wide Web arena and other digital-based projects. Some of the initial digital images were incorporated into a Portfolio Photo-CD called "Moving Axles on Pixels" which premiered recently at the Society for the History of Technology meeting in Lowell, Massachusetts. The result of all this activity is an enhanced access to the images themselves.

One of the pleasures of working with visual collections that document human activity is that they are often revelatory of much more than their immediate content. For the processor, this can provide an intense satisfaction of discovering the broader context of the collections, knowing that they can be of use to an even greater base of researchers than might have been initially envisioned. This has definitely been the case with this collection and the completion of processing is faced with a degree of sadness offset by the excitement of seeing the many threads of research that can be pursued within it.

For more information on the collections, please contact the Henry Ford Museum & Greenfield Village at (313) 271-1620. If you wish, you may contact me directly at the same number, extension 657 or the Curator of Photographs and Films, Ms. Cynthia Read-Miller, at extension 653; fax 271-9621, e-mail: ALDUS@UMICH.EDU.

IN PRINT

The Review:

Dolores A. Kilgo. *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype*. St. Louis, MO: Missouri Historical Society Press, 1994. 234 p. ISBN 1-883982-04-9. \$59.95 (cloth), \$29.95 (paper).

Reviewed by Robert Schlaer, daguerreotypist.

After the centennial celebration of the invention of photography in 1939, books began to appear on the daguerreotype. The 1989 sesquicentennial spawned a sudden burst of such publications, which were mostly appreciations of daguerreotype pictures. As these accumulated, readers were treated to high quality illustrations of increasing numbers of excellent or unusual daguerreotypes. At roughly the same time a boom in daguerreotype collecting caused prices to rise, which drew out into public view many formerly unknown images. The study of individual daguerreotypists, however, remains an undeveloped field, hampered by the fact that few daguerreotypes can be ascribed to particular artists, and by the wide dispersal of the material. One exception to this is the large quantity of superb work which issued from the studio of Southworth & Hawes in Boston, and which is now housed principally in a few public and private collections. These daguerreotypes have been studied in some detail, and examples of them are frequently published.

Far less well known, a large collection by another daguerreian has survived in the archives of the Missouri Historical Society, the Newberry Library, the Smithsonian Institution, and in the hands of interested relatives of the artist. I shall never forget seeing some of this work for the first time, in a slide lecture given by Dolores Kilgo. Before me was an absolute master of daguerreian art, one of whom I had known hardly more than his name. Now Thomas M. Easterly of St. Louis has received a comprehensive treatment by Dr. Kilgo which is entirely worthy of his extraordinary ability as a daguerreotypist. Her book, *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype*, is the finest ever written on daguerreian art, and, intentionally or not, makes a clear case for Easterly as the greatest daguerreotypist who ever lived. The book's publication coincides with the presentation of a stunning exhibition of Easterly's work at the Missouri Historical Society in St. Louis.

First let me record my only two complaints. The book is filled with excellent illustrations, most of which are about the same size as the originals, and which give a clear sense of their jewel-like appearance. As a result, many fine details are obscured through the limitations of photomechanical reproduction. Yet it is the ability of the daguerreotype to hold such detail which is one of its great virtues. Particularly with the cityscapes, a selection of enlargements would have been a useful addition. Secondly, the occasional note in the figure captions, "laterally reversed," is not clearly defined, nor is it used in a consistent way. Daguerreotypes are ordinarily laterally reversed, unless the photographer employed a "reversing prism"

in front of the lens, which Easterly did frequently, but not always, in his views of St. Louis. This optical device reverses the image again, correcting it in relation to the scene. Copy daguerreotypes are usually reversed from the originals, making them also "unreversed." Additionally, the reproduction of a daguerreotype can be reversed by the printer for editorial purposes. Inspection of the figures will often indicate what is meant by the caption, but such difficulty is an unnecessary imposition on the reader.

Dr. Kilgo's book is divided into four segments. The first is a biography of the subject, from which we learn immediately what it was that set Thomas M. Easterly apart from his professional contemporaries: his absolute love of and uncompromising devotion to the daguerreotype. Perhaps many of his colleagues privately agreed with Easterly's assertion, that despite the advent of competing processes, nothing in photography could equal the permanence and beauty of the daguerreotype. Among them, however, Easterly alone refused to bend to popular taste, expediency, or financial necessity. He began to make daguerreotypes around 1844, and continued to work exclusively in that medium until the end of his professional career in 1872. He certainly cannot have worked so for financial gain, since as a commercially viable process the daguerreotype died in the late 1850's. Nor could he have done it for personal fame, since he never performed the aggressive acts of self-promotion which were as necessary then as they are now. Even his advertising was subdued and tasteful by the standards of his time. He remained a daguerreian to the end because he loved it and was exceptionally good at it.

The second section is devoted to Thomas Easterly as a studio portraitist. Here, in what could have been the most conventional portion of the book, dealing with the artist's most conventional activities, we are treated to a triumph of evocative writing by the author. Dee Kilgo not only knows how to describe pictures, she knows how to describe daguerreotypes. Through her prose a reader can understand the effects of posing, facial expression, clothing, lighting, and exposure times, and sense how wrenchingly the desires of patrons could conflict with the desires of the artist. In reading this you will, if you allow it, come to feel yourself a participant in the making of these daguerreotype portraits, rather than merely a privileged voyeur of the results. The author brings out both the intellectual and emotional choices Easterly made as he arranged his subjects for the camera, and just as clearly shows us what it is in each of these daguerreotypes that provokes our reaction to it. This discussion is enhanced by a portfolio of 25 magnificent portraits. They are reproduced somewhat larger than the originals, and each is accompanied by biographical information on the sitters.

The third section deals with Easterly's daguerreotypes of Native Americans who visited his studio. His activities here place him among the earliest of those photographing such subjects, and certainly among the finest. The idealization of Native Americans by earlier artists, as well as the romanticization of them by some later photographers, pale before the direct gazes of Easterly's Sauk, Fox, and Iowa sitters.

Aside from the unusual subjects, many of these works are set apart by being extensively hand-colored. Easterly rarely indulged in more than gentle tinting or the accenting of details in his pictures, as was the common practice of the time. Heavy coloring of daguerreotypes was regarded by the best of Easterly's colleagues as a destructive act to which they were forced by the debasement of popular taste. Indeed, it appears to have been at the request of a customer that the color was added by Easterly to these portraits, though it may have been more for ethnographic than for aesthetic purposes. Nonetheless, the appearance of the finished product demonstrates what can happen when a fine daguerreotype is colored with equally high levels of skill and good taste. The purely daguerreotypical effect of the silver surface is diminished but not lost, and in compensation there appears some of the elegance of a miniature on ivory. This illustrated chapter on the creation of these masterpieces is alone worth the price of the book. No finer colored daguerreotypes exist; yet in the body of Easterly's work they stand almost alone. What must we think of a man who was capable of such an exceptional result, but who as a matter of course rarely chose to express himself through it? As Kilgo points out, the ideal of the pure daguerreotype image had a compelling hold on Thomas Easterly.

The final section of the book deals with an aspect of daguerreian art in which Easterly stands absolutely unchallenged. Daguerreotype "views", which is to say landscapes and cityscapes, are rare among the millions of nineteenth-century daguerreotypes which exist in this country. In addition, the average quality of such scenes is well below that of a typical anonymous portrait, both technically and artistically. When working out of doors much of the routine of the studio is unavailable, so that landscape daguerreotypy requires a much higher order of skill than is otherwise the case. Some few daguerreotypists may have been Easterly's equals as portraitists, but none whose work survives can begin to approach him as a maker of daguerreotype views. In this Easterly outshines all his contemporaries, for the quantity and quality of his daguerreotypes of St. Louis are beyond belief. Such work would have been largely unsalable, which implies motives similar to those which underlay the portraits of his family. In both cases, Easterly's love of his art can be seen clearly on the surface of his daguerreotypes, commingled here with a profound interest in his community. That surface is then brightened by Dee Kilgo's descriptions of the scenes, and by her historical narrative. Kilgo's chapter on this aspect of Easterly's art is a tour of the history and scenery of St. Louis, one so powerfully alive that the reader walks the streets, paddles the ponds, and digs at the Indian Mound. If you love daguerreotypes or are just curious about them, this book is essential reading. If, in addition, you can get to St. Louis in time, by all means see the Thomas Easterly show at the Missouri Historical Society.

The Books:

Adams, Robert. *Why People Photograph*. New York: Aperture, 1994. 162 p. ISBN

- 0893815977 \$16.95. (cloth);
0893816035 (paper).
- Bush, Alfred L., and Clark, Lee. *The Photograph and the American Indian*. Princeton, NJ: Princeton University Press, 1994. ISBN 0-691-03489-3. 334 p. \$75 (cloth).
- Borhan, Pierre, ed. *Andre Kertesz: His Life and Work*. Boston: Bulfinch Press of Little, Brown, 1994. 368 p. ISBN 082122140X \$65 (cloth).
- Chamlee, Paula. *Natural Connections. Photographs by Paula Chamlee*. Revere, PA: Lodima Press, 1994. 112 p. ISBN 0-9605646-6-7 \$50 (\$4.50 s&h; cloth); ISBN 0-9605646-7-5 \$650 (s&h \$14.50; special edition, limited to 250 copies). To order contact Photo-Eye Books, 376 Garcia St., Santa Fe, NM 87501, (505) 988-5152, fax 988-4955.
- Daniel, Malcolm, ed. *Photographs of Édouard Baldus*. New York: Metropolitan Museum of Art; Montreal, Canadian Centre for Architecture; distributed by Harry N. Abrams, 1994. 293 p. ISBN 0870997149 \$65 (cloth). ISBN 0870997157 (paper).
- Ehrenkranz, Anne. *A Singular Elegance: The Photographs of Baron Adolph DeMeyer*. San Francisco: Chronicle Books, 1994. 128 p. ISBN 0811808300 \$40 (cloth).
- Kismarac, Carola, and Heileman, Marvin, eds. *Talking Pictures. People Speak about the Photographs That Speak to Them*. San Francisco: Chronicle Books, 1994. 224 p. ISBN 0811803821 \$40 (cloth), ISBN 0811803767 \$25.95 (paper).
- Helg, Béatrice. *architectonic illusion*. [four-color catalog of an exhibition at the Southeast Museum of Photography, Daytona Beach, Florida, September 13 to October 28, 1994. Write the museum at Daytona Beach Community College, 1200 International Speedway Blvd., P.O. Box 2811, Daytona Beach, FL 32120-2811. (904) 254-4475.]
- Homburger, Eric. *The Historical Atlas of New York City: A Visual Celebration of Nearly 400 Years of New York City's History*. New York: H. Holt & Co., 1994. ISBN 0805026495 \$45 (\$63 Canada). [An H. Henry Holt Reference Book.]
- The Prints of Jasper Johns: 1960-1993: A Catalogue Raisonné*. West Islip, NY: Universal Limited Art Editions, 1994. ca. 300 p. ISBN 0910435006 \$450.
- Kismarac, Susan. *American Politicians: Photographs From 1840 to 1993*. New York: Museum of Modern Art; distributed by Abrams, 1994. 192 p. ISBN 0810961350 (Abrams) ISBN 0870701576 (MoMA) \$39.95.
- Loengard, John. *Celebrating the Negative*. New York: Arcade Publishing; distributed by Little, Brown, 1994. 96 p. ISBN 1559702826 \$29.95.
- Mann, Sally. *Still Time*. New York: Aperture, 1994. 80 p. ISBN 0893815934 \$29.95 (paper). [This book appears to be a new edition of the book published in 1988 at Clifton Forge, VA, by the Allegheny Highlands Arts & Crafts Center.]
- McCandless, Barbara, Yochelson Bonnie, and Koszarski, Richard. *New York to Hollywood: Photography by Karl Struss*. Albuquerque: University of New Mexico Press, 1995. ISBN 0826316379 \$60 (cloth), ISBN 0826316387 \$35 (paper).
- Michigan Archival Association. *The Photograph Primer*. \$5.00 (\$2.50 s&h).
- To order, write Michigan Archival Association, P.O. Box 10328, Lansing, MI 48901-0238. [We have not seen a copy, so we cannot say how useful it might be.]
- Mustardo, Peter, and Kennedy, Nora. *Photograph Preservation: Basic Methods of Safeguarding Your Collections*. N.p.: Mid-Atlantic Regional Archives Conference, 1994. \$2.50. [This is MARAC's Technical Leaflet Number 9. Order from Linda Miller, Roanoke College Archives, Salem, VA 24153-3794.]
- [Hm... Michigan and the Mid-Atlantic are publishing their own guides to photograph collection care. Might the Section want to get involved?—Ed.]
- Naef, Weston. *The J. Paul Getty Handbook of the Photographs Collection*. Santa Monica: J. Paul Getty Museum, 1994. ISBN 0892363169 \$12.95 (paper). [Accompanied the UCLA exhibition, "Arrows of Time: Photographs from the J. Paul Getty Museum."]
- Quasha, Jill. *Marjorie Content: Photographs*. New York: W. W. Norton, 1994. ISBN 0-39303-6-820. \$29.95.
- Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994. 356 p. ISBN 1558597611 \$60 (cloth).
- Sandweiss, Martha A. *William Garnett. Aerial Photographs*. Berkeley: University of California Press, 1994. 176 p. ISBN 0520084454 \$45 (alkali paper, cloth), 0520083482 (alkali paper, paper).
- Smolan, Rick, and Erwit, Jennifer. *Passage to Vietnam: Through the Eyes of Seventy Photographers*. San Francisco: Against All Odds Productions, 1994. 211 p. ISBN 1885559003 \$50 (cloth); \$75 with CD-ROM.
- Sobieszek, Robert, ed. *The Camera I: Photographic Self-Portraits*. New York: Abrams, 1994. 240 p. ISBN 0810931974 \$49.50 (cloth), 0875871712 (paper).
- Voss, Frederick S. *Majestic in His Wrath: A Pictorial Life of Frederick Douglass*. Washington, DC: Smithsonian Institution Press for the National Portrait Gallery and the National Park Service, 1995. ISBN 1560985224.
- Westerbeck, Colin, and Meyerowitz, Joel. *Bystander. A History of Street Photography*. Boston: Bulfinch Press of Little, Brown, 1994. ISBN 432 p. \$60 cloth.
- Wilson, Michael and Reed, Dennis. *Pictorialism in California, Photographs 1900-1940*. Santa Monica: J. Paul Getty Museum, 1994. 150 p. ISBN 0892363126 \$45 (cloth), 0892363134 \$30 (paper).
- Museum of Archaeology and Anthropology, Philadelphia, PA. through April 30. "The Prints of Roy Lichtenstein." Los Angeles County Museum, Los Angeles, CA. through May 21. "A Shadow Born of Earth: New Photography in Mexico." Museum of Photographic Arts, San Diego, CA. through May 28. "New York to Hollywood: Photographs by Karl Struss." Amon Carter Museum, Fort Worth, TX. through May 29, 1995. "Federal Profiles: Saint-Memin in American, 1793-1814." National Portrait Gallery, Washington, D.C. through July 9. "The New Deal from The Chrysler Museum Collection." The Chrysler Museum, Norfolk, VA. through July 9. "Ben Shahn and the Task of Photography in Thirties America." The Chrysler Museum, Norfolk, VA. through August 6. "Imitation and Invention: Old Master Prints and Their Sources." National Gallery of Art, Washington, DC. through November 19. "Amjestic in His Wrath: The Life of Frederick Douglass." National Portrait Gallery, Washington, DC. opens April. "Planet Peru: An Aerial Journey Through a Timeless Land." Royal Ontario Museum, Toronto, Ontario. opens May 28. "The Prints of Roy Lichtenstein." Dallas Museum of Art opens May 28. "James McNeill Whistler." National Gallery of Art, Washington, DC.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

PARTS UNKNOWN

The last issue of the journal, *Computers in the History of Art*, (V4/2 1994) was dedicated to image databases in North America. We have not seen this journal, but it sounds as though it might be of interest to our readers.

Agfa has an educational Digital Color Prepress series, part of which is an *Introduction to Digital Scanning*. This volume is intended to be a complete overview for beginners as well as a useful resource for more experienced operators. The booklet provides clear, objective, and highly visual information on all issues related to the scanning process. Topics covered include color theory, judging originals, picture elements, resizing bitmaps, scanning resolution rules, histograms and tone curves, linear and non-linear tone corrections, and the sharpening of images. The book costs \$15.

CANADA

Toronto, Ontario. We recently heard from Johanne Pelletier <Johanne_Pelletier@tvo.org>, the Archives Advisor for the Province of Ontario "[Have you seen] 'Proof'? This movie is about a blind photographer who seeks the 'truth' in the proof of visuals. It's Australian. [This begs the question, do we have a list of movies using photographs or other visual materials in the plot?] Of course 'Blow Up' comes to mind—Ed.]

WHAT'S UP

through April 2. "Benedicte Wrensted: An Idaho Photographer in Focus." Smithsonian Institution, Concourse Gallery, S. Dillon Ripley Center. [The exhibition then enters into the program of Exhibits, USA, Kansas City, where it will travel throughout the U.S through 1997 and to Europe through 1998.] through April 9. "Seven Years in Tibet, 1944-1951: Photographs of Heinrich Harrer." University of Pennsylvania

WEST

Phoenix, AZ. Richard Pearce-Moses' processing manual for visual materials collections is available for \$10 (postage included). If you're interested in seeing a copy of the manual, please send a check in the amount of \$10, made payable to the Heard Museum, to Richard, Photograph Archivist, The Heard Museum, 22 E. Monte Vista, Phoenix, AZ 85004.

NORTH CENTRAL

Ann Arbor, MI. The Bentley Historical Library recently received over one million images (negatives, transparencies, and contact prints) dating from 1949 to 1982, from Michigan Bell—now Ameritech. The donation followed several meetings between Bentley archivist Chris Weideman, Michigan Bell photographers, and administrators. Bell administration decided that the Bentley would be an appropriate home for the corporation's visual archives, a place where the materials could be used by Michigan citizens and the research community at large, and where it could be associated with the library's other photographic holdings. For more information, contact the library at the University of Michigan, Ann Arbor, MI 48109-2113.

NEW ENGLAND

Nashua, N.H. Yikes! Somehow we missed it, but there's been a lawsuit going on between FPG International and *Newsday*. According to the "Up Front" editorial in the February 1, 1995, issue of *Electronic Publishing*, "... we addressed the issue of copyrights, particularly how they pertained to a pending lawsuit between FPG International and *Newsday*. At that time, the pending suit alleged that New York-based *Newsday*, (the nation's second largest four-color daily newspaper) had used illegally and without credit an image from photographer James Porto in its front-page illustration for the November 7, 1993 issue. Also in the illustration was an image from photographer Joe Vestil. In creating the illustration, *Newsday* artists scanned the two images from an older FPG stock photography catalog and manipulated them to form a montage. Through the process, some elements of each image were

removed or changed to create the desired results, but the ingredients were still the original photos from Porto and Vestil. Interestingly, *Newsday* had licensed hundreds of photos from FPG in the past, and had a good working relationship. After the publication of this particular image, FPG offered *Newsday* the opportunity to pay four times the usual licensing fee retroactively to cover the image use, but *Newsday* did not. FPG filed the suit in hopes of recouping the licensing fee, damages, and legal fees. . . . The suit was settled out of court last fall when FPG was awarded ten times the normal fee as well as payment for legal expenses in the battle. . . . FPG pursued the case with the intent of educating the public on the issues of image rights and licensing procedures. When it became clear that legal fees would surpass any potential settlement amount, FPG accepted the current decision. Another major victory for FPG was the securing of the right to discuss the suit openly—*Newsday* had attempted to impose a gag order. The appeal of this case was in its potential to set a precedent for copyright issues in the digital age. As the population seeks new ways to distribute its work—the Internet, CD-ROM, print, etc.—the security of that work from theft becomes a concern. Clearly this is an issue that must be resolved if anyone wants to make a legal profit from the distribution of text, images, or whatever. Ten years ago digital theft was hardly thought of, but today network security is one of the top priorities for any organization that makes its money from this "intellectual property." Keith Hevener, Editor [*Reprinted with permission.*]

New York, NY. The American Federation of Arts, has a travelling exhibition component to the various services it offers. Available for rent are photographic exhibitions on Elliott Erwitt, Ernst Haas, Jacques Henri Lartigue, Klowa Culture, and New Photography in Mexico. Rental rates range from \$1,500 to \$7,000. For more information, contact the Museum Services Department, American Federation of Arts, 41 East 65th Street, New York, NY 10021, 1-800-AFA-0270.

Han P. Kraus, Jr., Fine Photographs, has moved. His new address is The Mark Hotel,

25 East 77th Street, New York, NY 10021. Telephone and fax numbers remain the same: phone (212) 794-2064; fax (744)-2770. Visits are by appointment.

Swan Galleries' April 4 auction offers a number of cased images, including a daguerreotype portrait of a daguerreotypist with his camera (ca. 1848) and a doctor displaying a tonsillome (1850s). Other 19th century highlights included an ambrotype portrait of Abraham Lincoln (attributed to Roderick Cole [1858]), a salted-paper portrait of U. S. Grant (1860s), Alexander Hesler's mammoth-plate portrait of Abraham Lincoln (1860s/1890s), and a Japanese album containing 100 hand-colored photographs, many by Kimbel, 1890s. Twentieth-century images include an 1898 platinum portrait of Alfred Stieglitz, his wife [*the first one, not O'Keefe—Ed.*], and baby daughter, and a signed portrait by Gertrude Käsebier of her grandchildren with a camera (ca. 1906). Among the other photographers included in the auction are Edward Curtis, Andre Kertesz, Edward Weston, Louise Dahl-Wolfe, and Richard Avedon.

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives (Archives I), Washington, DC 20408, (202) 501-5610, Mon.—Fri. 7:15—3:45, fax 501-5601. E-mail laurie.baty@arch1.nara.gov.
Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, fax 233-3109. E-mail bjohnson@indy.net.
Chair: Sarah Rouse, Prints & Photographs, Library of Congress, Washington, DC 20540 (202) 707-3635, fax 707-6647. E-mail rouse@mail.loc.gov.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1995. Opinions expressed are those of the authors.

The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885



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

Volume 9, Number 3

August 1995

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

VOTE!

Bonnie Wilson, Chair, Nominating
Committee, Minnesota Historical
Society

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

Mark E. Martin
Judi Hoffman

The candidates' statements:

Judi Hoffman, Library of Congress

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

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

VM-RELATED ANNUAL MEETING ACTIVITIES

Pre-Conference Workshops

Monday, August 28

9 am - 5 pm

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

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

Tuesday, August 29

9 am - 5 pm

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

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

Thursday, August 31

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

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

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

Sessions

Thursday, August 31

10:30 am - 12:30 pm

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

6 *Microfilm and Digital Imaging: The
Hybrid Solution*

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

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

12:30 pm *Digital Vendors Special
Forum*

1:30 pm - 3:30 pm

13W *Working Together For Archives
Preservation: An Open Dialogue*.

NOTE: Limited enrollment,
preregistration required.

15 *Cultural Identity and Other
Optical Delusions*

Friday, September 1

2:00 pm - 4:00 pm

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

4:30 pm - 5:30 pm

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

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

Saturday, September 2

10:30 am - 12:30 pm

60 *Picture Appraisal in an Age of
Abundance*

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

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

2:00 pm - 4:00 pm

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

Sunday, September 3

9:00 am - 11:00 am

77 *The Science of Primary Sources*

82 *Special Interest Priorities and
Selecting for Preservation*

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

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

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

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

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

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

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

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

FROM THE CHAIR

Sarah Rouse, Library of Congress

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

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

BOOK FAIR AT SAA IN WASHINGTON

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

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

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

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

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

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

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

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

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

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

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

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

Visual Materials Bibliography
Donna Longo Dimichele, Brown University

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

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

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

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

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

AMIA CATALOGING AND DOCUMENTATION REPORT

Linda K Tadic, University of Georgia

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

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

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

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

MEETINGS & CONFERENCES

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

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

Daguerreian Society

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

AIC-PMG MEETING UPDATES

Sarah Wagner, National Archives

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

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

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

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

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

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

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

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

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

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

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

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

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

POWDER-BAKED VERSUS ENAMEL COATINGS: AN UPDATE

Sarah Wagner, National Archives

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

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

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

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

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

contaminants.

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

CONSERVATION TRAINING PROGRAMS

United States

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

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

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

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

Europe

Konservatorskolen
Dat Kongelige Danske Kunstakademi
Esplanaden 34
1263 Kobenhavn K

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

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

NITRATE AND ACETATE FILM

Kathleen Hubenschmidt, Photographic
Collections, Arizona State Museum

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

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

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

CALL FOR PAPERS

Alfred Stieglitz (1864-1946)

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

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

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

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

FROM THE LIST SERVS

Daguerreian News

Gary W. Ewer
garyewer@POWERAMP.NET

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

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

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

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

VIRTUAL NEGATIVE SPACES TO BE FILLED

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

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

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

The job has two principal technical responsibilities:

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

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

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

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

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

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

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

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

Books

The Review:

Laurie A. Baty, Matthew R. Isenberg,

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

Reviewed by Donna Longo DiMichele, Brown University.

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

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

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

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

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

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

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

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

described in two selections.

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

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

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

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

The Books:

Bainton, Casey, ed. *Picturing Paradise: Colonial Photography of Samoa 1875-1925*. (With essays by Alison Devine Nordstrom, Elizabeth Edwards, Peter Mesenholler, Virginia-Lee Webb and Momoe Malietoa von Reiche. Foresta, Merry A. and John Wood. *Secrets of the Dark Chamber. The Art of the American Daguerreotype*. Washington, DC: Smithsonian Institution Press, 1995. ISBN 1-56098-614-X \$55 (cloth); 0-937311-26-X \$35 (paper).

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

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

Hickman, R. C. *Behold the People: R.C. Hickman's Photographs of Black Dallas, 1949-1961*. Austin: Published for the Center for American History by the Texas State Historical Association, 1994. Barker Texas History Center series no. 3. ISBN 0-87611-136-3. \$29.95. Library of Congress. *The First Americans: Photographs from the Library of Congress, with text by William H. Goetzmann*. Washington, DC: Fulcrum Pub., 1991. 144 p. ISBN 0912347961. ISBN 0-912347-96-1. \$34.95

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

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

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

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

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

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

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

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

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

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

Snyder, Robert and Jack Moore.

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

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

Wright, Helena. *With Pen & Graver.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

WORLD WIDE WEB SITES: A LIST

Bill Allen, PhotArchipelago, a listing of photo resources:

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

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

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

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

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

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

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

<ftp://bh1.anth.virginia.edu>

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

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

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

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

National Museum of American Art,

EXHIBITIONS

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

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

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

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

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

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

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

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

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

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

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

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

through August 6. *Imitation and*

NMAA ESTABLISHES NEW CENTER FOR THE STUDY OF AMERICAN PHOTOGRAPHY

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

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

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

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

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

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

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

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

ENYEART LEAVING EASTMAN HOUSE

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

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

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Bradford, England.

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

Mexico City, Mexico

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

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

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

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

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

The Society of American Archivists
600 S. Federal, Suite 504
Chicago, IL 60605
(312) 922-0140

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

Arcata, CA

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

Durham, NC

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

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

Newtown, PA

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

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

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

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

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives (Archives I), Washington, DC 20408, (202) 501-5610, Mon.-Fri. 7:15-3:45, fax 501-5601. E-mail laurie.baty@arch1.nara.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879, fax 233-3109. E-mail bjohnson@indy.net. **Chair:** Sarah Rouse, Prints & Photographs, Library of Congress, Washington, DC 20540 (202) 707-3635, fax 707-6647. E-mail rouse@mail.loc.gov.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1995. Opinions expressed are those of the authors.

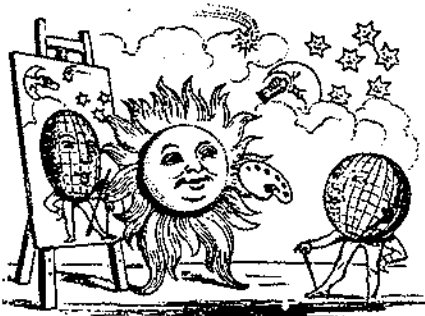
VOTE!!

The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885



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

Volume 10, Number 1

December 1995

Doin's in DC

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

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

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

Liaison reports:

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

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

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

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

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

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

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

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

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

Following a short break, Sarah continued

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

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

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

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

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

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

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

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

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

Repository Tours A "Rouse-ing" Success

Sarah Rouse, Past Chair, Library of Congress

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

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

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

From the Chair

Stephen J. Fletcher, Indiana Historical Society

Several session proposals for the 1996 Annual Meeting went to the

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

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

Visual Materials Section 1994-95

Officers

Chair

Stephen J. Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202-3299
(317) 232-1879; fax 233-3109
e-mail sjfletche@Indy.net

Chair-Elect

Judi Hoffman
Motion Picture, Broadcasting, and
Recorded Sound Division
Library of Congress
Washington, D.C. 20540-4809
(202) 707-5903; fax: 707-2371
e-mail: jhof@loc.gov

Immediate Past Chair

Sarah Rouse
Prints & Photographs Division
Library of Congress
Washington, DC 20540
(202) 707-3635; fax 707-6647
e-mail rouse@mail.loc.gov

Committee Chairs

Advanced Workshop

Mark E. Martin
Temple Memorial Archives
300 Park
Dibold, TX 75941
(409) 829-3543; fax 829-3523
e-mail memartin@usa.net

Bibliography

Donna Longo DiMichele
Project Archivist
R.I. State Archives
377 Westminster St.
Providence, RI 02903
(401) 277-2353; fax: 277-3199
e-mail: dldimichele@archives.state.ri.us

Elections

Sarah Rouse

Newsletter

Laurie A. Baty
NHPRC
Room 607
National Archives
Washington, DC 20408
(202) 501-5610; fax 501-5601
e-mail: lbaty@arch1.nara.gov

Program

Sarah Rouse

Three-Year Plan

Judi Hoffman
Sarah Rouse

Liaisons

Academy of Certified Archivists
contact Stephen Fletcher

Architectural Records Roundtable
Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hill, MI 48303-0801
(810) 645-3154; fax 645-3029
e-mail: mark_coir@cc.cranbrook.edu

Association of Moving Image Archivists

Gregory Lukow
National Center for Film & Vide
Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; fax 467-4578

AMIA Cataloging and Documentation Committee

Linda Tedic
Head of Media
University of Georgia Libraries
Athens, GA 30602
(706) 542-1971; fax 542-4144
e-mail: ltadic@libris.libs.uga.edu

Regional Photographic Historians
Stephen J. Fletcher

Visual Materials Cataloging & Access Roundtable

Katherine Johnson
Dance Heritage Coalition
149 Hammon Ave.
Pelham, NY 10803
(914) 738-7185; fax 738-7271
e-mail: cjjxu@cunynyvm.cuny.edu

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

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

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

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

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

From the Chair-Elect

Judi Hoffman, Library of Congress

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

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

Architectural Records Roundtable

Mark Coir, Cranbrook Archives

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

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

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

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

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

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

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

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

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

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

AMIA Cataloging and Documentation

Linda Tadic

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

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

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

History of Photography Group

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

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

<ritphoto@rit.edu>

on the message line write: <hpg-info>

in the message area write : <send the message>

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

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

on the message line write: <hpg-list>

in the message area write: <send>

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

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

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

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

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

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

The long directions are as follows:

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

Mass Preservation of Photographs

Richard Pearce-Moses, The Heard Museum

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

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

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

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

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

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

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

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

Albumen Prints

Michael J. Ware,
mike@mikeware.demon.co.uk

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

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

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

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

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

Carbon Copy

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

Dear President and Council Members:

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

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

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

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

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

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

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

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

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

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

I await a reply at your earliest convenience.

Sincerely,

/s/

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

New York University
70 Washington Square South
New York, NY 10012
212-998-2635
FAX: 212-995-4070

Negative Spaces to be Filled

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

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

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

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

RLG Publishes Proceedings from Digital Image Access Projects' Final Session

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

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

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

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

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

Call For Papers

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

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

Constituencies:

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

Due dates (final):

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

Submit abstracts of one or two pages or entire articles to Robert A. Baron, Guest Editor, Visual Resources, Post Office Box 13, Larchmont, New York 10538-0093; voice: (914) 834-0233; fax: (914) 834-0284; e-mail: rabaron@pipeline.com. Use subject: VR PAPERS.

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

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

Requests for information/ Research queries

19th Century Photographers' Price Lists.

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

19th Century Photographers or Their Images.

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

From the Internet

History Computerization Project on the Internet

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

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

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

Oregon State University

Larry A. Landis

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

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

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

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

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

WWW Sites with Digitized images

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

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

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

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

BrunoN@aol.com

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

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

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

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

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

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

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

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

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

<http://euphony.com/euphony/articles/35/Interior/Interior-RG.html>

*(Rodney Gitzel, Skies photo essay)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Volk_O.html (Oleg Volk)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Star-Telegram)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Journalism-related sites

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

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

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

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

Information and FAQ lists

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

Denver Public Library Photodigitization Project

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

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

Exhibitions

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

Books:

The Reviews:

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

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

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

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

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

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

The essay describes three broad periods. Although the photographs are presented in rough chronology, the layout divides the images into different, topic categories. The authors note the photographs are "organized according to a specific or any special category" with the result that readers are left to make the own sense of "an eclectic assortment" (p. xv).

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

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



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

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

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

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

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

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

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

Weighing in at close to five pounds and

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

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

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

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



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

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

The older boy wears the gingham-checked long sleeved frock worn by all children, with the addition of a nice frilled white collar, over wide-legged, rather than short dark trousers and sturdy boots. His hair is done in a topknot with wide hair at the ears, a clear indication of an early-fifties style. The younger boy wears a dress, as he is probably only about a year old. Of a sturdy cotton or wool, it is short sleeved and has frontal bodice pleats extending down to a long waistline, a cut similar to his mother's dress and another indication of the early-fifties date. White stockings, like his brother's, and shiny black boots complete his costume. His hair is parted at the side, as though a topknot had been attempted. (A little girl's hair would have had a center part.) [p. 123.]

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

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

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

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

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

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

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

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

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

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

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

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

The Books:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Artful Dodging: News Heard, Enhanced, and Passed On

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

Date this photograph!

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

VOLUNTEERS WANTED!!!

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

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

- For more information contact Laurie A. Baty, editor

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives (Archives I), Washington, DC 20408, (202) 501-5610, Mon.-Fri. 7:15-3:45, fax 501-5601. E-mail laurie.baty@arch1.nara.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202. (317) 232-1879, fax 233-3109. E-mail bjohnson@Indy.net. **Chair:** Stephen J. Fletcher, Curator of Visual Collections, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202. Voice: (317) 232-1879; fax 233-3109. E-mail sjfletch@Indy.net.

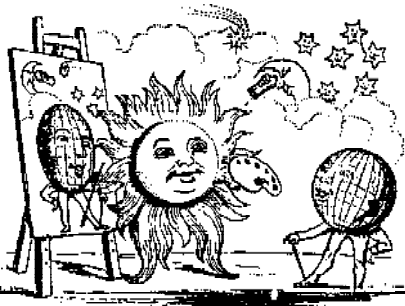
Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1996. Opinions expressed are those of the authors.

The Society of American Archivists
600 South Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

Time-dated Materials



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

Volume 10, Number 2

April 1996

YOUR EDITOR OPINES

Volunteerism and What it All Means

A few weeks ago, I was driving home on my third portion of a three-part commute when an *All Things Considered* segment on volunteerism caught my attention. From it I learned that the number of people willing to and who actually do volunteer for professional, social, civic, and political organizations is down dramatically from 15 to 20 years ago. Everyone I know professes to be busier than ever, with no time for anyone or anything.

All organizations big and small are dependant on volunteers. How many of us look forward to that wonderful retired man or woman who comes in for half a day a week? SAA needs volunteers, too. The office and its wonderful staff in Chicago provide incredibly valuable services to us as members, yet they're simply the tip of the iceberg. SAA depends on individuals with an interest in the profession and a willingness to DO something for their profession, whether it's as an elected member of Council or a volunteer staffing the information booth at the annual meeting. Many years ago I was the volunteer office assistant to the Executive Secretary of the Maryland Society of Professional Engineers. I distinctly remember a passage in the letter sent to new members: *We encourage you to be more than just a name on the membership roster.* In other words, if you're going to be a member, be an active member.

Back in 1988 the Visual Materials Section had fewer than 80 members. Today the section's membership has grown to over 350 members. This dramatic growth is due, in large part, to a small group of volunteers who have put their ideas and vision to work for the section. In the last few years, however, even with the expanded section membership, it has been increasingly difficult to find individuals willing to work for the betterment of the section.

In the next few months, the Nominating Committee will be talking to many of you to see if you would be willing to stand for Chair-Elect. The requirements for the position, for all intents and purposes, are minimal: membership in SAA and the section, a commitment to the section for two years (one as Chair-Elect and one as Chair), a willingness to spend perhaps 50 hours over the course of each year (that's an average of an hour a week) to work for the section. As Chair-Elect the work load includes three

columns for *Views*, some work putting together proposals for the annual meeting, and preparing the section's three-year plan. As Chair, there are similar tasks required, but again, a minimum amount of time. Please consider standing for this important volunteer leadership position.

If you're unwilling to make that kind of minimal time commitment, please consider some other ways in which you can aid the section and its work:

- Read and comment on SAA's report on Sections and Roundtables (see Stephen Fletcher's column)
- Put together a proposal for an annual meeting
- Give a paper or chair a session at an annual meeting
- Send your ideas and comments about the section to the chair or chair-elect
- Write an article for *Views* (Bob Sink did, unasked, and it's on page 8 of this issue)
- Send exhibition, book, WWW, or other information, even gossip, to *Views*
- Volunteer to work on the section's bibliography (see Stephen Fletcher's column)
- Put *Views* on your institution's press-release mailing list.
- Volunteer to highlight your collection for a "Collection Snapshot" in *Views*
- Volunteer to do a book review (you get to keep the book!) for *Views*
- Volunteer to sign the petition to establish a moving-image materials roundtable (see Stephen Fletcher's column)
- Vote for effective section leadership when you receive your ballot in the August issue of *Views*
- Attend the annual section meeting
- Bring or send (if you can't come to the meeting) a recently published book to show off at the Book Fair at the annual section meeting
- Stop by to chat with section leadership at the section's office hours at the annual meeting
- Go on a section-sponsored tour at the annual meeting
- Join SAA and the section (if you're reading a pirated copy of this newsletter!)

And remember, if you've volunteered to do something, DO IT!

Laurie A. Baty
Editor

CORRECTIONS TO THE LEADERSHIP ROSTER

E-mail:

Laurie A. Baty
laurie.baty@arch1.nara.gov
Stephen Fletcher
sjfletch@indy.net
Bruce Johnson
bjohnson@indy.net

Change:

Bibliography
from
Donna DiMichele
to
Stephen Fletcher

Add :

Visual Materials Cataloging and Access Roundtable (VMCAR)

Jane Greenberg, Chair
School of Library and Information
Science
University of Pittsburgh
135 N. Bellefield Ave.
Pittsburgh, PA 15250
(412) 624-9438 fax 648-7001
e-mail janeg@lis.pitt.edu>

Academy of Certified Archivists

Gretchen Lake
Archivist
Alaska and Polar Regions
Department
Rasmusson Library
University of Alaska Fairbanks
P.O. Box 756808
Fairbanks, AK 99775-6808
(907) 474-5590; fax 474-6365
gretchen@muskox.alaska.edu

Please let the editor know if there are other additions or corrections to be made

FROM THE CHAIR

Stephen J. Fletcher, Indiana Historical Society

With the whirl of annual meeting session proposals, the holidays, and the three-year plan for 1996-98 behind us, there are now only five months left before the 1996 annual meeting. While some of the goals for the section have been met, others await

completion. Even though you are reading this in April, this is the first 1996 issue of *Views*. The turning of the new year is always a good time to assess where we are and where we are going, so I'd like to dedicate this column to that end.

Many of the goals we submitted to Council last January for the September 1995-August 1996 period have been met. We created, through the SAA Education Office, the pre-conference workshop *Digitization of Photographs*. (The workshop *Care and Permanence of Color Photographs*, while not in the section plan, was another important accomplishment.) We conducted the section meeting and office hours at 1995 Annual Meeting. We sponsored or co-sponsored several session proposals for the 1996 Annual Meeting. And we've published the first two of three issues of *Views*. Note well: one of the benefits of being chair is receiving newsletters from other sections, and *Views* is one of the best, if not the finest, section newsletter produced.

The plan also called for leadership from within the VM Section to represent us to the larger membership. Katherine Hamilton-Smith served on the 1996 Annual Meeting Program Committee. And while no section members were nominated for Council, Jackie Dooley and Richard Pearce-Moses were nominated for the Nominating Committee. Our council representative, Tom Hickerson, is a member of the section.

What in the plan remains to be done? Continued work on the bibliography, liaison work with the Academy of Certified Archivists (ACA), and the establishment of a roundtable for moving-image material. In order to plot a course toward completing these goals, I took a look through the section's archives. (See what happens when you work in historical societies for 13 years!)

You may recall that the bibliography is available via the PhotoHst listserv, which Richard Pearce-Moses, the bibliography's compiler, maintains. Donna Long DiMichele has been the chair of the Bibliography Committee since year's end 1994. Donna's initial call for additional submissions received but a few citations, and she received only one response to a questionnaire about the bibliography's future. Given the lull in activity, her August 1995 column questioned the viability of the bibliography in the age of the World Wide Web and searchable library catalogs through telnet.

We will be investigating that question, especially looking to make the bibliography available to a larger audience. Donna has recently taken on a new position (congratulations!). Her new job unfortunately does not provide her with the online capabilities needed to add new entries to the bibliography and make them available through online resources. **We are, therefore, seeking a chair and committee members who would like to meet the challenge.** Please contact me if you are

interested. If we don't have enough responses by 15 April, we will come calling!

The ACA issue has its roots in 1989 when the section first decided to approach the academy with concerns about the lack of visual materials-related questions on the certification examination. Douglas Haller served as the first liaison.

During the 1990 annual meeting, an ACA representative spoke to the section about our concerns. One of the suggestions was that the section select from the then-recently completed bibliography five to ten readings crucial to administrating visual materials in archives. In 1992 the ACA responded by stating that the term *documents* represented several media including visual materials and, as such, that there are related questions on the exam.

A third topic regarding the ACA was a possible specialized examination devoted to visual materials. The ACA's response in March 1991 was that an examination of this sort would be *far in the future*. Is 1996 far enough? In August 1994 Gretchen Lake became the section's ACA Liaison, with the understanding that she could not devote much time to the position until September 1995. In the coming months Gretchen, Judi Hoffman, and I will be revisiting these issues with an eye toward the future role of the liaison. Again your input is solicited, especially from ACA members. This is April's goal.

The final goal for this year is the consideration of establishing a roundtable for moving-image materials. A number of us are responsible for films and videos; many, most likely those with significant holdings, are also members of the Association of Moving Image Archivists (AMIA). But I suspect a large percentage of VM members—and other archivists outside the section—have respectable, yet smaller, quantities of moving-image material and are therefore not members of AMIA. If this is so, where do they turn within SAA for advice? Section meetings are mostly business-oriented and do not present adequate time to address issues. A roundtable may be the best solution, especially since non-SAA members can participate.

As it stands now, we need fifteen signatures to form a roundtable. **Please contact me if you are willing to sign a such a petition.** If we act quickly we could submit it to Council in time for its June meeting. If we can get the petition into the agenda and approved, the roundtable may be able to meet at the Annual Meeting in late August.

In the newly submitted three-year plan [*found in the next column as part of Judi Hoffman's article—Ed.*], you will note that those objectives not deemed *ongoing* are dated 1996-97. SAA Council will be addressing the *Final Report of the SAA Task Force on Sections and Roundtables* during their June meeting. This wide-ranging, thirty-

six-page proposal recommends changes to the role of sections and roundtables. In short, it calls for more involvement by the sections and roundtables in the governance of the Society, particularly through the Chairs, but by extension to individual members. As such, it was difficult to plan for more than a year hence. Many of the goals in *next year's* plan dovetail into those for the remainder of this year. Judi and I will therefore be launching into them during the next six months. It should be exciting!

I have already begun to study the task force's report and I intend to share my reactions and recommendations with Council. **Contact the SAA office if you would like a copy of the report.** I would be happy to hear your comments and incorporate them into my letter. I know I have asked, in this and other columns, for your advice and for volunteers. These are the avenues for you to be involved in our organization. I predict your involvement will become increasingly more important within the very near future.

FROM THE CHAIR-ELECT

Judi Hoffman, Library of Congress

As I write this, the section's three-year plan has just been completed and sent to SAA. Although I technically head our plan committee, my deepest thanks go out to Stephen Fletcher for his collaboration (as well as his immense help in actually filling out the form!), and to Sarah Rouse for her guidance, insight, and support. I am sorry to report, however, that we did not receive any comments from other section members. Please, do let me know what you think of the plan, and share with me or Stephen any suggestions you have for the direction we have chosen for the next several years.

This year, SAA revised the planning form for sections, roundtables, and committees, so our submission below may look quite different to you from plans of years past. Rather than delineate activities by year, the 1996-1998 plan separates core activities from new projects. It essentially continues and expands the activities and initiatives of last year's plan, but also incorporates ideas for three new projects: promotion of the section through a VM World Wide Web page linked to the SAA home page, sponsorship of a listserv devoted to archival visual materials, and a survey of the section membership to better understand the types of visual materials and the specific issues with which you are concerned.

Core Activities

- Newsletter: 3 issues per year of 10-12 pages.
- Annual meeting: 3 hours requested for business meeting plus office hours at vendors' exhibit.

Special Projects/New Initiatives [year and SAA goals in brackets]

A. Independent Activities

- Consider establishment of roundtable for moving-image material. There are several members of the VM Section who have responsibilities for this type of material. There is no forum, other than a brief report from the AMIA liaison during the VM Section Business Meeting, to discuss pertinent issues, concerns, etc. We have been waiting for the task force report; with that in hand we would like to proceed. [1996-97; 2]

- Conduct a survey through Views to determine the types of visual material section members are responsible for. [1996-97; 2]

B. Cooperative Activities

1. With other SAA Units

- Develop a WWW page for VM Section to be hyperlinked to SAA WWW site (if approved). [1996-97; 1,2,4]

- Create advanced workshops concerning visual materials, especially digital imaging, in cooperation with SAA Director of Education. [ongoing; 2]

2. With external groups

- Maintain communications with ACA through section liaison; suggest VM-related questions on certification exam; submit titles for recommended reading. [ongoing; 2]

- Investigate and, if possible, implement listserv focusing on archival issues with visual materials. [1996-97; 2]

C. Publications

- Continue updating on-line version of bibliography [ongoing] and assess need for hard-copy publication. [1996-97; 2]

Regular Business Activities

Although the revised planning form has no place for information concerning ongoing activities beyond the newsletter and section meetings at the annual conference, we do plan to continue such "regular business" activities and are devising an internal planning form to avoid overlooking them. These activities include:

- Submitting name(s) of section member(s) to be representative(s) on 1997 and 1998 Annual Meeting Program Committee to committee co-chairs [in support of SAA goal 1]

- Identifying section member willing to serve on SAA Council; if found, recommending to chair of Nominating Committee [1]

- Submitting program and workshop proposals for 1997 and 1998 SAA annual meetings [2]

- Continuing participation in newsletter exchange [4]

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

As reported in my last column, the International Confederation of Architectural Museums (ICAM) will hold its eighth annual conference in New York City this spring, from May 18 to 24. This marks the first time that ICAM has met in the United States, and, from the looks of the draft program, the conference should be a very exciting and informative one.

The conference will formally open at the National Museum of the American Indian, Smithsonian Institution, on Sunday, May 18, and will continue at various city venues throughout the next several days. Although the list of session participants includes archivists and curators from foreign lands, most of the speakers are associated with American repositories. Several are among the best-known architectural archivists working in the field today.

Conference organizers have identified six areas of special focus: "Collection and Documentation Strategies for 20th Century Architectural Archives," "Building Technologies: Their Documentation and Presentation to the Public," "American Architectural Collections: Perspectives on the Past, Foundations for the Future," "What is New? Roundtable Discussions with ICAM Members," "Architecture: Information and Education for the Public and Non-specialist," and "Documenting Landscape Architecture." Sessions pertaining to these themes will be held at Avery Hall, Columbia University; the Museum of Modern Art; Wave Hill; and the Warwick Hotel, the conference's hotel.

In addition to sessions, several special tours are planned, including tours of mid-town Manhattan, Battery Park, Avery Hall, Museum of the City of New York, MoMA, Wave Hill, and the Hudson Valley. The latter is an all day bus tour with scheduled stops at Kykuit, Lyndhurst, Philipsburg Manor, and Boscobel.

Registration fees after March 1 are \$350 for ICAM members and \$400 for non-members. For further information concerning the conference, contact Angela Giral, Columbia University, Avery Library, 1172 Amsterdam Avenue, New York, NY 10027. Hotel rooms are available for \$140 per night at the Warwick, 65 West 54th Street, New York, NY 10019. Reservations must be made no later than April 18, 1996. You may reach them by phone at (800) 223-4099 or by fax (212) 489-3926.

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

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Jane Greenberg, University of Pittsburgh Library School, Chair

Greetings to Visual Materials Cataloging and Access Roundtable (VMCAR) members and other readers of the VM Section newsletter. A great deal is happening that pertains to the cataloging and access of visual materials. While it is impossible to fit all the recent developments into one column of a newsletter, several significant highlights can be shared.

Perhaps the most exciting development is the creation of a document type definition (DTD) for Standard Generalized Markup Language (SGML) archival finding aids. The Bentley Team, a body of archivists and other description experts, have produced the Ann Arbor Accords, which is a set of principles and criteria to guide the creation of SGML archival finding aids. SGML's device-independent quality allows data to be exchanged reliably between computer systems without any loss of data. SGML offers a whole new approach to archival description, one that will allow for the encoding of hierarchical relationships that are often difficult to record in our current systems.

Another important development is MARBI's recent vote to eliminate the MARC field for physical form (755) and redefine MARC's genre/form field (655) to incorporate data previously recorded in the 755. The genre/form and physical characteristics debate has been around for some time, and has involved the visual material, archival, rare book, and other cataloging communities. In the past, many visual materials catalogers have perceived a clear distinction between the 655 and 755 fields; however, it has generally been confusing to the broader cataloging community.

Incorporating the 755 into the 655 field will help to coordinate cataloging activities for all parties interested in genre/form and physical characteristics. Another MARBI issue is the recent vote to adopt a new subfield v (\$v) for form subdivisions. Additionally, there is work in progress to create distinct authority records for form terminology to be coded in a 155 field as opposed to a 150 field, in online MARC-format subject authority control tools such as *Library of Congress Subject Headings (LCSH)* and the *Art & Architecture Thesaurus (AAT)*. Form terminology in these authority records will be available for both form subdivisions in a 650 field (\$v) or as a general form term in a 655 field. Stay tuned! [See related article on p. 3—Ed.]

Enough about MARC. Congratulations to Library of Congress' (LC) Prints and Photographs Division for facilitating the publication of the 2nd edition of the *Thesaurus for Graphic Materials* (revision of LCTGM).

Description of visual archives work also includes SAA's current activity to review the AAT as a standard. The AAT has been recognized as a standard by Art Libraries Society of North America (ARLIS/NA), Visual Resources Association (VRA), American Institute of Architects (AIA), Association of Architecture School Librarians (AASL), College Art Association (CAA), Council on Library Resources (CLR), International Conference of Architecture Museums (ICAM), and the Society of Architectural Historians (SAH).

Another development underway is the LC's Program for Cooperative Cataloging (PCC) work to create a core-level record standard for moving image materials (corresponding to AACR2 chapter 7) and graphic materials (AACR2 chapter 8). A draft has been compiled by the PCC Core Bibliographic Record for Audiovisual Materials Task Group (PCC CBR-AV Task Group). Essentially, a core record created in a bibliographic network must include certain prescribed MARC fields, provide authority control for the main entry if it is already available, and authority control for at least one or two subject headings. The core record can be updated by the original cataloging agency or another institution participating in the CBR program. While the bulk of archival cataloging may not lend itself to the CBR program, there are certainly cases where visual archival materials are within its domain. Think of all those photographic portfolios with copyright dates and edition statements, and even that archival film footage that is not unique! I posted CBR-AV draft guidelines on both the Archives list and the LCSH-AMC list in late January. Anyone wanting more information about the program can e-mail me or contact the CBR-AV Task Group via AVCORE@numen.elon.edu.

I cannot close this column without mentioning format integration. The final date is upon us (last I heard it was March 3, 1996). Visual material archival catalogers will now be able to bring out both the archival and visual quality of materials they are cataloging via the 006 fixed field and the new MARC MX (mixed materials) format option. MARC-AMC will be eliminated.

In signing off, I'd like to note three interesting WWW sites.:

1.) <<http://www.nlc.bnc.ca/documents/libraries/caplan.txt>> Caplin, Priscilla, "Cataloging Internet Resources," *The Public-Access Computer Systems Review* 4, no. 2 (1993): 61-66.

2.) <<http://tpot.ucsd.edu>> *TPOT: Technical Processing Online Tools* includes several great links for processing and cataloging for archival and other special materials and links to RLG, OCLC, and

3.) <<http://www.library.pitt.edu/~slislbry/>> The homepage for my institution, School of Library and Information Services, University of

Pittsburgh, which includes all sorts of links to library and archival resources.

If you have questions or comments, please write to me, Jane Greenberg, School of Library and Information Science, University of Pittsburgh, 135 N. Bellefield Ave., Pittsburgh, PA 15250; phone (412) 624-9438; fax 648-7001, or e-mail janeg@lis.pitt.edu.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING and DOCUMENTATION COMMITTEE

Linda Tadic, University of Georgia

AMIA's (Association of Moving Image Archivists) Cataloging and Documentation Committee is currently investigating the possibility of starting a name and subject authority "funnel" project between AMIA members and the Library of Congress.

Standards Subcommittee Chair Martha Yee has written a survey to gauge the community's interest in beginning such a project, which would coordinate members' creating new names and subject headings for the national Name Authority File (NAF). The survey was mailed to Committee members and to *AMIM (Archival Moving Image Materials: A Cataloging Manual)* revision survey respondents. For more information, please contact Martha Yee at the UCLA Film and Television Archive, (213) 462-4921 or e-mail: efs4cmb@mvs.oac.ucla.edu.

The Committee received a response from the Library of Congress regarding its report suggesting recommendations for revising *AMIM*. In the letter, the Library stated that it hopes to begin a revision process in mid-1996, and would like to consult with the Committee while preparing a draft. If all goes as planned, a final draft will be completed in June 1997, with publication scheduled for November 1997.

In December, the Committee was invited to be a Core group by the Program for Cooperative Cataloging to review its recommendations for required fields in a moving image cataloging record. The draft PCC AV record and a survey were distributed to Committee members, who responded in January.

For more information on the AMIA Cataloging and Documentation Committee, please contact me at the Peabody Awards Archives, (706) 542-197; e-mail: ltadic@libris.libs.uga.edu.

OUR READERS ASK FOR HELP LVT as an Archival Medium

A question I'm now struggling with is, Is LVT film output advisable to help preserve precious digitized images vs. only keeping them on CD? Do you think this would be an interesting topic for the newsletter? Can you

shed any light on the topic or direct me to someone who might be able to?

Linda Folland, Senior Global Image Archivist, Amway Corporation, Creative Services, 7575 Fulton Street East, Ada MI 49355-0001, Phone: 616 787 8674, Fax: 616 787 6080, Linda_Folland@commadmin-ada.ccmil.com

FROM THE CONSERVATION DISTRIBUTION LIST

Code of Ethics for Video Preservation
C.V. Horie <vhorie@mh1.mcc.ac.uk>

The Bay Area Video Coalition working group on ethical considerations in the preservation of video seeks information about any efforts to develop a code of ethics for this area of preservation. If anyone can point us to groups or individuals who have attempted to draft such a code, or to any discussion of such efforts, whether published or not, we would be most grateful. For more information contact Walter Henry, Conservation Lab, Stanford University Libraries, 415-725-1140.

Publication about Nitrate Film

Doug Nishimura
<dwnpph@ritvax.isc.rit.edu>, Image Permanence Institute, Rochester Institute of Technology

A number of people have called or written to enquire about how to obtain Kodak Publication H-182, *Safe Handling, Storage, and Destruction of Nitrate-Based Motion Picture Films*.

Single copies of the publication can be obtained by calling 1-800-242-2424 ext. 25 or ext. 19 Monday to Friday 8 am to 8 pm (Eastern Time). These are the extensions for amateur and professional products and either can help. For larger quantities, contact publications at 1-800-233-1650.

I'm not sure about the current policy, but they used to provide single copies for free. Large quantities were available in lots of 10 for a price (for H-182, it should be no more than \$1.00 per copy plus S/H.) Please note the two extension numbers listed above. The last page of publication H-182 says to call ext. 60 for product information, but ext. 60 goes to Color processing.

My announcement of the Kodak pamphlet was purely for information purposes and is not intended as an endorsement of the information. I have only had a chance to glance through the information, but have not read it in detail yet. However, nothing jumped out at me as being seriously "of a different opinion."

1996 Historic Process Workshops at George Eastman House
Grant Romer <romer@ee.rochester.edu>

Hands on! Experience 19th Century Photography in the Historic Process Workshops at the George Eastman House in Rochester, New York.

Saturday June 22. See the Wet-Plate Collodion process up close with Mark and France Scully Osterman, Wet-Plate Photographers. Make your own ambrotype self-portrait (to take home) under the guidance of these expert practitioners [Scully & Osterman are also the editors and publishers of *The Collodion Journal*. We had the opportunity to meet with and talk with them this past October in Baltimore. If you have the opportunity to see these excellent wet-plate photographers at work, it's well worth the time.—Ed.]. Registration is limited to 12 people.

Saturday, May 4. Kenneth E. Nelson, Daguerreotypist, recreates the original photographic process and then works with a small group to make a daguerreotype (paper copies of the plates will be sent to the participants). Registration is limited to 16 people.

Explore the history and conservation practices for these processes with Grant Romer, Director of Conservation and Museum Studies.

All workshops are for the full day, from 9 AM to 5 PM. These workshops sold out quickly in the past, so register soon by calling (716) 271-3361, extension 218. The cost is \$80 (\$72 for museum members).

ANSI STANDARDS FOR PHOTOGRAPHIC MATERIALS

Doug Nishimura, Image Permanence Institute, Rochester Institute of Technology

Since I recently got back from ANSI, I thought that I would post a short update on relevant standards. Other related standards are listed at the end and, if anyone is interested in their status, they can contact me.

Overview of the ANSI procedures:

There are four types of ANSI documents: specifications, recommended practices, test methods and technical reports. As a general rule, ANSI is farther ahead in the area of photographic standards than other countries. ISO tends to adopt ANSI standards (after adding "u"s to color and changing units to SI). We tend to like to keep standards consistent so as many standards as possible are joint ANSI/ISO documents. ISO meets only once every three years while ANSI meets twice per year, so more work can be done by the ANSI group. To make the process easier, delegates from the major manufacturers around the world (Germany, Switzerland, England, and Japan) also participate in these meetings.

The committee IT9 (of which Peter Adelstein is Chair) can create sub-committees (with designations such as IT9-1) and sub-committees can create task groups all as deemed necessary. IT9 is authorized under the control of NAPM, the

National Association of Photographic Manufacturers, and they do most of the office work. They also oversee the US ISO group too. Draft documents are usually written at the sub-committee or task group level. These drafts are revised by that particular group until they feel that it is ready for ballot. To save time, we usually ballot both the drafting group (task group or sub-committee), the parent sub-committee, in the case of drafting by a task group, and the full IT9 committee.

Depending on the ballots, the document may be sent back for further revision (if technical changes need to be made) and the revised document is again balloted, or if there are only editorial revisions, the document is accepted and sent to SAC review. SAC is the Standards Advisory Council. They ensure that proper procedures were followed and that all comments were addressed adequately. This is purely a procedures group and not a technical one.

The approved document then gets sent out for 60 day public review (such documents are listed in the ANSI journal.) It does cost money to get a copy of a draft document that is out for public review. Once the 60 day review has been completed, the document is then sent to BSR for another check (BSR is the Board of Standards Review) and finally is sent to ANSI for publication. Printing is the slow part and may take up to a year.

Anything marked with ** indicates a new document coming.

NAPM IT9.1 *Silver-Gelatin Film—Specifications for Stability*. Last approved 1992. Recommended that ANSI adopt ISO 10602:1995. We'll probably ballot this next year. This document is largely for manufacturing properties, but also includes residual hypo and residual silver limits too.

ANSI IT9.2 *Filing Enclosures and Storage Containers*. Last approved 1991. This one is due for review in 1996. Sarah Wagner, among others, will be looking at it. I've also asked Debbie Norris and Barbara Brown to have a look too.

NAPM IT9.11 *Processed Safety Photographic Films - Storage*. This document was approved in 1994.

IT9.13 *Glossary of Terms Pertaining to Stability (Films and Papers)*. This was revised and will complete public review in December. Already there are some changes to definitions being discussed although these changes will have to wait until the next revision. **[This will be a new ANSI document available in 1996.]**

NAPM IT9.15 *The Effectiveness of Chemical Conversion of Silver Images Against Oxidation—Methods for Measuring*. This document was created in 1993. It contains both a peroxide fuming test and a bleach bath test.

NAPM IT9.16 *Photographic Activity Test*. The PAT was separated from IT9.2 in

1993. This document is being revised at ISO first and ANSI will then ballot to accept the ISO version. This change will probably be done in 1996.

NAPM IT9.17 *Determination of Residual Thiosulfate and Other Related Chemicals in Processed Photographic Materials—Methods Using Iodine-Amylose, Methylene Blue and Silver Sulfide*. This is a joint ANSI/ISO standard last approved in 1993. The ISO document was also approved in 1993. (ISO 417:1993).

NAPM IT9.18 *Processed Photographic Plates—Storage Practices*. This is a revision and Redesignation of PH1.45-1980(R1989). It will complete public review October 31 and will be sent on to ANSI for final approval. **[This is a new document and will be available sometime in 1996.]**

NAPM IT9.20 *Reflection Prints—Storage Practices*. This is a revision and redesignation of PH1.48-1982(R1987). Public review will be completed October 31. **[This will be a new ANSI document and will be available sometime in 1996.]**

NAPM IT9.23 *Polyester Base Magnetic Tape—Storage*. This draft was balloted in October. Comments have been returned to sub-committee IT9-5 for review. If there are no technical changes following sub-committee review the standard will be sent in for SAC review. Otherwise, the document will be re-balloted. **[This will be a new document and I expect that it will be available sometime in late 1996 or early 1997.]**

Other Standards:

NAPM IT9.3 *Determination of Dimensional Change (Films and Papers)*.

NAPM IT9.4 *Method for Determining Lubrication*.

IT 9.5 *Ammonia-Processed Diazo Films—Specifications for Stability*.

IT9.6 *Photographic Films—Specifications for Safety Film*.

NAPM IT9.7 *Photographic Films and Papers—Wedge Test for Brittleness*.

NAPM IT9.8 *Photographic Film—Determination of Folding Endurance*.

IT9.9 *Stability of Color Photographic Images—Methods for Measuring*.

IT9.10 *Determination of the Curl of Photographic Film*.

IT9.12 *Processed Vesicular Photographic Film—Specifications for Stability*.

IT9.14 *Method for Determining the Resistance of Photographic Emulsions to Wet Abrasion*.

NAPM IT9.19 *Thermally Processed Silver Microfilm—Specifications for Stability*.

NAPM IT9.21 *Life Expectancy of Compact Discs (CD ROM)—Method for Estimating, Based on Effects of Temperature and Relative Humidity.*

NAPM IT9.22 *Scratch resistance of Processed Photographic Films—Method for Determining.*

NAPM IT9.24 *Arrhenius Testing.*

NAPM TR1 *Humidity Measurements and Control in Photographic Standardization.*

WHAT'S UP

opened March 3. *Harry Callahan.* National Gallery of Art, Washington, DC.

opened March 27. *Building a National Collection: 150 Years of Print Collecting at the Smithsonian.* National Museum of American History, Smithsonian Institution, Washington, DC.

through April 7. *Pictures from the Million Man March.* Southeast Museum of Photography, Daytona Beach, FL.

through April 7. *Appeal to this Age. Photography of the Civil Rights Movement, 1954-1968.* Southeast Museum of Photography, Daytona Beach, FL.

through April 14. *The Inner Spirit: Art of the American Avant-Garde, 1907-1920.* Amon Carter Museum, Fort Worth, TX.

through April 28. *Witness. Photography by Eugenio Dittborn, Mona Hatoum, Lani Maestro, M. Magdalena Compos-Rons, Colette Whiten.* Southeast Museum of Photography, Daytona Beach, FL.

through April 28. *Ethereal Images: New Media Installations.* Southeast Museum of Photography, Daytona Beach, FL.

through April 30. *A Bruce Roberts Retrospective.* Main Exhibition Gallery, The Center for American History, University of Texas at Austin, Austin, TX.

through May 12. *For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron.* Museum of Photographic Art, San Diego, CA.

through May 12. *Portrait Drawings, 1500-1900.* J. Paul Getty Museum, Malibu, CA.

through June 2. *The Etching Revival in Britain: Selections from the Russel I. Kully Collection.* Huntington Gallery, The Huntington Library, San Marino, CA.

through June 16. *Masterworks of the Photography Collection.* Amon Carter Museum, Fort Worth, TX.

through July 6. *This Wondrous Land: Mapping Texas, 1570-1860.* Capitol Complex Visitors Center, Austin, TX.

opens April 21. *American Color: Photographs by Constantine Manos.* Chrysler Museum, Norfolk, VA.

opens April 28. *Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt Van Rijn.* National Gallery of Art, Washington, DC.

opens May 4. *The Familian Gaze.* The Hood Museum of Art, Dartmouth College, Hanover, NH.

opens late spring/early summer. *The 1896 Washington Salon.* National Museum of American History, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

FOCUS ON:

Building a National Collection: 150 Years of Print Collecting at the Smithsonian, National Museum of American History, Smithsonian Institution

Building a National Collection opened March 27 on the third-floor Graphic Arts Hall at the Smithsonian's National Museum of American History. Drawn from the graphic arts collection in the museum—the oldest print-collecting unit in the Smithsonian—the exhibition includes some 40 prints, images by Dürer, Rembrandt, and Currier & Ives; Federal Art Projects prints for the 1930s; and modern lithographs by June Wayne and Larry Rivers. It focuses on the process of collecting to show how private collectors and public attitudes have influenced the collection's development and direction. The exhibition follows the chronological development of the collection, beginning with the Regent's early purchase of the George Perkins Marsh Collection of European engravings in 1849. The opening section, "Old Masters in the New World," compares Marsh's collection with that of his contemporary, portrait painter John Cranch, donated to the Smithsonian 50 years later in 1896. "Pictures at the Exhibition" includes a selection of old master prints purchased for Smithsonian displays the Ohio Valley Centennial (Cincinnati, 1888) and the World's Columbia Exposition (Chicago, 1893). "The Artist as Collector" focuses on collections assembled by American printmakers Stephen Alonzo Schoff, Stephen James Ferris, and John Sloan, generously donated by the families of these artists. The increasing availability of American prints and their influences on collecting are treated in "American Images," which identifies widening opportunities for new collectors, from the Ameri-

can Art Union of the 1840s to 20th-century print clubs. A final section, "The Curator as Collector," shows European and American relief prints on wood dating from the 18th to 20th century and discusses the important role of curator Jacob Kainen in building the collection. An illustrated catalogue, distributed by the Smithsonian Institution Press will be available.

IN PRINT

The Reviews

- Library of Congress. *Library of Congress Prints and Photographs: An Illustrated Guide.* 80 p. ISBN 0-8444-0816-6 (paper) \$7.50.

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

This charming little book serves as a brief overview to the vast visual collections housed in the Prints and Photographs Division of the Library of Congress. Divided into six "portfolios": "An American Gallery," "Pictorial Journalism," "Politics and Propaganda," "The World at Large," "Architecture, Design and Engineering," and "The American Landscape and Cityscape," the booklet cuts a broad stroke across the variety of materials that one finds. What is apparent and astounding for one perhaps not familiar with the collections is the international nature of the images and their makers. If you're looking for Rembrandt's lyrical drypoints, early color views of Russia, Käthe Kollwitz's etchings, or Richard Avedon's in-your-face gelatin-silver photographic prints, you will be able to find them in the Prints and Photographs Division. Indeed, they have it all!

The book is lavishly illustrated in color and provides sweeping examples of the variety of images that relate to each section, whether a drawing, gouache, print, or photograph. Although not receiving more than a simple acknowledgement, the easily readable text was written by Curator Bernard Reilly with the assistance of many of the staff: Ford Peatross, Cristina Carbone, Harry Katz, Verna Curtis, Beverly Brannan, Carol Johnson, and Elena Millie. Following a chapter-length introductory essay, each section begins with a brief paragraph followed by relevant illustrations illustrating larger collections of materials.

Not quite a coffee-table book and not quite a reference guide, this fun, small book serves as a quick reminder to those who just might forget that the Prints and Photographs Division of the Library of Congress has houses many, many more images than the heavily used photographs from the Farm Security Administration and Office of War Information.

This book is the fifth in a series and joins other short guides already published on

music and dance, manuscripts, rare books, and European collections. Future guides will appear on the geography and map, Hispanic, motion picture and sound recording, Asian, and African and Middle Eastern collections at the Library. And the price is right at \$7.50.

- McCauley, Elizabeth Anne. *Industrial Madness. Commercial Photography in Paris, 1848-1871*. New Haven: Yale University Press, 1994. (part of the Yale Series in the History of Art, Walter Cahn, editor). 140 illus. 456 p. ISBN 0-300-03854-2. \$45 (cloth).

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

I was in seventh grade when the time came for me to choose a foreign language. There weren't too many options: French or Spanish. I opted for Spanish. It was easy, it sounded out the way it looked, and my dad had taught me to count to 10 in it when I was about six. I figured I was in for an easy ride. I was. How was I to know that I'd need French (and German) to pursue my love of the history of photography? Especially when I wanted to know stuff about what was happening in Europe. Of course in the intervening two or three years (okay, okay, five years) since junior high, I've picked up a basic reading and speaking knowledge of French and German, but as we all know, reading in one's mother tongue is always faster, and generally speaking, more readily comprehensible with regard to meaning and nuance, than in a second language.

It was therefore with great pleasure that I set about to read McCauley's latest foray into nineteenth-century French photography. Not only is it in English, it's about commercial photography, which is what most of us deal with when it comes to photo collections. McCauley's book makes for interesting reading about the studios and what they were doing in Paris between 1848 and 1871. Much of her work is economic and political history and in only a few instances does the art historian peek out through the pages. McCauley assumes, and not unfairly, a rudimentary knowledge of French as well as a basic understanding of mid-nineteenth century French history. But if you don't have either, you're still in for a good read.

Following a carefully articulated introduction, McCauley divides the book into two parts. In her introduction McCauley outlines the political and economic reasons behind her date choice (1848 is the February Revolution and 1871 marks the Franco-Prussian War as well as the Paris Commune). She talks about reconstructing who the commercial photographers were, what they sold, and how the public responded to their merchandise. Part I provides a general overview of the studios and their operators. Her chapters are filled with the kind of information I've always hoped to read about with regard to

American studios. The work is enhanced by statistics and tables documenting the growth of the trade (or is it an art?) throughout the century. What was of especial interest was the heavy use of bankruptcy records to reconstruct studio histories. Part II focuses on five different studios as case studies, each featuring a very different type of commercial photography. The studies range from the famous Felix Tournachon (better known as Nadar) to the lesser-known Bruno Braquehais, maker of academies (and also more prurient soft- and hard-core porn—the predecessors to "French postcards"); Hippolyte Collard, photographer of the great Parisian aqueduct and bridge construction projects; Charles Aubry, who worked primarily with natural forms (flowers, still lives, and the like); and a chapter on photography as a means for art reproduction for the masses. Each tale is fascinating and McCauley carefully documents all of her work and gives those of us in the United States new ideas for how to go about doing our own work on regional checklists and histories of photography. As an aside, it is interesting to note that the lot of 75 of Braquehais' Communard photos at Swann's fall auction sold very well (\$41,400) and one wonders if this book and the excellent discussion of Braquehais and his work had any effect on the price.

McCauley rounds out her well-interpreted research with an appendix that lists Parisian studios for the period under consideration. There is a detailed bibliography and the index works well.

While I am impressed with her careful research that included archival work with bankruptcy proceedings housed in the Archives nationale, police records (regarding the huge number of arrests for pornographic photography) at the Archives historiques de la Préfecture de Police, Paris, and personal papers collections, primarily at the Bibliothèque Nationale, a discernable *faux pas* (from this American historian) occurs in her first chapter entitled "Photographers: Images and Realities." In it she refers to the absolutely charming lithograph by Théodore Maurisset, *La Daguerreotypomanie*. Regrettably, it appears that she neither took the time to look at the print nor to read the accompanying contemporary description of the print by "J." She dates the print 1840, when it actually appears to have been published in the 8 December 1839 issue of *La Caricature Provisoire* (a second version may have been published in 1840). What surprised me is that her bibliography includes a book containing both the print and "J's" description: Francois Reynaud's, *Paris et le Daguerreotype* (Paris: Paris-Musees, 1989).

Although McCauley suggests that the hundreds of people depicted in the print are flocking to open studios, in actuality, they are people rushing to have their portraits made. She further states that the individuals seen hanging from gallows are photographers who have lost their businesses, but the signs

attached to the gallows read "Gallows for rent for engravers." Other individuals in the print are readily identified, from Susse Frères (owners of the shop in the center of the print) to the Baron Pierre-Armand Séguier (lower left) and Dr. Alfred Donné (lower right), all of whom were playing important roles in the advent of daguerreotypy in 1839 (in fact, Maurisset, himself, may be one of the individuals carting a camera in the foreground). (For anyone wishing to learn more about this fascinating print, I refer the them to Gary Ewer's "Theodore Maurisset's 'Fantasies': *La Daguerreotypomanie*" in *The Daguerreian Annual 1995* [Pittsburgh: The Daguerreian Society, 1995].)

Unfortunately, McCauley uses her incorrect reading of the print to introduce other ideas, as well as carry forward part of her thesis later in the book. In fact, a correct reading of the print might have given her further insight into Charles Philpon's (the editor of *La Caricature Provisoire*) financial involvement with Nadar and his publishing of caricatures and articles on photography in the 1850s. While some might see this as a moot point, others may be left wondering if there are other areas in the book to be treated cautiously as well.

I certainly am not suggesting that one not buy this book. In fact, just the opposite. McCauley has done yeowoman's service in ferreting out the facts and presenting them in an interesting fashion. I'm delighted to see this book and believe that all of us working with commercial-studio histories will find it of interest. If one is looking for a basic English-language reference book to nineteenth-century commercial photography in Paris, this is it.

- *Los Años del Daguerrotipo. Primeras Fotografías Argentinas, 1843-1870*. With essays by Jeremy Adelman and Miguel Angel Curaterolo. Buenos Aires: Fundación Antorchas, 1995. 107 p. ISBN 950-9837-05-9 (paper). \$35.

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

Until I started reading and then editing *The Daguerreian Annual*, I must admit I hadn't thought much about the existence of South American photography. Sure, I sort of knew that Charles D. Fredericks was there, and Peter Palmquist was hot on the trail of Robert Vance, but I tended to focus on American and European events and activities, rather than those that took place south of the equator. Stella de Sá Rego's translation of Gilberto Ferrez's *Fotografía no Brasil, 1840-1900* (1984; *Photography in Brazil, 1840-1900* [Albuquerque: University of New Mexico Press, (1990)]) opened my eyes to the rich visual collections there and more recent correspondence with some Argentinian collectors has slowly added to my knowledge of events in that country. Call it North-American myopia; there's no excuse for staying in the Northern Hemisphere.

This is a wonderful book that focuses specifically on what, from a North-American perspective, traditionally have been called cased-images (daguerreotypes, ambrotypes, and tintypes) found in two public museums: the Museo Histórico Nacional in Buenos Aires and the Enrique Udaondo in Luján. The book serves as a catalog of these images and is the result of two years' restoration work.

The opening essay by Princeton history professor Jeremy Edelman places Argentina into the context of nineteenth-century economic and social history, while the second essay by Miguel Angel Cuarterolo places the country into the context of the history of photographic developments. Of particular interest is Argentina's place in the transmission of the daguerreotype process into the Pacific. Cuarterolo follows his overview with a list of early daguerreians (the majority of whom are North Americans) known to have been in Argentina between 1843 and 1870 and a brief glossary of terms and processes. Although the story of Captain Lucas and the daguerreotype's arrival in Buenos Aires have often been told, one finds in *Los Años del Daguerrotipo* the eye-witness accounts of the local residents. What makes the telling especially moving is that their own portrait daguerreotypes are illustrated alongside their stories.

Among the 42 color plates with captions are prominent Argentinians. For the first time I was able to see the famous General José de San Martín (in his only known portrait) and his soldier colleagues. The earliest known image of *gauchos* is also here (alho' it is postulated that the posers are actually Irish landholders), as are views of the Fort of Buenos Aires, the sweeping waterfront along the Rio de la Plata, and the Plaza de la Victoria. Each has an excellent caption that this *gringa* found informative and well-written. Following these plates is a complete visual catalog of the museums' [cased]collections with relevant information: sitter, type of photograph, artist, date, size, and any plate markings. One is easily able to see the European influence on the images, from posing styles to casing. Many of the images, for example, are framed "in the French manner" as opposed to being housed in cases.

Of course all of this information is in Spanish. It wasn't until after I had worked my way through the informative text, that I discovered ten pages of English text at the back of the book (yes, I like surprises). Initially thinking it was a distillation of the essays, as was the case with Bodo von Dewitz's and Reinhard Matz's *Silber und Salz. Zur Früzeit der Photographie im Deutschen Sprachraum 1839-1860* (Cologne and Heidelberg: Edition Braus, 1989), I was delighted to discover a *complete* translation of the essays and captions! The smaller type to place the information into fewer pages was fine and I appreciated having the opportunity

to check my initial reading of the Spanish. I commend the Fundación Antorchas for providing this excellent service. My only complaint is that *rio de la Plata* was always translated as the *River Plate*. It had an odd ring to it, as I have only heard it called, even in English, as *rio de la Plata*. Maybe it's me?

Los Años del Daguerrotipo is the fifth book in a series on South American photography published by Fundación Antorchas. It is an excellent source for Argentinian images and I highly recommend it, especially if you have a South American component to your visual collections.

The Books

Fontanella, Lee, "La Historia de la Fotografía en España desde sus orígenes hasta 1900," *Diaphanoramas en el Museo Romántico*. Madrid: Centro Nacional de Exposiciones y Promoción Artística, 1994. 109 p. ISBN 84-8181-041-X about \$14 (paper)

Fontanella, Lee, and María de los Santos García Felguera, *Fotógrafos en la Sevilla del Siglo XIX*. Madrid: Fundación FOCUS, 1994. 209 p. ISBN 84-920045-1-7. \$150. Address of Focus is Plaza de los Venerables 8, 41004 Sevilla.

Greenough, Sarah. *Harry Callahan*. Washington, D.C.: National Gallery of Art, 1996. 200 p. ISBN 0-89468-2229 (paper) \$29.95; 0-8212-2313-5 (cloth) \$50.

Guidelines for Electronic Preservation of Visual Materials. Part I., Submitted to the Library of Congress by Picture Elements, Inc., 2 March 1995. Revision 1.1. 23 p. The report is available from Diane Nester Kresh, Director for Preservation (202) 707-5213 or Basil Manns, Preservation Directorate (202) 707-8345; fax 707-3434.

Keller, Judith. *Walker Evans: The Getty Museum Collection*. Santa Monica, CA: J. Paul Getty Museum, 1995. ISBN 0-89236-317-7. \$95 (cloth).

May Ray 1890-1976. New York: Abrams, 1995. ISBN: 0810942771 (hardcover) \$65. (Catalog of an exhibition at the Roney Can de Velde, Antwerp, 1994.)

[**Views** welcomes additions to this ongoing column. If you know of a recently published book or catalog that may be of interest to the section's members, please send the relevant bibliographic information to me. If you have seen a book and are interested in reviewing it, please contact me as well.—Ed.]

MEETINGS

May 24-26, 1996. Family Pictures: Shapes of Memory. Dartmouth College, Hanover, NH. In conjunction with the *Familial Gaze* exhibit (see *What's Up*), a conference will bring together some of the artists with theorists and writers who engage family photographs in their work. Artists and critics will participate in roundtable discussions: 1.

"Divergent Traditions? Race, Class Ethnicity and Family Representation"; 2. "Photography in the Age of Family Values: Resisting Images"; 3. "Family Photography and the Shapes of Cultural Memory." For more information e-mail carol.peper@dartmouth.edu or marianne.hirsch@dartmouth.edu or call (603) 6462917.

June 17-21. Workshop in Visual Resources Collection Fundamentals: Current & Emerging. University of Texas-Austin, Department of Art and Art History, Fine Arts Building. \$450; 3.2 CEU. Deposit (\$25) due April 20. For more information, contact David Terrt, Graduate School of Library & Information Science, SZB 564/D7000, UT-Austin, Austin, TX 78712-1276; phone (512) 471-8806; fax 471-3971; e-mail gldt@utxdp.dp.utexas.edu.

August 17-22, 1996. Preserving Photographs in a Digital World. International Museum of Photography and Film, Rochester, NY. Presenters include: James Reilly, Franziska Frey, Douglas Nishimura, Grant Romer, David Wooters, and Debbie Hess Norris. Topics to be included:

- How to develop a preservation plan for a photo collection;
- Recognizing forms of deterioration in negatives, prints, and transparencies;
- Storage and display of photo collections;
- Understanding the role of digital imaging in the collection-management process;
- The basics of digital imaging and how various capture, storage, display, and output strategies compare.

The fee for the five-day program is \$1,050. To register or for more information call 1-800-724-2536, ext. 311; fax 475-7000; mail: Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Drive, Rochester, NY 14623-5604.

August 17-22, 1996. Preserving Photographs in a Digital World. International Museum of Photography and Film, Rochester, NY. Presenters include: James Reilly, Franziska Frey, Douglas Nishimura, Grant Romer, David Wooters, and Debbie Hess Norris. Topics to be included:

- How to develop a preservation plan for a photo collection;
- Recognizing forms of deterioration in negatives, prints, and transparencies;
- Storage and display of photo collections;
- Understanding the role of digital imaging in the collection-management process;
- Basics of digital imaging and how various capture, storage, display, and output strategies compare.

The fee for the five-day program is \$1,050. To register or for more information call 1-800-724-2536, ext. 311; fax 475-7000; mail: Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Drive, Rochester, NY 14623-5604.

[*Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.*] SAN DIEGO'S MUSEUM OF PHOTOGRAPHIC ARTS ACQUIRES RARE SOVIET PHOTOGRAPHS

Seventy-four photographs of the Soviet Union, documenting much of the history, mood and politics of the Soviet empire during its seminal decades—the 1920s, '30s, and '40s—were recently added to the permanent collection of the Museum of Photographic Arts (MoPA), it was announced in January by MoPA Director Arthur Ollman. Donated anonymously by a trustee and long-time supporter of the museum, “the collection contains extremely rare material,” Ollman said, “much of it never seen in America.”

Along with images by the famous Russian combat photographer Yevgeni Kahldei, the collection of vintage and period prints includes work by Georgei Zelma, Mikhail Grachev, Emmanuel Evzerikhin, Arkady Shiskin, Mark Redkin, Yakov Khalip, Alexander Ustinov, and Max Alpert. Kahldei's five sequential photographs depicting Russian soldiers hoisting their flag over the Reichstag in Berlin in 1945 are the best known of the photographs, “many of World War II, almost all of historical significance,” Ollman added.

“If you want to understand Russia, you can look at his [Kahldei's] pictures,” said Pulitzer Prize-winning American photographer Anthony Suau, in a recent profile of the 78 year old Kahldei by New York Times writer Michael Specter. Said Kahldei, “I have just always wanted people to know what happened in their time.”

This gift apparently gives MoPA the strongest collection of Soviet photography in the United States and thus has become an essential resource for anyone interested in Soviet photography and history. There are no exhibition plans at present.

For more information please contact the museum at (6119) 239-5262.

OREGON IMAGES ADVISORY COMMITTEE PRODUCES FINAL REPORT

The Oregon Images Advisory Committee's final report and recommendations are now available on line. Oregon Images investigated the use of computers to improve access to historic photographs in Oregon's libraries, museums, and historical societies during 1994. The report covers digitized images and image networks, including such areas as digital image standards, intellectual access, and

copyright. Besides its general recommendations, the report describes the demonstration network that linked the Salem Public Library, Oregon State Archives, and the Marion County Historical Society in a database of computerized historic images.

Internet users can find the report on the Oregon State Archives Web server: <http://159.121/28/251/veldduin.html>. For further information on the Oregon Images Project, contact Bob Miller at Salem Public Library, P.O. Box 14810, Salem, OR 97309; (503) 588-6064; fax (503) 588-6055.

NEW GUIDES TO GENRE/FORM TERMINOLOGY IN THE WORKS AT THE LIBRARY OF CONGRESS

The Library of Congress has begun work on the creation of a set of guides to genre, form, and format terminology, including specific term lists for the visual formats of photographic and moving images. Spurred by the MARBI decision that adds a form and format subfield (v) to the MARC subject fields and extends the scope of the 655 Genre/Format field, the Library created a Form/Genre Working Group under the leadership of the Cataloging Policy and Support Office [see *Jane Greenberg's report on p. 3 of this issue—Ed.*]. Within the involved divisions, smaller working groups have branched out to compose the terminology for special format areas: the Motion Picture, Broadcasting, and Recorded Sound Division's group for moving images includes section chair-elect Judi Hoffman; and the efforts of the Prints and Photographs Division—published in November 1995 by LC's CDS as *Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms*—involve past-chair Sarah Rouse.

The Library envisions a final product available online and in published formats for the use of libraries and archives, in a manner similar to and compatible with Library of Congress Subject Headings. During the process, comments on drafts will be solicited from the scholarly and archival communities. The Library also plans to continue this cooperative process after publication of the genre and form guides with revisions and proposals for terminology handled in the same manner as LCSH. Judi and Sarah will keep section members informed on the project's progress and, I hope, will have early drafts to show at the section meeting in San Diego!

HOW ARE ARCHIVAL PHOTOS USED?

Robert Sink, New York Public Library

The institutional archives of the New York Public Library (NYPL) contains approximately 50 linear feet of photographs, film and glass plate negatives, and lantern slides relating to the Library. They document

more than a century of Library staff, users, buildings, and activities.

The Archives removes all photographs from textual records and houses them separately, and it is therefore easy to track who uses them and why. In this article, which is based on an analysis of nearly 700 Internal Information Requests over the past five years, statistics pertain only to use by Library staff for administrative purposes. Picture researchers and others are not included.

I had a very general impression that photographs were often used to answer questions coming from Library staff and administrators. The recent analysis of our use statistics, however, proves that one quarter of all internal questions requires reference to the photographs. More significantly, fully 15% of all questions use photographs alone, without recourse to textual records, to provide the answer.

Given that photographs comprise less than 3% of our holdings, I conclude that the higher processing costs usually associated with photographs are fully justified by the particular usefulness they have for meeting the information needs of the NYPL staff.

The archival photographs are especially valuable for certain types of staff questions as the five most common uses show:

- 23% Public Relations
- 19% Exhibits
- 17% Architectural Research
- 17% Publications
- 11% Biographical/Departmental History

The order of these rankings is similar for uses of textual records except that Architectural Research has risen from 8th place overall. While the above five reasons comprise 87% of the uses of photographs, they account for only 51% of all uses for textual records. The main difference is that the three outreach functions (Exhibits, Public Relations, and Publications) comprise 59% of all uses of photographs while overall they total only 36%. At NYPL our photographs have proven to be especially important for reaching the public and for guiding renovation efforts. How representative are these statistics? Are photographs used as intensively in other institutional archives? If so, do Outreach purposes account for 59% of the uses? If not, why not?

Unfortunately, there is not much written on the research use of photographs in institutional archives (or even in manuscript repositories), but it would be useful to compare archival use. If other institutional archives compile similar statistics, we could compile a report on this topic and increase our knowledge about the use of photographs. This, in turn, would help archivists and photo curators to better understand the nature of photograph collections and their value to researchers. Any takers? [Feel free to respond directly to Robert Sink (rsink@nypl.org) at the New York Public Library, Fifth Avenue and 42nd St., New York, NY 10018—Ed.]

[|Restart|](#) [|Search|](#) [|Scan|](#) [|Results|](#) [|Setup|](#) [|Feedback|](#) [|Logout|](#) [|Download|](#) [|Help|](#)

TITLE: Cows grazing in front of Library
 DATE: 1937
 PHYSICAL DESC: 24 x 19 cm.
 SCOPE/CONTENT: Composite photograph created from two separate images (April 1937). For cow portion see 1.1/1619-1.
 RECORD NUMBERS: 1.1/1004(Print/Small negative)
 SUBJECTS: Main Library
 Main Mall
 Cows

Show [detail](#) about the images



[Full size image](#)

[Raw image](#)

[Request form](#)

Other display forms are: [Long](#) (showing internal structure)

[|Restart|](#) [|Search|](#) [|Scan|](#) [|Results|](#) [|Setup|](#) [|Feed-back|](#) [|Logout|](#) [|Download|](#) [|Help|](#)

UBC-411

+ 000 |STA n |TYP b |LEV c |ENC 1 |DES a |LINK -

+ 005 19951001150300.0

+ 008 |ADD 951001 |DTY s |DATE1 1937 |DATE2 |COU bcc |FORM |GOV |LANG eng |SOUR

+ 035 —|a1.1/1004

+ 245 —|aCows grazing in front of Library

+ 260 —|c1937

+ 300 —|a24 x 19 cm.

+ 520 —|aComposite photograph created from two separate images (April 1937). For cow portion see 1.1/1619-1.

+ 600 —|aMain Library

+ 600 —|aMain Mall

+ 650 —|aCows

+ 989 —|adba:3/photos/ubc/411.tif

+ 990 —|ap

+ 990 —|asn

Finding an image online in the University of British Columbia database. After searching on the word "cows" one receives a list of catalog records of images with cows in them. The title (245) is included. Clicking on the line "Cows grazing in front of Library" gives the viewer the screen depicted in the box at the left left with both the catalog record and a thumbnail of the image. Clicking on "detail" (found just above the image) gives the full MARC record, seen in the box to the right. Clicking on any of the underlined lines to the right of the image gives you exactly what they suggest: a full-screen of the image itself, information on the digitized image (pixels and colors), or information on how to view the image in a different size or color (if available). Screens reproduced with the permission of the University of British Columbia Library—Special Collections and University Archives Division.

UBC Historical Photograph Imaging Project

The University of British Columbia's (UBC) Special Collections and University Archives is proud to announce the launching of its Historical Photograph Imaging Project. They have undertaken to scan their photographic holdings, in order to make them available to researchers over the World Wide Web. The project covers both University Archives photographs and B.C. Historical (non-UBC) photographs. [See the boxes, above].

The database contains both images and descriptions. A successful on-line search will produce the description and (if the photograph has been scanned) a "thumbnail" image. Users may then, if they wish, view the full-size image. Users with non-graphical browsers such as Lynx will have access to the descriptions, but not the images themselves.

Please note that this resource is still "under construction"—to date, only a small part of their photographic holdings (approximately 200,000 images) have been digitized and loaded into the database.

The photograph image database may be reached through their Web site: <http://unixg.ubc.ca:7001/0/providers/spcoll/welcome.html> or directly at [\[unixg.ubc.ca:7001/0/providers/spcoll/photos.html\]\(http://unixg.ubc.ca:7001/0/providers/spcoll/photos.html\)](http://</p>
</div>
<div data-bbox=)

For more information contact Erwin Wodarczak, Records Analyst / Archivist, UBC Library - Special Collections and University Archives, (604) 822-5877 voice; (604) 822-9587 fax; e-mail: ewodar@unixg.ubc.ca; WWW: <http://unixg.ubc.ca:7001/0/providers/spcoll/welcome.html>

MORE WORLD WIDE WEB PAGES!

The Manuscripts Division of the Marriott Library, University of Utah, is pleased to announce the opening of their Photograph Archives web page. The page provides access to the photographic collections of the Library's Audio-Visual Section. There are over 600 collections listed, of which 120 are currently represented by active web pages. Each active link to a photograph collection contains a photograph from the collection, bibliographic information, and a brief description of the contents. For some collections pages, text files are available which list the contents in greater detail. Photograph collections may be accessed by interactive subject, alphabetic, and numerical indexes. Non-interactive indexes include

guides to photographs of Native Americans, the University of Utah, the Utah Science, Engineering, and Medical Archives, and the Audio-Visual Collections. Also found in the Photograph Archives web pages are thematic photograph exhibits, which currently include the "Utah Centennial, 1896-1996"; "A Thumbnail Sketch of Utah History"; and "Skiing in Utah." It is hoped the Photograph Archives web pages will be of use to serious scholars and K-12 school students alike. The goal is to have an interactive link to every collection contained in the Audio-Visual Section.

Their home page URL is <http://www.lib.utah.edu/spc/photo/hp2.html>

For further information, please contact Roy Webb, Audio-Visual Archivist, at (801) 585-3076, or e-mail to rwebb@alexandria.lib.utah.edu Comments are welcome!

UPCOMING AUCTIONS

The April 24 photographs auction at Swann Galleries has the usual mix of 19th and 20th-century images. Highlights of the sale include a half-plate daguerreotype western view of three men posing with cigars and a quarter-plate portrait of Daniel Webster by Plumbe after a portrait by Whipple. Other

19th century highlights include *Custer and the Imperial Hunting Party*, a portrait of Sarah Benhardt at age 14, and a Japanese album with 50 hand-colored photographs. Twentieth-century images include a *Moonrise, Hernandez, New Mexico*; Man Ray's portrait of *Jean Cocteau*; and Tina Modotti's *Aztec Baby*. Swann's October 7 auction results included a large-format print of Ansel Adams' *Moonrise, Hernandez, New Mexico* (\$34,500); a collection of 75 albumen prints by Bruno Braquehais documenting the uprising of the Paris Commune, 1871 (\$41,400); and a Dorothea Lange *Migrant Mother* (1936, printed 1960s; \$13,800). A half-plate of Henry Ward Beecher realized \$6,900. Swann's works of art on paper auction will be May 23.

ARTFUL DODGING: THINGS HEARD, ENHANCED, AND PASSED ON

Chester, PA. We recently learned that Pamela Powell, the Photo Archivist at the Chester County Historical Society has succeeded Ron Polito of the University of Massachusetts—Boston Harbor Campus, as the coordinator for the Regional Photo Historians Group. Pam may be reached at the historical society, 225 N. High St., Chester, PA 19380, (610) 692-4800; fax (610) 692-4357.

Cumberland, MD. The City of Cumberland has lost more than half of an historic photograph collection it bought for almost \$15,000 in 1982, a curator said. The Herman Miller collection of 4,500 photos showed life in the Cumberland area from 1850 to 1980. City officials recently won a grant to catalog the photos and counted just 2,018 pictures. "I don't know what happened to them," said Faye Purdham, a volunteer curator. "If someone has them, I wish they would bring them back." The photos had been stored haphazardly in cardboard boxes in a closet in the city's public safety building, she said. [*From the Washington Post, February 6, 1996.*]

Andover, MA. The Northeast Document Conservation Center has announced that it now offers continuous-tone microfilm for filming photographs and black and white illustrations with text. According to the center, the process captures an outstanding range of tones in comparison to conventional microfilm, which does not render photographs adequately. For more information, contact Susan Wrynn, Director of Reprographic Services, Northeast Document Conservation Center, 100 Briskstone Square, Andover, MA 01810; (508) 470-1010; e-mail nedccrep@world.std.com.

Fort Worth, TX. The Amon Carter Museum has announced the purchase of an important 1928 photograph by the American modernist photographer Paul Strand (1890-

1976). *Fern, New England*, is a vintage platinum print from the artist's significant series of nature studies produced in the 1920s. The Amon Carter Museum holds one of the country's largest and most significant collections of American photography. Comprising over 350,000 items, including more than 100,000 prints, these images represent virtually every aspect of American photography. Terms of the purchase were not disclosed.

Pittsburgh, PA. The Daguerreian Society is pleased to announce their homepage on the World Wide Web. The URL is <http://java.austinc.edu/dag>. The site is also mirrored at <http://www.poweramp.net/~garyewer/TDSHome.html>.

The site features several "galleries" of daguerreian imagery (both 19th century and modern), resources concerning the daguerreotype including many 19th- and early 20th-century texts, a brief history, an extensive survey of daguerreian literature, an illustrated description of the process, and an illustrated tour of a daguerreian manufactory. Also included is information about The Daguerreian Society and a sample article from the society's 1994 *Annual*. The society has endeavored to make its webpage both visually appealing as well as a useful resource for daguerreian-related research. For more information contact the society's webmaster, Gary Ewer at garyewer@poweramp.net

On another Daguerreian Society note, Laurie A. Baty, a member of the society's editorial board and an editor of the *Daguerreian Annual* since 1994, has resigned her position. She is the third editor to resign since 1993.

Rochester, NY. The International Museum of Photography and Film at Eastman House recently chose Anthony Bannon, director of the Burchfield - Penney Center in Buffalo, as the new director. He begins in April. We wish him well with this new position.

Santa Fe, NM. Daguerreian Robert Schlaer was featured in an "end of the hour" 12-minute segment on National Public Radio's *All Things Considered* this past February. Schlaer, the world's only full-time daguerreian, is currently retracing the steps of John C. Fremont's Fifth Expedition and re-daguerreotyping many of the known sites daguerreotyped by Solomon Nunes Carvalho, the expedition's official photographer. A number of 19th-century prints made after the daguerreotypes have assisted Schlaer with his work. For financial support for this project Schlaer has received grants from a number of state humanities councils as well as private donations. It appears that the segment resulted in additional interest in his project. He hopes to have an exhibition and book result from this work. Schlaer's work is also featured in John Wood's latest book, *The Scenic Daguerreotype*.

Washington, D.C. Tom Southall, former Curator of Photographs at the Amon Carter Museum in Fort Worth, TX, recently completed his teaching assignment at the University of New Mexico in Albuquerque. We are pleased to note that Tom has finally expanded his vision beyond Texas and the southwest. He recently turned up in Washington, D.C., as a Research Fellow at the National Museum of American Art. He'll be there through the end of 1996. We continue to wish him well.

The Netherlands. We recently heard from Elizabeth (Beth) J. Delaney <75701.2362@compuserve.com>, a former liaison to the section. She writes:

"Hi Laurie, After reading *Views* I thought, I have gossip for the next issue! I'm moving to the Netherlands in January. I hope eventually to land work but plan on studying Dutch first! Once I have an address or e-mail account I'll pass it along. I want to stay in touch with the archives community, especially visual folk. It's the area I hope to continue in over there if possible. . . . I'll be [in the USA] until 12 January . . . then off to . . . [the] NL [on] the 19th. Yee Ha. Happy New Year!" Needless to say, we wish Beth well in her new venture and look forward to hearing from her.

Sneak Preview for San Diego

It's time to start thinking about SAA's annual meeting in San Diego. Set aside the dates now! Pre-conference workshops start on August 26 and the meeting proper starts August 28. We'll have a more detailed schedule in the August issue of *Views*. For the present, however, here's an initial look at upcoming sessions:

"Starting From Scratch." Includes "What's Art and What's Arch(ival)? A Single-Artist Museum Decides" by John Smith from the Andy Warhol Museum.

"Shattering Stereotypes: Archives and Countering of Minority Stereotypical Images." Chaired by James Cartwright; papers by Gretchen Lake, Donna Wells, and Stephen Nonack. Discusses issues concerning archival processing of visual materials portraying minorities.

"A Travel Guide to the World of Descriptive Standards." Compares APPM, RAD, and ISAD; examines USMARC for Authority and International Standard Archival Authority Record; and contrasts HTML, SGML, and the Text Encoding "Initiative." Features Kathleen Roe, Sharon Thibodeau, and Stephen Davis.

"Shop Talk: The Nuts and Bolts of Reformatting Photographs for Preservation and Access." Duane Watson, Chair, leads Duane Watson, Shawne Cressman, Steve Puglia, and Diane O'Connor in a session loaded with digital topics.

THEFT ALERT!!

In early February a shipment of architectural records destined for the Cranbrook Archives was stolen from UPS while in transit from its donor, Jack M. Goldman, of FGM Architects Engineers, Mt. Vernon, Illinois. The shipment included project files and drawings executed by Eero Saarinen and Associates, Inc. in the late 1950s and early 1960s. Included were several original drawings of the U.S. Embassy in London which were drawn by J. Barr, Eero Saarinen's chief renderer and one-time partner. Anyone who has learned about the recent availability of such materials on the open market should contact Mark Coir, Cranbrook's director of archives, at (810) 645-3154.

"Access to Images: Innovations, Strategies, and Solutions." Sarah Rouse chairs this panel dealing the descriptive techniques and search methodologies for retrieval of digital images from image databases. Speakers are Robert McKimmie, Charles Patch, and Bob St. Clair (Corbis Corporation).

"Encoded Archival Description: A Progress Report." Chaired by Daniel Pitti, five participants will discuss the preparation of finding aids for electronic storage, searching, and interchange.

"Getting at The Stuff: Structuring Digital Archival Material for Use." Discussion of issues raised by the increasing availability of digitized archival materials in networked environments.

"Is It a Beautiful Day in the Neighborhood? Appraisal Criteria for Public Television Program." Tom Connors, Mary Ide, and John Witherspoon don sweaters and share the findings of a 1995 study of selection criteria for public television programming.

"Crossing Borders: Archives in the U. S.-Mexico Borderlands." Includes the paper "Archives on Film" by Paul Espinosa, Tierra Productions.

"Are Archives Literate?" Constance Schultz leads Joan Swartz, Richard Cox, and Philip Eppard in an examination of visual and computer literacy skills as they impinge on archival work.

"Archival Designs on the Architectural Record." Discussion by Tawny Ryan Nelb, Mark Coir, and Bruce Brooks Pfeiffer about an NHPRC-funded project, an institutional documentation on the work of the Saarinens, and the production of the Frank Lloyd Wright CD-ROMs.

"Subversive Films from the Archives." A one-man act by Jesse Lerner, independent filmmaker from Los Angeles, about the appropriation of archival footage into new work.

"Gone Fishin' for Traditions: Stonington Fishing Oral History Project." Fred Calabretta, Mystic Seaport Museum, uses sound recordings, slides, and videotapes to illustrate the way of life in a Connecticut fishing village.

"How Sweet It Is: Sugar Plantation Architecture." An architect, archivist, historian, and archeologist join forces to

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives Building (Archives I), Washington, DC 20408; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail laurie.baty@arch1.nara.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail bjohnson@Indy.net. **Chair:** Stephen J. Fletcher, Curator of Visual Collections, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail sjfletch@Indy.net.

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

discuss the role of the built environment in the structure of communities and how social relationships of ethnic communities and reflected by architecture and archival records. Features audience participation.

"What the Market Will Bear? Assessing Use Fees in Archives." This two-hour workshop on Sunday, with Geoffrey Berkin's presentation "Boarding the New Media Train Without Getting Mugged" and Karen Underhill's paper "This Little Image Went to Market" could send you safely on your way "all the way home."

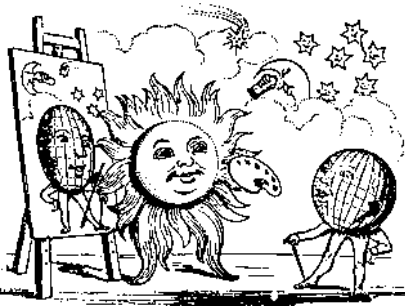
The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

TIME-DATED MATERIALS
PLEASE EXPEDITE



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

Volume 10, Number 3

August 1996

VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE
Ballot on the bottom of page 11
SURVEY SURVEY SURVEY SURVEY SURVEY
Complete and return the survey on page 12

SAILING TO SAN DIEGO

Surf's Up and We're Coming! Get ready now for the Society of American Archivists' (SAA) Annual Meeting to be held August 25 to September 1, 1996, in San Diego, California at the Sheraton Harbor Hotel and Marina. Not only is SAA ready, so's the Visual Materials Section. Here's the skinny on the relevant activities!

Preconference Workshops

Monday-Tuesday, August 26-27

Administration of Photographic Collections, \$219 SAA, \$279 non-SAA

Tuesday, August 27

Application of the USMARC Format, \$169 SAA, \$215 non-SAA

Thursday, August 29

10:30-12:30

3 *Back to the Beginning? Item Level Control and the Archival Record in the Electronic Age*

1:30-3:30

14 *Shattering Stereotypes: Archives and the Countering of Minority Stereotypical Images*
22 *Shop Talk: The Nuts and Bolts of Reformatting Photographs for Preservation and Access*

4-6: Roundtable and Section Meetings

Architectural Records
MicroMARC Users
Recorded Sound
RLIN Users
Visual Materials Cataloging & Access

Friday, August 30

8:00 - 10:00

26 *Access to Images: Innovations, Strategies, and Solutions*
33 *Not All Preservation Assessments are Created Equal: Setting Priorities for Preservation and Access*

10:30 - 12:30

40 *Getting at the Stuff: Structuring Digital Archival Material for Use*
41 *Is it a Beautiful Day in the Neighborhood? Appraisal Criteria for Public Television Programming*

4-6: Roundtable and Section Meetings

OCLC Users
Performing Arts

Saturday, August 31

7-10 Visual Materials Section 7-8 Business Meeting

1:30-3:30

62 *Are Archivists Literate? (Includes visual literacy)*

67 *Archival Designs on the Architectural Record*

4:00-5:00

65W *RLG/CPA Task Force on Digital Preservation*
72SF *Subversive Films from the Archives*

82 *How Sweet It Is: Sugar Plantation Architecture*

Office Hours - Date and time TBA

NOMINATING COMMITTEE AND CANDIDATE STATEMENTS

The Nominating Committee, consisting of Sarah Rouse, Library of Congress (Chair); Sue Seyl, Oregon Historical Society; and Tawny Ryan Nelb, consultant, have selected two individuals to run for Chair-elect. The winner will assume the Chair at the end of SAA's 1997 meeting. Their statements:

● **Catherine Johnson, Director of the Dance Heritage Coalition (DHC).** DHC is a consortium of performing arts repositories collaborating to improve, preserve, and make accessible the documentation of American dance. As Director, she is currently project manager for a two-year cooperative grant from the National Endowment for the Humanities, which provides for arrangement, description, and cataloging of dance research resources. Prior to her work with the coalition, Ms. Johnson served for five years as the Assistant Curator of the Harvard Theatre Collection and has held positions at the New York Public Library and The Folger Shakespeare Library. She has curated a number of exhibitions including "The Stage Art of Theodore Komisarjevsky" and was the author of the accompanying catalog. Other publications include: *Beyond Memory; Preserving the Documents of Our Dance Heritage and Choreographing Your Search* (a workbook and syllabus for a computer reference workshop). Ms. Johnson has served on the Board of the Theatre Library Association and is currently a member of the TLA's Publications and Strategic Planning

committees. She is an active member of the American Library Association, most recently completing a term as chair of the Technology and the Arts Committee of the ACRL Arts Section, and is past chair of SAA's Visual Materials Cataloging Roundtable.

● **Gerald Newborg, Director, State Archives and Historical Research Library, State Historical Society of North Dakota.** The collections of the State Historical Society reflect its broad mission to identify, interpret and preserve the heritage of North Dakota. The archives-library division is responsible for all of the documentary collections of the agency, including still and moving images collections. One of my objectives has been to improve the visibility of and access to the film and video collections. One of my hopes has been to see film and video, as well as still images, accorded the level of respect they deserve as research collections.

I have been in my present position since 1981. While the majority of my time is not devoted to working with photographs or with film and video, these are both areas of responsibility and of interest to me.

The Visual Materials Section of SAA performs a very valuable function within the association, keeping VM issues and needs before the association as a whole, as well as providing a vehicle for communication among VM archivists. The leaders of the Section have done and are doing a commendable job. I would welcome the opportunity to serve as chair-elect of the VM Section.

From the Chair-Elect Judi Hoffman, Library of Congress

The year has gone by so quickly, and San Diego is almost upon us! I am looking forward to seeing—and working with—you at the conference and, particularly, the section's business meeting. Our busy agenda will include committee and liaison reports, election of the 1996-97 Chair-Elect, discussion of program proposals for the 1997 conference, a presentation of the first

draft of a new Library of Congress moving image genre/form guide, and discussions on other topics such as establishment of a moving image roundtable, continuation of the visual materials bibliography, a member's suggestion of creating VM Section awards, and opportunities for section members to get involved. Let me take a minute to urge you to attend and participate in this important meeting. We need to hear from *all* the section members on how you are doing and how the section is doing at meeting your needs and expectations.

To that end, I have also devised a little survey that I want to ask (beg, plead, implore!) you to fill out and either send to me or bring with you to the business meeting in San Diego. It will help me to know you better, in terms of the materials with which you work and the topics you want the section to address. I hope there can then be more successful in proposing conference sessions, pre-conference workshops, and other section activities that you find interesting and useful. So please, take a few minutes to fill out the member survey on page 12 and fax or mail it to me. If you would rather, bring it with you to San Diego... but please remember to pack it!

I would also like to borrow an idea from Laurie's excellent editorial last issue, and ask everyone to come to the business meeting with a session and/or workshop proposal for the 1997 conference. The proposals can then become part of the agenda, and those with the most support and promise can be fleshed out in time for the proposal deadline—less than a month after the close of this year's conference!

Finally, don't forget to VOTE for a new chair-elect! The ballot's on page 11.

Architectural Archives Roundtable Mark Coir, Cranbrook Archives

Approximately 120 attendees converged in New York City during the week of May 18th to attend the eighth annual meeting of the International Confederation of Architectural Museums (ICAM). The conference went off without a hitch—all of the speakers scheduled for the conference were able to participate, all of the venues were open, and the conferees were treated to an unparalleled insider's view of the architectural treasures of the Big Apple. Angela Giral and her staff at the Avery Architectural and Fine Arts Library at Columbia did an exceptional job of coordinating and hosting the event. As I mentioned in previous columns, this marked the first time that ICAM has met in the United States.

Several members of the roundtable were involved in the ICAM conference, including Nicholas Olsberg of the Canadian Centre for Architecture, Sherry Birk of the American Architectural Foundation, and Janet Parks of the Avery. Catha Grace Rambusch, director of the Catalog of the Landscape Records in the United States at Wave Hill, New York, a speaker at past roundtable meetings, also participated.

I have received word of the professional activities of other roundtable members. Lois Olcott Price, conservator of Library Collections at Winterthur, and Bruce Laverty, Gladys Brooks

Curator of Architecture at The Athenaeum of Philadelphia, gave a workshop on architectural records in Philadelphia in early June. Tawny Ryan Nelb, who spoke on the conservation of architectural records at the spring Midwest Archives Conference meeting in Chicago, has been spearheading a successful effort to establish a COPAR organization in Michigan.

Alan Lathrop of the Northwest Architectural Archives was unable to participate in the MAC conference due to his daughter's wedding on that day. However, Alan's assistant Barbara Bezat very ably stepped in and spoke on the management of architectural records repositories.

A few members have recently been involved in bringing out publications. Roland Baumann, director of the Oberlin Archives, served as the general editor of "Guide to the Architectural Records in the Oberlin College Archives," which lists resources documenting over 150 buildings at that distinguished campus. Nancy Bartlett of the University of Michigan Bentley Historical Library published an informative and richly illustrated history of the architectural education program at her institution, entitled "More Than a Handsome Box: Education in Architecture at the University of Michigan, 1876-1986." In addition, The Athenaeum of Philadelphia has recently published a two-volume catalog of its collection of over 150,000 architectural drawings. Call Roland at (216) 775-8014, Nancy at (313) 764-3482, and Bruce at (215) 686-5322 to receive more information about these publications.

The SAA 1996 Program Committee has announced that one of the roundtable's session proposals was approved. "Archival Designs on the Architectural Record," a session focusing on recent archival initiatives that have utilized diverse methodologies to document, collect, and promote the use and preservation of architectural records, will be held on Saturday, August 30 at 1:30. Speakers will discuss an NHPRC (National Historical Publications and Records Commission)-funded project that surveyed the records of architectural practices in a single state, an institutional initiative that documented the architectural legacy of Eliel and Eero Saarinen, and the commercial production of a set of four CD-ROMs containing digital representations of Frank Lloyd Wright's drawings. Nancy E. Loe, California Polytechnic State University, will chair the session. Other participants will include Tawny Ryan Nelb of Nelb Archival Consulting, Inc., Bruce Brooks Pfeiffer of the Frank Lloyd Wright Foundation, and myself.

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

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Linda Tadic, Peabody Award Archive

AMIA's Cataloging and Documentation Committee recently investigated the possibility of starting a name and subject authority "funnel" project between AMIA members and the Library of Congress.

Standards Subcommittee Chair Martha Yee wrote a survey to gauge the community's

interest in beginning such a project, which would coordinate members' creating new names and subject headings for the national Name Authority File (NAF). The survey was mailed to Committee members and to AMIM revision survey respondents. Five surveys were returned, with two respondents stating interest in participating in a NACO/SACO project. Due to the low response, the concept of an AMIA funnel project was abandoned; however, the 2 interested respondents' organizations were forwarded to the Library of Congress for NACO consideration.

AMIA's annual conference will be in Atlanta from December 2-7, 1996. The Committee is sponsoring a panel on how institutional collections and parent organizations can influence cataloging choices. Of additional interest at the conference will be a panel from the Library of Congress presenting a draft of their new genre and form terms list. Copies of the draft will be mailed to Committee members for review prior to the conference.

For more information on the AMIA Cataloging and Documentation Committee, please contact Linda Tadic at the Peabody Award Archive, (706) 542-1971 or email: ltadic@libris.libs.uga.edu.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Jane Greenberg, University of Pittsburgh Library School, Chair

O.K. I know it's not late August yet, but SAA is truly just around the corner, and the Visual Materials Cataloging and Access Roundtable (VMCAR) will again meet for its yearly informal discussion and update as to what's new with the cataloging and access of graphic archives. So what is new? What do VMCAR folks want to discuss? I am accepting agenda items from any and all at janeg@lis.pitt.edu or (412) 624-9438 (please note that my e-mail address is due to change, but I do not have the new address, so you can always call).

A quick list of some pertinent issues relevant to VMCAR that are likely agenda items thus far include:

1. Format integration
2. SGML/HTML
3. Consortium to Develop an Online Catalog (CONDOC)
4. Program for Cooperative Cataloging (PCC)
5. Dublin Core
6. Anything else

By now most everyone is aware of format integration. However, it will be helpful to discuss exactly how it impacts the description of graphic archives. With respect to SGML and HTML, I cannot see how a meeting, such as VMCAR's could take place with out some discussion on these two encoding standards.

CONDOC was a group of librarians from 125 medium-sized university and small college libraries that created a RFP (Request for Proposal) in 1981 that documents the direction in which OPACs (Online Public Access Catalogs) should develop. The ALA Catalog Use Committee is beginning a process to review this document. Clearly, the

cataloging and access to many graphic archival collections, especially those in academic and research institutions, are dependent on (or should I say at the "mercy" of) OPACs that have been developed for libraries. Now is the time for VMCAR members and other archivists to have input into the direction of future OPACs. Anyone who is interested in reading the original RFP, can find it at:

<http://hsl-mac4.med.ohio-state.edu/Catalog_Use/research.html>. I also have an electronic copy and would be happy to e-mail it to anyone interested. Personally, for 1981, I think the document is very forward thinking, but needs more input for archivists!

PCC is very interested in input from those in special cataloging communities. The contribution of name authority records to the Anglo-American Authority File (AAAF, formerly LC NAF) via the Name Authorities Cooperative Project (NACO) and to the Library of Congress Subject Authority File (LC SAF) via the Subject Authorities Cooperative (SACO) are two key programs. Anyone interested in learning more about these programs and other PCC initiatives, can find information at: <<http://lcweb.loc.gov/catdir/pcc>> or via LC Marvel.

Last but not least is the Dublin Core, an agreed upon standard of 13 core elements defined for describing electronic documentation on the WWW. This new descriptive standard will most likely go through some changes before it really comes into being. However, it is clearly something that those involved with graphic archives should keep their eye on. To learn more about the Dublin Core, look at: <<http://www.cnri.reston.va.us/home/dlib/July95/07weibel.html>>

If you have questions or comments, please write to me, Jane Greenberg, School of Library and Information Science, University of Pittsburgh, 135 N. Bellefield Ave., Pittsburgh, PA 15250; phone (412) 624-9438; fax 648-7001, or e-mail janeg@lis.pitt.edu.

Looking forward to seeing you all at SAA!

TELEVISION AND VIDEO PRESERVATION: The Hearings Judi Hoffman, Library of Congress

At the beginning of the year, the Library of Congress announced a study of the current state of American television and video preservation. The study is being conducted pursuant to a key recommendation in "Redefining Film Preservation: A National Plan" (Library of Congress, August 1994), and to Public Law 94-553, which includes the American Television and Radio Archives Act of 1976. In a similar manner to the film preservation study, three public hearings were held to allow interested individuals and organizations to testify, and written submissions were solicited from those unable to testify or attend the hearings. The official record of the hearings and all written statements received by the Library will be included in the final report. Although the deadline for submissions has passed, Stephen Fletcher wrote a statement on behalf of the VM Section in his role as Chair that will appear in the report [*the full text of his letter and that of Jane Greenberg, Visual Materials Cataloging and Access Roundtable Chair following this article—Ed.*].

With help from Steve Leggett of the Library and VM Section member Greg Lukow of the American Film Institute's National Center for Film and Video Preservation, I will attempt to roughly summarize the three, day-long public hearings that spanned three cities and included more than seventy speakers! For those of you who would

like more details, I encourage you to take a look at the finished multi-volume report when it is released by the end of this year. Anyone who participated in the study in any way will receive a complimentary copy of the report; other copies will likely be sold by the Government Printing Office, as was done with the film preservation study report. Contact Steve Leggett at the Library for more information (e-mail: sleg@loc.gov; fax: [202] 707-2371; phone: [202] 707-5912).

The first public hearing on tv and video preservation, held March 6 in Los Angeles, featured groups of speakers from public archives, the television and video industry, and the educational community. Starting things off was "celebrity" speaker Edie Adams. The following archives contingent consisted of VM Section members Greg Lukow (AFI/NCFVP) and Helene Whitson (San Francisco Bay Area Television Archive), Steve Davidson (Louis Wolfson II Media History Center), Grace Lan (Bay Area Video Coalition/National Alliance of Media Arts), and Robert Rosen (UCLA Film and Television Archive). Industry testimony included that of representatives from the major studios: Fox, Metro-Goldwyn-Mayer (MGM), Paramount, Sony, Turner, Universal, and Walt Disney. On issues of video technology, Jim Wheeler presented a paper that he later posted on the AMIA-L listserv, and was joined on the panel by Fred Layn (Quantegy), Dan Sullivan (CBS Television), and Michael Friend (Academy of Motion Picture Arts and Sciences). The hearing closed with educators Lynn Spigel (USC), John Caldwell (CSU-Long Beach), and Janet Bergstrom (UCLA) representing the Society for Cinema Studies. All testimony was given to—and followed by questions from—a panel moderated by Winston Tabb of the Library of Congress and consisting of James Billington (Librarian of Congress), Fay Kanin (National Film Preservation Board), VM Section member Raymond Fielding (Florida State U), David Francis (M/BR/S, Library of Congress), Robert Heiber (Chace Productions), Betsy McLane (International Documentary Association), and Eddie Richmond (UCLA Film and Television Archive).

On March 19, the hearings moved to New York with speakers from the education, broadcast, video technology, public archives and museums, and consulting fields. Moderated by study coordinator Bill Murphy, the panel again included James Billington and David Francis, with the addition of Erik Barnouw (Columbia University), Mona Jimenez (Media Alliance), and James Lindner (Vidipax). Archives and museum speakers presented a range of concerns from large library systems to smaller video arts groups and community video concerns, including Anthology Film Archives, New York Public Library, Museum of Modern Art, Northeast Historic Film, Media Alliance, Deep Dish TV Network/Educational Video Center, and Electronic Arts Intermix. Broadcasting concerns were heard from the three networks (NBC, ABC, and CBS), WNET-TV, and WGBH. Other testimony was presented by John Cannon (National Academy of Television Arts and Sciences), Kitty Carlisle Hart (New York State Council for the Arts), William Boddy (CUNY), Deirdre Boyle (The New School for Social Research), Peter Adelstein (Image Permanence Institute), Peter Brothers (SPECS Brothers), and consultants Sara Meyerson and Sam Suratt.

In Washington, D.C., on March 26, testimony was delivered to a panel moderated by Winston Tabb and consisting of David Francis, Barbara Ringer (Register of Copyrights Emeritus, Library of Congress), and Frank Burke (U of Maryland).

Groups of speakers again consisted of educators, archives and museums, broadcasters and producers, and consultants. Archives represented in the testimony included the Museum of Broadcast Communications (Cary O'Dell), Vanderbilt Television News Archive (John Lynch), Purdue University Public Affairs Video Archives (Robert Browning), University of Oklahoma Political Commercial Archive (Lynda Lee Kaid), The News Library (Martin Gaston), University of Kentucky (Lisa Wood), University of Maryland National Public Broadcasting Archives (Thomas Connors), and George Eastman House (Paolo Cherchi-Usai), with VM Section member Maxine Fleckner Ducey (State Historical Society of Wisconsin) speaking for the Association of Moving Image Archivists. Also represented were the University of Georgia Peabody Awards (Barry Sherman), WETA-TV (William Jarvis), WGBH-TV (David Liroff), PBS (Glenn Clatworthy), Corporation for Public Broadcasting (Edward Colman), CNN (Elizabeth Sullivan), Warner Bros. (Peter Gardiner), and HBO (John Craddock). Other speakers were James Lindner (Vidipax), Gerald George—assisted by our own Laurie A. Baty (NHPRC), George Stevens, Jr., and educators David Culbert (International Association for Media and History), Douglas Gomery (University of Maryland), Thomas Cripps (Morgan State University), Michael Curtin (Indiana University), and Thomas Doherty (Brandeis University).

Stephen J. Fletcher, Section Chair, and Jane Greenberg, Visual Materials Cataloging and Access Roundtable Chair, both wrote letters in lieu of testimony. Those letters appear in their entirety on pages 4 and 5.

NEGATIVE SPACES TO BE FILLED

Virginia State Library, Richmond, VA. Picture Collection Specialist (State Library Information Services Specialist) #00111. Salary Range: \$25,068 - \$38,274, grade 10.

Duties/responsibilities: Master's degree preferred in library science or applied history. Works with the public, publishers, authors, the media, & state agencies using a collection of photographs, prints and paintings that illustrate Virginia subjects. Performs research from the picture collection dealing with Virginia, the South, Civil War and American history. Knowledge of Virginia history necessary. Knowledge of photographic processes preferred. Knowledge of exhibit preparation, conservation techniques, publication preferred. Some weekend work. A valid driver's license and security check is required.

Minimum Qualifications: Considerable experience in library, archives, or similar educational institution.

Application Closing Date: State employment application required by 5:00 P.M., August 15, 1996. Women, minority, and persons with a disability are encouraged to apply.

Contact: Patricia A. Browne, The Library of Virginia, 11th Street at Capitol Square, Richmond, VA 23219 (804) 786-3336 or FAX (804) 371-7613.

EEO/ADA/AFFIRMATIVE ACTION EMPLOYER

1 May 1996

James H. Billington
The Librarian of Congress
Library of Congress
Washington DC 20540

I am writing this letter in response to the announcement in the 3 January 1996 Federal Register concerning the Library of Congress's study of the state of preservation of American television and video, pursuant to Public Law 94-553. I write this letter as chair of the Visual Materials Section of the Society of American Archivists, representing several hundred curators and archivists whose responsibilities include the acquisition, preservation, and accessibility of moving image materials.

Although our membership includes staff from the Library of Congress, the majority of Visual Materials Section members work in smaller organizations such as state and local historical societies, and corporate, organizational, business, and academic archives. In institutions of this type, television and video constitute only a part of their holdings. Many of these institutions lack technical expertise and funds for proper storage environments, and necessary playback, duplication, and reformatting equipment. Without these resources, moving-image material such as unique broadcast footage and amateur video is at serious risk and will likely be lost for future generations of archival users.

The announcement requested information about how the Library of Congress could best assist the field in two specific areas: (1) the establishment of a comprehensive preservation program and (2) the coordination of efforts between archivists, copyright owners, creators, educators, and historians and scholars.

I want to thank the Library of Congress for conducting this important survey of the current state of American television and video preservation that will lead to a national preservation plan. As a major collector of television and video materials, the Library of Congress should be an important player in the development of the plan. It should not, however, be the sole leader.

I recommend that your plan call for the establishment of a comprehensive national preservation program to be led by a broad-based advisory body. This body would consist of representatives from the Library of Congress and other institutions that collect television and video materials.

Individual members of this body from various areas within the archival/museum profession should include curators, archivists, conservators, and catalogers. Professional organizations with like-minded missions, such as the American Film Institute's National Center for Film and Video Preservation, and the Association of Moving Image Archivists, would also be part of this leadership team. Copyright holders, educators, historians, creators of videos and television programming, even manufacturers of videotapes, should be representatives.

When formulating the national plan, I urge the Library of Congress to consider the vast amount of local and regional television and video holdings held by smaller institutions whose collections only partly include television and video material. Some members of the advisory body I recommend above must come from this part of the archival community. Their perspectives are often different from the larger institutions, but their insights are invaluable nonetheless. Any recommendations must include actions that even those with limited resources can implement.

Undertaking a leadership role within a larger cooperative program will enhance the efforts of the Library of Congress, and all collecting institutions. A truly national perspective will greatly assist those who preserve our country's moving-image heritage.

Sincerely,

/s/

Stephen J. Fletcher
Curator of Visual Collections

May 19, 1996

Care of: Steven Leggett, MBRS Division
Library of Congress
Washington, D.C. 20540

As chair of the Society of American Archivists' Visual Materials Cataloging and Access Roundtable (VMCAR), I am writing to support the Library of Congress' current efforts to study and plan for the preservation of American television and video materials. During the last half of this century, society's dependency on visual documentation has increased at a tremendous rate, as television and video materials are produced and used on a daily basis. Many of these valuable resources have been or are being lost as a result of inadequate preservation measures. A national preservation plan will help to insure the existence of television and video documentation that is of continuing value to society.

VMCAR includes members from state and local historical societies, corporate archives, and academic and research institutions. The roundtable's focus is on the cataloging and access of visual archival materials. The roundtable is also very much aware of the link between preservation and access. In fact, our government has recognized the vital connection between preservation and access via the establishment of the Commission on Preservation and Access. For these reasons, I strongly urge the national plan include procedures for cataloging and making accessible television and video materials.

As VMCAR Chair, I would like to make a number of recommendations for a national preservation plan for television and video materials. Recommendations are listed as follows:

● **Section 1 - RECOMMENDATIONS SPECIFIC TO CATALOGING**

● **Section 2 - GENERAL RECOMMENDATIONS**

1. RECOMMENDATIONS SPECIFIC TO CATALOGING

1.1 Cataloging standards for television and video materials:

Identify and endorse cataloging standards for television and video materials. There are a number of different standards that are used for the cataloging of television and video materials (i.e., *Anglo-American Cataloging Rules*, 2nd ed. [AACR2], *Archival Moving Image Materials* [AMIM], and other tools for descriptive and subject cataloging). The national preservation plan needs to identify all standards that are acceptable for the

cataloging of television and video materials.

[Perhaps the national plan could establish a clearinghouse (or even a publication) that tracks all cataloging standards that are applicable to the cataloging of television and video materials. The clearinghouse (or other tool) could serve to identify the strengths and weaknesses of each standard, and make recommendations to individual institutions undertaking television or video preservation/cataloging projects.]

The identification and endorsement of cataloging standards are critical to resource sharing and bibliographic linking, which are both addressed below in 1.4, "Bibliographic Networks."

1.2 Revision of cataloging standards:

The national plan needs to establish an official process for maintaining and updating existing cataloging standards. AMIM, perhaps the most widely used cataloging standard for television and video archival materials, is grossly outdated. Efforts are underway to update AMIM. Once this revision takes place, a plan should exist to review and revise this standard on a regular basis, as well as any other standards that are endorsed by the television, video, as well as the broader moving image cataloging community.

1.3 Training:

Many persons involved in with television and video materials lack formal training in library and information science, and therefore have little exposure to working with standard cataloging tools or standard encoding formats, such as Machine Readable Cataloging (MARC) or Standardized Generalized Mark-up Language (SGML). The national plan should support a mechanism for training catalogers. The national plan might investigate the possibility of participating in the Library of Congress Program for Cooperative Cataloging's (PCC) Training the Trainer program.

1.4 Bibliographic networks:

Television and video materials should not be separated from other moving image visual materials (film), let alone the larger world of recorded knowledge. For this reason, I recommend that research be undertaken to investigate the impact of cataloging television and video and other moving image materials into a bibliographic network. The Online Computer Library Center (OCLC) and the Research Libraries Information Network (RLIN) are two such possibilities. These networks already contain a fair amount of

moving image materials, including television and video materials.

Working with an already existing network will offer tremendous benefits in terms of resource sharing (i.e., authority files) and linking bibliographically related materials (i.e., video, text, and sound recordings that document the same subject). The established networks support cataloging standards and probably cost less than developing a database from scratch. And, the use of a bibliographic network will permit creation of a national inventory of television and video materials.

1.5 Funding:

Establish a fund to support cataloging as a part of all television and video preservation projects.

2. GENERAL RECOMMENDATIONS

2.1 Storage facilities:

Establish national standards for storage facilities (temperature, humidity control, etc.).

2.2 Preservation copies:

Establish standard for creating preservation copies (similar to the guidelines that have been created for preservation microfilming).

2.3 Funding:

Allocate funding to support the overall preservation initiative for television and video materials (and as stated above in 1.5, "Funding," support the cataloging of preserved materials).

2.4 Appraisal:

Establish guidelines for the preservation of television and video materials, so that the materials can be adequately appraised before undertaking costly preservation projects.

2.5 Coordination of preservation initiatives:

Coordinate the preservation initiative of all moving image materials into one plan (i.e., television, video, film, etc.)

In closing, VMCAR's agenda is a critical component to the preservation and access of television and video materials. Therefore, on behalf of VMCAR, I support a preservation initiative that recognizes the importance of cataloging and making accessible the television and video materials that document our society.

Sincerely,
/s/

Jane Greenberg, Chair

Society of American Archivists, Visual Materials Cataloging and Access Roundtable, and Teaching Fellow, University of Pittsburgh, School of Library and Information Science

A SECTION MEMBER WRITES

**James C. (Andy) Anderson,
Photographic Archives, University
of Louisville**

Our institution has been approached by one of the larger photo stockhouses regarding commercial licensing of a portion of our collections. We are a university library-based collection of documentary photographs and, with 1.2 million items, are one of the largest university collections. We house the Roy Stryker Papers (Stryker's personal papers and research files along with the Stryker-directed projects for Standard Oil of New Jersey (80,000 items) and Jones & Laughlin Steel (10,000). We also house more than 1 million local history photographs. Information about our collections can be found at http://www.louisville.edu/library/ekstrom/special/pa_info.html. We hold copyright to some of our collections, but have always made all of our documentary photographs available to any and all.

I would like to hear from other institutions which have been approached in this way by commercial photo resellers. I'd also like comments from anyone regarding the propriety, ethics, legality, etc. of considering such an approach. I don't think that I'm interested in having my shop enter into any commercial licensing arrangements, but I suspect that in the wake of the Bill Gates/Bettman Archives deal there will be other offers made to public institutions. [*For an alternative approach to using collections for digital publications, see Mark Coir's review of Luna Imaging's Frank Lloyd Wright: Presentation and Conceptual Drawings in the Books Section, page 6—Ed.*]

CONTACT: Andy Anderson, Head, Photographic Archives, Ekstrom Library, University of Louisville, Louisville, KY 40202; (502) 852-6752 (voice), (502) 852-9734 (fax), jcande01@ulkyvm.louisville.edu (e-mail).

NATIONAL ARCHIVES SPONSORS DAY-LONG SESSION ON MAGNETIC MEDIA PRESERVATION Judi Hoffman, Library of Congress

On March 14, the National Archives and Records Administration presented its 11th annual preservation conference, "Magnetic Tape and Optical Disk Current Technology: Impact on Archives." Nearly 200 archivists, librarians, and manufacturer representatives made up the attendance list, including VM Section members Judi Hoffman, Laurie Baty, Lynda DeLoach, Colleen Hennessey, Charles Howell, Jesse Lankford, Alan Lewis, and Diana Vogt-O'Connor.

After a welcome by Archivist of the United States John Carlin and an overview of the day by conference organizer Alan Calmes, a variety of speakers presented eight sessions on issues of magnetic tape and optical disk media standards, physical characteristics, storage, preservation, and life expectancy. Peter Adelstein of the Image Permanence Institute addressed standardization

activities for magnetic and optical media in regards to his role as chairman of the American National Standards Institute Technical Committee IT9, Physical Properties and Permanence of Imaging Media. He pointed out that definitions of "archival" had been removed from current standards, with permanence instead expressed as "life expectancy (LE)." Although optical disk technology is relatively new, Adelstein favorably compared its standards activities to that of magnetic tape: both media have started or recently completed standards of recommended storage practices, but progress on optical media specifications is being made while work on magnetic specifications has ceased due to a lack of needed cooperation from manufacturers.

The next two speakers—Fred Layn of Ampex's new Quantegy company and John W.C. Van Bogart of the National Media Laboratory—focused on the physical characteristics and composition of magnetic tape and how those issues affected life expectancy. Layn, primarily concerned with audiotape, also read the paper he presented at the L.A. hearings for the current study on American television and video preservation [see related story on p. 2]. Van Bogart focused on the findings of his report for the Commission on Preservation & Access, "Magnetic Tape Storage and Handling: A Guide for Libraries and Archives," published in June 1995. Both men stressed the importance of good tape pack to life expectancy of magnetic media, and Van Bogart raised the issue of preserving the playback equipment or system along with the media for a truly archival life. John Powers of NARA's LBJ Library then spoke rather informally about magnetic tape preservation and restoration, including some carry-over discussion on issues of "sticky shed" and baking that had been raised during Fred Layn's session.

The afternoon sessions were more situation or product specific. Fynnette Eaton of NARA's Center for Electronic Records introduced two recent initiatives—the Archival Preservation System (APS) and Archival Electronic Records Inspection and Control (AERIC)—and the lessons they have learned in electronic record preservation and restoration. Douglas Stinson from Eastman Kodak presented their work on the life expectancy of Kodak Writable CD and Photo CD media. NARA's Barry Roginski surveyed their contributions in digital media standards and guidelines, and then focused on the experience of the NLBP Digital Imaging System, created to convert and migrate the digital correspondence files of former President Bush from the White House proprietary system to one accessible by researchers at the Bush Presidential Library. Finally, Chris Kane of Exabyte presented his corporation's 8mm tape product line.

A QUESTION TO THE SECTION Erika Gottfried

The spring 1996 issue of *METRO* (The New York Metropolitan Reference and Research Library Agency) *Archives and Historical Records Program Newsletter* stated, "The Oral History Association invites applications for three awards to be presented in 1996. ***The awards will recognize a published article or essay that uses oral history; a completed oral history project; and to a post-secondary educator who has made outstanding use of oral history in the classroom . . .***" [emphasis Ms. Gottfried's]

What about doing something analogous for visual materials (with particular emphasis on the first and last areas)? I'm not sure exactly how it would work, but it would be good to give encouragement to this sort of thing.

Photohistory List Archives Available on CoOL Richard Pearce-Moses, Heard Museum

Past discussions on the Photohist List can be searched courtesy the gracious efforts of Walter Henry of Stanford University. (This is no mean feat; there's a weird kink in Mime formats that make it a pain in the butt to migrate the files from asuvvm.inre.asu.edu to his machine.) Here's his update on the search site.

The transition of the Photohist archives in CoOL from gopher/wais to web is now complete. Effective immediately, Photohist will be searchable only by means of a web browser. There is a link from the welcome page in Conservation OnLine <<http://palimpsest.stanford.edu/>> to the Photohist search page (which is <http://sul2/byform/mailling-lists/photohistsearch.html> but that is subject to change).

The PhotoHst archives in CoOL will no longer be available to Gopher or WAIS browsers (WAIS is still being used at the back end, but the WAIS server itself—which is being phased out—will no longer honor direct WAIS requests; you'll have to use the web form to search).

I'm sure the abruptness of this change will inconvenience some users, but in the long term service and reliability will be improved. Most users should notice an immediate improvement in response time.

IN PRINT

The Reviews

Frank Lloyd Wright: Presentation and Conceptual Drawings New York: Luna Imaging, Inc./Oxford University Press, 1995. \$1,500 for the 4-CD-ROM set.

Reviewed by Mark Coir, Cranbrook Archives.

Archivists who work with architectural drawings appreciate the research value these materials have, but they also quickly learn that drawings tend to be troublesome materials to work with. Their large size and generally poor media support render them susceptible to damage while being handled, which is of continual concern. On the other hand, the sheer amount of visual and informational content they possess make them extraordinarily attractive to researchers, who often end up combing through larger numbers of drawings than necessary in conducting their work. This is especially true in larger collections, where scholars hope to find "gems" buried deep in project sets or when researchers are studying the work of a particular office or offices and feel a need to see everything. Invariably, the reference and retrieval process places more drawings than necessary at risk, ties up valuable staff time and resources, and often leaves archivists frustrated as they attempt to steer a course between their competing

professional desires to assist researchers and preserve collections.

Short of developing detailed finding aids to collections and storing drawings in small, discrete groups to ease excessive handling, archivists have traditionally had few options to ameliorate the situation. In some repositories, archivists have opted to furnish reproductions (usually photographic reproductions) of drawings for research use, thus bypassing the handling of originals altogether. Such work has generally been limited to those repositories holding rare or valuable collections that attract substantial scholarly interest, but even in these cases, the reproduction set rarely includes images of all drawings in the collection. Generally speaking, emphasis is usually placed on an architect's presentation or conceptual drawings and not on the more prosaic working, detail, and mechanical drawings that inform actual building construction. (There are, of course, many notable exceptions to this. Many corporations and industrial concerns, for instance, have microfilmed—or created aperture cards—of entire runs of plans involving their properties and manufacturing operations. Sets of these have found their way into archival repositories.)

Because of the costs involved in reproducing drawing sets, most repositories have turned to outside sources for assistance. Commercial presses, chief among them Garland Publishing, have been the biggest producers of this type of work, as is evidenced by the several fine multi-volume publications that have included images of nearly all architectural drawings done by modern masters, such as Mies van der Rohe and Le Corbusier. Through these reference publications, researchers have been given an opportunity to view the production of at least a few architects without the expense of visiting archival repositories to examine the originals. However, as informative as these publications have been, there have been some drawbacks. For one, their expense—these sets tend to be very pricey and therefore hard to come by. Secondly, they generally publish drawings in reduced size and in black and white, thus making it not only difficult to view details of the drawings but preventing researchers from examining any coloration that may appear.

In recent years, several institutions and companies have explored the potential of using digital technology to provide access to collections of architectural drawings. Although there have been some notable advances made in this area, none have approached the field in quite as deliberate and innovative a manner as Luna Imaging, Inc., which in its initial offering, *Frank Lloyd Wright: Presentation and Conceptual Drawings*, provides comprehensive information and detailed color images to over 5,000 drawings owned by the Frank Lloyd Wright Foundation. Not only does *Presentation and Conceptual Drawings* constitute the largest publication ever devoted to these drawings, it also marks a significant step forward in the development of digital reference tools. For unlike other museum-related CD-ROM sets, Luna's four CD publication makes no attempt to editorialize or "dish up" subject content in a preordained fashion. Rather, researchers are free to utilize the powerful capabilities with *Presentation and Conceptual Drawings* to roam at will and mine the collection for their own purposes. Luna has, in fact, virtually brought the archival resources of the Wright Foundation to researchers' desktops, at least as far as these drawings are concerned.

As can be expected from a company forged from start-up funds from the J. Paul Getty Trust and Eastman Kodak Company, Luna has fashioned its technology around the work of the Getty's Art History Information Program (AHIP) and the

capabilities of Kodak's proprietary imaging technology, known as Photo CD. The publication includes a fully developed on-line catalog for the drawings, replete with data fields encompassing scholarly information and AHIP's *Art and Architecture Thesaurus* nomenclature. In addition, drawings are represented with four associated digital images, each with differing levels of resolution for specific display purposes. Notably, all images are faithfully reproduced in their proper color, according to Luna. Images and text are displayed in Luna's well-organized proprietary system interface, called Insight, which includes a powerful search engine that allows for Boolean searches of multiple fields and string or key-word searches within fields. In addition to four CDs, *Presentation and Conceptual Drawings* also comes with extensive documentation, including a user's guide, information about the database, a published project list, troubleshooting information, and a scholarly essay on Wright by the distinguished architectural historian and archivist, R. Nicholas Olsberg. On-line help is also available.

As one might expect, *Presentation and Conceptual Drawings* is hungry for computing power and works best in a robust configuration. Luna suggests a minimum of 16 Mb RAM and a 17-inch or larger NI monitor, 60 Mbs of hard-drive to load requisite files, a 20 Mbs swap file, a CD player, and a 24-bit graphics adapter. The system can also support a CD juke box and printers, although all local printing is limited to black and white low-resolution images (for color and high-resolution reproductions, users are required to contact the Frank Lloyd Wright Foundation). If such a system may be beyond the means of many users, so too may the price: the publication sells for \$1,500, placing it squarely in the range of comparable scholarly catalogue raisonnées. Recognizing the small market for potential sales, only 1500 copies of *Presentation and Conceptual Drawings* have been published.

The remarkable factor about Insight is that the software is designed to accommodate researchers' needs to visually browse through groups of drawings and identify the ones requiring further study. At any time, researchers may move from a group window, where thumbnail images are displayed according to users' preferences, to an image workspace, where select images may be viewed in greater scrutiny at higher resolutions. Users control all aspects of the search and display process. They may utilize Insight to locate discrete groups of drawings meeting search parameters, review data on selected images, define display characteristics, save and delete named groups, sort images by attributes within groups, and select images for closer viewing within the image workspace. This is a separate window where special browsing tools are made available to crop images, zoom in on elements, adjust brightness and contrast, pan across images, maximize image display, and print whatever modifications are made. The result is that researchers are given access to—and control over—a body of material that has heretofore been restricted to only a handful of scholars.

Frank Lloyd Wright: Presentation and Conceptual Drawings was intended by Luna as the first of three publications designed to digitally extend scholarly access into other archival fonds owned by the Frank Lloyd Wright Foundation. A second title, *Houses of Frank Lloyd Wright*, was released in 1996 and the last title, a publication dealing with Wright's commercial work, will be published in the near future. These publications differ from *Presentation and Conceptual Drawings* in that they include images of working drawings, photographs of projects, and other research material. Unlike the first publication, which made

reference to over 860 Wright projects, including designs for magazine covers, lighting fixtures, textiles, furniture, and unbuilt projects, the other Wright publications refer to smaller numbers of projects. They are built on a single CD and, accordingly, will sell for less—about \$200 each. However, like all Luna products, they will be built around the Insight software.

The way in which Luna conducts its business is also worth repeating. Rather than negotiating for the digital rights to museum or archival images, as do other multimedia companies, Luna only requires that it be allowed to include the images in its products. All rights continue to reside with the owning institution. Hence, Luna's policy is to return all scanned media and full sets of the digital files to the archives and museums with which it conducts business. In this manner, Luna hopes to continue publishing large archival collections on the order of those owned by the Wright Foundation. Institutions, in turn, will receive a valuable resource, a collection of Kodak Photo CD-compatible files (an industry standard), which can be used for further initiatives, including the issuance of other digital publications. To safeguard this policy, Insight allows only for the copying and downloading of low-resolution images. Anyone wishing to gain access to publishable-quality images is directed to the owning institution.

Frank Lloyd Wright: Presentation and Conceptual Drawings represents a significant step forward in coming to terms with access, preservation, and use issues involving digital technology and visual material collections. Certainly, it has provided unprecedented access to this particular body of research material on Wright. Whether or not Insight will become adopted as a standard for systems of this nature is open to debate, but there is no doubt that Luna has shown that its system is capable of delivering quite a punch. Its strengths will even become more obvious as Luna proceeds to add other collections into its product line and researchers will be able to perform searches across them. Scholarship should benefit by that arrangement. Let's hope that other companies in the industry will see the benefit in that goal and work to develop compliant systems.

The Books

Baldwin, Gordon. *Roger Fenton: Pasha and Bayadere*. Malibu: J. Paul Getty Museum, 1996. (Getty Museum Studies on the Art series). \$16.95.

Channing, Norman, and Mike Dunn. *British Camera Makers*. 160 p. ISBN 0-9524630-0-8 (cloth) \$29.95. Order from : Parkland Designs, 44 Stevens Lane, Claygate, Esher, Surrey, KY10 0TH. England or Classic Collection at +44 (0)171 831 6000 or fax: +44 (0)171 831 5424.

Chihuahua. Pictures from the Edge. Photographs by Virgil Hancock, Essay by Charles Bowden. Albuquerque: University of New Mexico Press, due October. 0-8263-1739-1 (paper) \$24.95.

Drawing the Borderline. Artist-Explorers of the U.S.-Mexico Boundary Survey. Albuquerque: University of New Mexico Press, 1996. 0-8263-1752-9 (paper) \$29.95.

Faris, James C. *Navajo and Photography. A Critical History of the Representation of an American People*. Albuquerque: University of New Mexico Press, November. 0-8263-1725-1 (cloth) \$39.95.

Hamber, Anthony J., *A Higher Branch of the Art, Photographing the Fine Arts in England 1839-1880*, London: Gordon and Breach, 1996. ISBN 2-88449-143-0.

The Imperfect Image: Photographs of the Past, Present & Future (Cowley: Conservation Resources, 1995). 379 p. 0-9521-393-08. Order from: Conservation Resources LLC, 8000H Forbes Place, Springfield, Virginia 22151, 800-634-6932; also in England from Conservation Resources (UK) Ltd, Unit 1 Pony Road, Horspath Industrial Estate, Cowley, Oxford OX4 2RD, England.

Library. The Drama Within. Photographs by Diane Asseo Griliches, essay by Daniel J. Boorstin. Albuquerque: University of New Mexico with the Library of Congress's Center for the Book. 144p. 0-8263-1693-X (cloth) \$35.

Percival, Gwendoline E., and Chester J. Kulesa. *Illustrating an Anthracite Era: The Photographic Legacy of John Horgan, Jr.* Harrisburg: Pennsylvania Historical and Museum Commission and Anthracite Heritage Museum and Iron Furnaces Associates, 1995. 73p. paper \$9.95.

Tucker, Toba. *Heber Springs Portraits. Continuity and Change in the World Disfranchisement Photographers*. Albuquerque: University of New Mexico Press, due October. 120 p. 0-8263-1733-2 (cloth) \$60; 0-8263-1734-0 (paper) \$29.95.

A Zuni Artist Looks at Frank Hamilton Cushing. Cartoons by Phil Hughte. Albuquerque: University of New Mexico Press, 1996. 0-9641401-0-1 \$24.95.

WHAT'S UP

Opened late spring/early summer. *The 1896 Washington Salon*. National Museum of American History, Washington, DC.

Opened June 22. *Through the Lens: Selections from the Permanent Collection*. International Museum of Photography at George Eastman House, Rochester, NY.

Through September 15. *Points of Entry*, International Museum of Photography at George Eastman House, Rochester, NY.

Through October 6. *Roger Fenton: The Orientalist Suite*. The J. Paul Getty Museum, Santa Monica, CA.

Through October 27. *Pictorialism into Modernism: The Clarence H. White School of Photography*, International Museum of Photography at George Eastman House, Rochester, NY.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

Through September 1, 1997. *Image of the President: Photographs by George*

Tames, 1944-1974. National Portrait Gallery, Washington, DC.

Opens September 28. *Betty Hahn: Photography or Maybe Not*, International Museum of Photography at George Eastman House, Rochester, NY.

[*Views welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.*—Ed.]

MEETINGS

Check out the Call for Papers on page 9.

[*Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.*—Ed.]

FROM THE CONSERVATION DISTRIBUTION LIST

Guide to CD care
Doug Nishimura
<dwpph@ritvax.isc.rit.edu>
Image Permanence Institute

I wanted to let people know that there is a pretty decent guide to CD (writable and ROM) care on the Kodak web site. I met the tech. people who did much of the research at Kodak and they are knowledgeable and credible. The guide talks about both long-term aging as well as (and perhaps most importantly) the catastrophic failure modes such as peeling labels off. They intend to publish the guide in paper format, but wanted to get the virtual version on the web out first. The address for "Permanence, Care, and Handling of CDs" is <http://www.Kodak.com/daiHome/techInfo/permanence.shtml>

Contents: CD Types; CD-ROM and Writable CD; The Nature of CD-ROM Discs When is a CD's Life Really Over?; So, How Long Can CDs Last?; The Nature of Writable CDs; Safe Handling of CDs; Storage Conditions for CDs; CD Permanence in Perspective References.

Walter Henry reports that there is a link to this document from the Electronic Media page in CoOL (home page: <http://palimpsest.stanford.edu/>)

A REQUEST FOR INFORMATION

Mark & France Scully Osterman are compiling a list of existing 19th- and early

20th-century skylight studios in the U.S. and Canada. They acknowledge that many of these have had their side and skylight windows removed or covered, but will include any original structure on this list. Please give the location and/or address, current use of the building and the current owner's name and phone number if possible. Any history of the studio and the photographer is valuable to them. Mark & France may be reached c/o *The Collodion Journal*, George School, Newtown, PA 18940, 215-579-1146, or on e-mail at ScullOster@AOL.COM

PUBLICATION ON PRESERVATION IN DIGITAL ENVIRONMENT

A new report from the Commission on Preservation and Access provides an intellectual rationale for maintaining the centrality of preservation concepts and ethics in an increasingly digital environment. *Preservation in the Digital World*, by Paul Conway, suggests that many of the basic tenets of preservation management can be applied in a highly technological environment, but that some long-held principles may no longer apply. The report considers where the accumulated knowledge and experience of preservation management may be most effective, and where it may be more difficult to affect change.

Today, the abundance of digital information is accompanied by an assumption that the ability to produce and preserve high-quality images will improve as the technology matures. However, those involved in digital imaging projects have learned that the technology, in and of itself, provides no simple solutions. Conway urges that preservation planning, management, and action be carried out at the highest level, since information in digital form is far more fragile than the clay and papyrus that have survived through centuries.

In making the case for a heightened role for preservation management, Conway argues that digital imaging technology is more than another reformatting option. Imaging, he states, involves transforming the very concept of format, rather than creating an accurate picture of a book, photograph, or map on a different medium. Thus, a digital world transforms traditional preservation concepts from protecting the physical integrity of the object to specifying the creation and maintenance of the object whose intellectual integrity is its primary characteristic.

During its development, the report has prompted a number of in-depth discussions among preservation managers and technical specialists.

The Commission trusts that with its dissemination, Preservation in the Digital World will stimulate even broader involvement as we explore together how to maintain the safety and accessibility of the

world's historical and cultural heritage as far into the future as possible.

Preservation in the Digital World (24 pages) is available for \$15.00 from The Commission on Preservation and Access, 1400 16th Street NW, Suite 740, Washington, DC 20036-2117, 202-939-3402, Fax: 202-939-3499. Prepayment is required, with checks made payable to "Commission on Preservation and Access." Commission sponsors receive publications at no charge.

Maxine K. Sitts, Communication Program Officer, Commission on Preservation and Access, 1400 16th St. NW, Ste. 740, Washington, DC 20036-2217.

PILOT IMAGING PROJECT AT UT-ARLINGTON

The Special Collections Division of the University of Texas at Arlington Libraries is preparing to undergo a pilot project for digital imaging. This project will have two components: maps and photographs. Jerry L. Stafford, Curator of Photographs and Graphics, is seeking information from the visual community who may have already undergone such a project: How did you connect the image to the record? They also plan to produce a processing manual for the actual scanning and digitizing procedures. Any help in that area would also be greatly appreciated. Once this project has been completed, they will be willing to share their experience with others. If you have any information for him, please respond to Mr. Stafford c/o Special Collections Division, University Libraries, UTA, Box 19497, Arlington, TX 76019-0497, (817)272-3393, stafford@library.uta.edu

ANSI UPDATE

Doug Nishimura

<dwnpph@ritvax.isc.rit.edu>

Image Permanence Institute,
Rochester Institute of Technology

The American National Standards Institute (ANSI) meeting for committee IT9, responsible for permanence and physical properties of imaging materials, met this spring. The following is an update of the status of standards of interest only. The standards process was described in a previous article [See *Views*, April 1996]. Please note that ANSI is not very fast in the publication phase and it takes roughly a full year from the time a standard is submitted for publication until it is actually available.

IT9.1 Imaging Media (Film)—Silver-Gelatin Type Specifications for Stability. Last approved 1992. Adopting ISO 10602:1996. Currently out for (60 day) public review. Review to be completed early May. Probably available summer of 1997.

IT9.2 Imaging Media—Photographic Processed Films, Plates, and Papers—Filing

Enclosures and Storage Containers. Last approved 1991. This document will be up for review (revised, withdrawn, or reaffirmed) in 1996. The ISO sister-document, ISO 10214:1991 is in its five-year review process.

IT9.5 Imaging Materials—Ammonia-Processed Diazo Photographic Film—Specifications for Stability. Last approved 1996. Accepted as joint ANSI/ISO standard (with ISO 8225:1995). Currently in publication process. Probably available at the beginning of 1997.

IT9.6 Photography—Photographic Films—Specifications for Safety Film. Last approved 1991. Reaffirmed (as joint ANSI/ISO standard). Currently out for public review. Review to be completed early May. Probably available summer/fall of 1997.

IT9.9 Imaging Media—Stability of Color Photographic Images—Methods for Measuring. Last approved 1990. Balloted for revision. Comments being reviewed.

IT9.11 Imaging Media—Processed Safety Photographic Films—Storage. Last approved in 1994. No action.

IT9.12 Imaging Materials—Processed Vesicular Photographic Film—Specifications for Stability. Last approved 1995. This is a joint ANSI/ISO standard (with ISO 9718:1995). Currently in publication process. Probably available in early 1997.

IT9.13 Imaging Media—Photographic Films and Papers—Glossary of Terms Pertaining to Stability. Last approved 1994. Revised 1996. Submitted for public review. Review to be completed early May. Probably available summer/fall of 1997.

IT9.16 Imaging Media—Photographic Activity Test. Last approved 1993. No action.

IT9.17 Photography—Determination of Residual Thiosulfate and Other Related Chemicals in Processed Photographic Materials—Methods Using Iodine—Amylose, Methylene Blue and Silver Sulfide. Last approved 1993 as joint ANSI/ISO document (ISO 417:1993). No action.

IT9.18 Imaging Materials—Processed Photographic Plates—Storage Practice. Revision/redesignation of PH1.45-1980(R1989). Public review completed. To be submitted to ANSI for final approval. Probably available late 1997.

IT9.19 Imaging Media (Film)—Thermally Processed Silver Microfilm—Specifications for Stability. Last approved 1994. No action.

IT9.20 Imaging Materials—Reflection Prints—Storage Practice. Revision/redesignation of PH1.48-1982(R1987). Public review completed. To be submitted to ANSI for final approval. Probably available late 1997.

IT9.21 Life Expectancy of Compact Discs (CD ROM)—Method for Estimating, Based on Effects of Temperature and Relative Humidity. Last approved 1996. Currently in publication process. Probably available early 1997.

IT9.23 Imaging Media—Polyester Base Magnetic Tape—Storage. This is a new standard. Submitted for public review. Review to be completed in May. Probably available summer/fall of 1997.

IT9.24 Imaging Materials—Arrhenius Testing. This is a new standard. Balloted in 1996. Comments being reviewed.

TR1 Imaging Media—Humidity Measurements and Control in Photographic Standardization. This is a technical report (not a standard). Approved 1995. Published February 1996 and now available.

For more information, contact Douglas W. Nishimura, Research Scientist/Instructor, Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623-5604, 716-475-5199, Fax: 716-475-7230

CALL FOR PAPERS:

History of Photography Group

Deadline: October 15, 1996, for a History of Photography Group Symposium to be held June 6-8, 1997, at Manhattanville College, Purchase, New York.

After a hiatus of several years, the History of Photography Group is organizing an international symposium focusing on various aspects of the production and dissemination of photographic images in both the 19th and 20th centuries. As in the past, we anticipate wide interdisciplinary participation.

Proposals are now being solicited for 30-minute, illustrated presentations. Art historians, historians, curators, archivists, conservators, regionalists, area studies specialists, collectors, dealers, etc., are encouraged to submit. Preference will be given to new work, not previously published or presented. Potential speakers are invited to submit TWO COPIES of a one to two page (double-spaced) abstract, along with a resume to either of the co-chairs by October 15, 1996; selections will be finalized in early November. Registration and meal fees will be waived for speakers.

For further information contact either of the co-chairs: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813, e-mail laurie.baty@arch1.nara.gov, or Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577 e-mail ghannum@mville.edu.

Tenth Triennial Symposium on the History of Photography

Deadline: December 15, 1996, for a meeting to be held October 17-19, 1997, at George Eastman House, in Rochester, NY, conducted by The Photographic Historical Society in cooperation with the George Eastman House.

Since its inception in 1970, this triennial event is the world's only ongoing PhotoHistorical symposium, recognized as

the principal forum for original, scholarly presentations on the broad history of photography. Several hundred historians, collectors and enthusiasts from around the world are expected to gather for a weekend of lectures, exhibits and a major sale of antique photographic. (Special interest groups often meet while at the symposium.)

The feature of PhotoHistory is its full-day lecture program. More leading authors have presented here than at any other venue. We strive for a program offering a wide range of photo-historical topics, including the social/commercial impact, esthetics and technology of photography and photographers.

They are entertaining contributions for PhotoHistory X. If you have a presentation you would like to have considered for the Symposium program, please send a description (including the time required) and a one-page abstract. They need the description and abstract no later later than December 15, 1996, to enable proper committee review and subsequent correspondence.

The program features 45-50 minute presentations. However, an expanded program is planned in 1997 and also welcome proposals for brief presentations (e.g., 15-30 minutes). Longer talks will be considered. They prefer that the lectures not have been presented or published previously. Registration, hotel and meal fees are waived for speakers. In special cases, grants may be available to help defray travel expenses or unusual presentation expenses (handouts, etc).

Developments as they pertain to this conference will also be available for view at the Website for the Rochester Photographic Historical Society at: <<http://www.rit.edu/~andpph/tphs.html>>.

Please send proposals to: James Morsch, Program Chair, PhotoHistory X, 158 Garden Parkway, Henrietta, NY 14467 phone: (716) 359-1231 fax: (716) 477-6303.

FROM THE LISTSERVs

Photographers on Disc

Andy Eskind, International Museum of Photography and Film at George Eastman House

Photographers on Disc is now in production forthcoming from G.K. Hall—the June announced publication date might better read August. It is based on the three authority files which form the backbone of the cataloging system shared by George Eastman House and Harry Ransom Humanities Research Center at U Texas, Austin (and available via TELNET free of charge).

The authority files are:

1. Photographers/creators of photographs
2. Institutions which collect and/or exhibit photographs

3. Exhibitions of photographs within "museum" contexts (as opposed to commercial galleries).

Each authority file is the basis of an index. **The Photographers' Index** branches from factual data about each photographer to institutions reporting holdings of that photographer's work and/or to exhibitions in which he/she participated (generally within his/her own lifetime).

The Institution Index branches from factual data about each institution to a list of photographers whose work is held at that institution and/or a chronology of photography exhibitions sponsored or held at that institution.

The Exhibition Index is a chronology of 3500 photographic exhibitions 1839-1996 including limited factual data about each exhibition but branching to lists of photographers who participated.

The CD-ROM is thus an extract of the on-line collections' catalog—everything EXCEPT the catalog records. It is a major enlargement of GK Hall's print edition "Index of American Photographic Collections" (1995).

One function the CD-ROM serves which is more problematic with the on-line edition is that it represents a tangible, referencable entity. By contract, the on-line edition is constantly changing—gaps getting filled in, mistakes being found and corrected. Thus, it is a slippery source to cite (although you are welcome to do so). Each authority file includes bib references to secondary as well as primary sources from which factual information has been gleaned and confirmed.

Unfortunately, the CD-ROM like all G.K. Hall publications is geared toward the library market where they find a few takers at the \$475 sticker price. Depending on how well it sells, there could be future editions.

Vinegar Syndrome

Edward Zinn

<edzpph@RITVAX.ISC.RIT.EDU>

Image Permanence Institute

I would like to direct all who have acetate film base negatives, movie films, color neg films, or any acetate based products in their collections, to an excellent article in the June (1966) edition of *American Cinematographer* dealing with "Vinegar Syndrome." It is probably the best and most understandable treatment of the subject to date.

International Directory Of Photography Historians

William Allen of the University of Arkansas recently updated the International Directory of Photography Historians.

If you're on the list, he asks that you please check to see that your entry is there and is correct. After loss of the master list he had to reconstruct the directory and thinks

he's retrieved what was once lost. It's now backed up! In the event your entry is not as it should be, let him know. Even if you're not on the directory, you can obtain a copy of it by **e-mailing**: ritphoto@rit.edu with the **subject line reading**: hpg-list and the **body of the message saying**: send.

You can also use Steve Knoblock's automated form at City Gallery located on the World Wide Web at <<http://www.webcom.com/cityg/resource/hpg/PhotoHistorians.htm>>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

San Francisco, CA. Helene Whitson, Special Collections Librarian/Archivist, San Francisco State University Library, and Curator, San Francisco Bay Area Television Archive, has received a \$55,000 Library Construction and Services Act grant from the California State Library to continue processing and preservation work on the KPIX Film Library. Library Services and Construction Act funding is federal funding, transmitted through the California State Library. KPIX is San Francisco's CBS affiliate and Northern California's oldest television station. The collection of approximately 5-7 million feet of 16 mm local news and selected documentary film and video covers the period 1955-1980. The grant will run through September 30, 1996. Grant funding has allowed Helene Whitson to hire Mitchell Loch and other staff members to examine, log, repair, compile, and house the footage. Mr. Loch has previously worked with the KPIX collection, as well as helping with the organization and implementation of the KQED Film Archive Preservation Project in 1985-1986, as the result of an NHPRC grant. KQED is San Francisco's PBS affiliate. In addition to hiring Mr. Loch, the grant will assist in providing staff for adding entries from the logbooks and datasheets into a computerized database. So far, approximately 24,000 KPIX subjects have been entered into the locally-created database. For more information contact Ms. Whitson, Special Collections Librarian/Archivist, San Francisco State University Library, 1630 Holloway Avenue, San Francisco, CA 94132; (415) 338-6217/1856 (voice), (415) 338-1504 (fax); hwhitson@sfsu.edu (e-mail).

Washington, D.C. On April 16, the Library of Congress Preservation Directorate and The Center for the Book presented a five-hour preservation awareness workshop aimed at educating both staff members and the public on how they can protect their collections at home. The workshop addressed preservation issues for the handling, storage, and repair of photographic materials, motion pictures, sound recordings, books, paper, and prints. In addition to informative displays by Directorate members,

other LC divisions, and preservation supply companies, visitors to the workshop were treated to graphic examples of what happens to improperly handled materials and demonstrations on the proper way to frame and mat photographs and other artwork and the techniques of gold tooling, paper mending, and book sewing. Speakers on each of the different media included Debbie Hess Norris on photographic processes and proper storage, and David Parker of LC's Motion Picture, Broadcasting, and Recorded Sound Division on correct storage and types of deterioration—particularly color fading—of motion picture film. The Preservation Directorate also made available a series of handouts on topics such as “Caring for your photographic collections,” “Care, handling and storage of motion picture film,” “Guide to preservation matting and framing,” and “Preserving works on paper: manuscripts, drawings, prints, posters, maps, documents.”

Library of Congress staffers were treated to a surprise presentation by Dr. Franziska Frey of the Image Permanence Institute during Dr. Frey's April visit to the Motion Picture, Broadcasting, and Recorded Sound Division. Drawing largely from a report authored by herself and Dr. Rudolf Gschwind, Dr. Frey spoke about “Electronic Imaging, a Tool for the Reconstruction of Faded Color Photographs and Motion Pictures.” With graphic before-and-after examples, Frey discussed digital imaging reconstruction based on a mathematical algorithm that restores the appearance of original colors as accurately as possible in a new digital format, rather than attempting to restore original dyes on faded photographic material. A copy of the complete paper by Dr. Frey and Dr. Gschwind can be found on the World Wide Web at <http://foto.chemie.unibas.ch/research/paper1/restor.html>.

Diane Vogt-O'Connor wrote to say that the National Park Service now has a special issue of their popular *Conserve-O-Gram* on collection management. There is also a special issue of *CRM* (Cultural Resources Management) on Cultural Resources and the World Wide Web. If you're interested in a subscription to *CRM*, write the editor, Ron Greenberg, Editor, *CRM*, U.S. Department of the Interior, National Park Service, Cultural Resources, P.O. Box 37127, Washington, DC 20013-7127.

Ottawa, Ontario. We are sad to note the passing of Klaus Hendricks (1937-1996). Klaus graduated from the University of Edmonton with a Ph.D. in Carbohydrate Chemistry in 1971. After spending 4 years in the Department of Biochemistry at Laval University in Quebec City, Klaus joined the Technical Division of the National Archives of Canada in 1975, in a position called “Photo Conservation Chemist.” In 1977 he became Chief, then Director of Picture Conservation Division. In 1991, he became Director of the newly formed Conservation Research Division which was transferred in the spring of 1994 to the Canadian Conservation Institute. Klaus will be sadly missed by his friends and colleagues. Klaus was a member of many ANSI Committees and was an early staff member of the Photo Preservation workshops offered by the Rochester Institute of Technology.

We are delighted to announce that VM Section member Joan M. Schwartz, Chief of Photography Acquisition and Research, and currently on leave to pursue a PhD in Historical Geography at Queen's University, Kingston, Ontario, won the 1995 W. Kaye Lamb Prize, awarded each year for the best article in *Archivaria*, *The Journal of the Association of Canadian Archivists*. Joan won for her article “We make our tools and our tools make us”: Lessons from

Photographs for the Practice, Politics, and Poetics of Diplomats,” which appeared in *Archivaria* 40. Articles published in the two 1995 issues of *Archivaria* were eligible for the prize. The winner is chosen by the General Editor of *Archivaria* on the advice of the Editorial Board.

In addition to a coveted, framed certificate, Joan also received an award of CDN\$100.00. The citation on the certificate reads:

In her ‘We make our tools and our tools make us’: Lessons from Photographs for the Practice, Politics, and Poetics of Diplomats,” Joan M. Schwartz not only demonstrates the distinctive characteristics of archival photographs and their great importance in the Canadian tradition of “total archives,” but also, in dialogue with various perspectives on the European tradition of diplomacy, that a comprehensive cultural, historical, diplomatic, contextual approach to the study of photographs is essential and, indeed, a model for acquiring the fullest understanding of all archival records.

Brussels, Belgium. “Dear Laurie: Thanks for your prompt response. Do you want to know what my projects are? Well, in November [1996], I'm curating an exhibition on early Belgian photographers at the Museum voor Fotografie in Antwerp. The exhibition coincides with the 10th anniversary of the museum's opening and will be marked by the publication of our magnum opus, a directory of photographers in Belgium, 1839-1905, containing about 6000 entries (professionals, amateurs, and allied trades). I am also busy on the modest photo section of a blockbuster exhibition ‘Paris-Bruxelles’ organized by the Musee d'Orsay and

See Artful Dodging, p. 12.

OFFICIAL ABSENTEE BALLOT - 1996

Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in San Diego

Must be postmarked no later than August 19, 1996. You may bring this ballot with you to the Section Meeting.

Mail this ballot to Ms. Sue Seyl, 2315 NE Everett, Portland, OR 97232.

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Catherine Johnson

_____ Gerald Newborg

_____ write in _____
(only individuals who have consented to nomination may be listed)

SURVEY SURVEY SURVEY

Visual Materials Section Member Survey

Name: _____
 Institution: _____
 Address: _____
 Phone: _____
 Fax: _____
 Email: _____

I work with, or am responsible for, the following types of visual materials: (please give rough percentages if possible)

_____ Photographs (including negatives, prints, slides, etc.)
 _____ Moving images (film and videotape)
 _____ Artwork
 _____ Architectural records
 _____ Other (please describe):

I would like to see conference sessions, workshops, and/or *Views* articles on the following topics, ranked in terms of interest from 1 (not at all interested) to 5 (very interested):

_____ Digital projects
 _____ Digital technology/Vendor information
 _____ Internet/World Wide Web
 _____ Visual materials cataloging/finding aids
 _____ Copyright issues
 _____ User/reproduction fees
 _____ Other visual materials access issues
 _____ Information/presentations on visual materials collections

_____ Cooperative (inter-institutional) archival projects
 _____ Fundraising
 _____ Preservation of photographic materials
 _____ Preservation of moving image materials
 _____ Preservation of (other) please give example:

_____ Visual materials bibliography
 _____ Education/training in archival visual materials

Other: _____
 Other: _____

For next year's conference, I would like to see a session on: _____

For next year's conference, I would like to see a pre-conference workshop on: _____

Please bring your survey with you to the section business meeting in San Diego; fax to Judi Hoffman at the Library of Congress, (202) 707-2371; or mail to:

Judi Hoffman
 2135-D North Taylor Street
 Arlington, VA 22207

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives Building (Archives I), Washington, DC 20408; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail laurie.baty@arch1.nara.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail bjohnson@Indy.net. **Chair:** Stephen J. Fletcher, Curator of Visual Collections, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail sjfletch@Indy.net.

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

Artful Dodging, cont'd. from p. 11

scheduled for March 1997. All this means that I have a very hectic and stressful few months ahead of me. Luckily, I have been blessed with a couple of good collaborators in the shape of Tristan Schwilden and Marie-Christine Claes, to spread the burden and the pain! Steven Joseph."

VOTE!!!

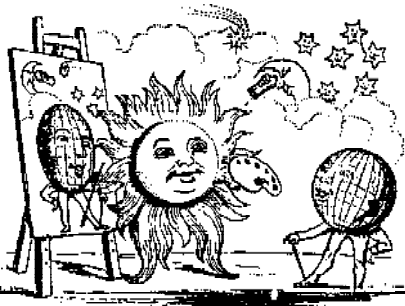
The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization U.S. Postage Paid Chicago, IL Permit No. 885
--

**TIME-DATED MATERIALS
 PLEASE EXPEDITE**



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

Volume 11, Number 1

December 1996

SUN AND FUN IN SAN DIEGO (or Minutes of the Meeting)

Susan Seyl, Oregon Historical Society

Minutes of the Business meeting of the Visual Materials Section, SAA Annual Meeting, San Diego, CA, August 31, 1996. Sheraton San Diego Hotel & Marina.

Section Chair Stephen Fletcher (Indiana Historical Society) opened the meeting at 7:10 a.m., giving an overview of the meeting's structure. Section Committee and Liaison reports would be followed by breaking into several subgroups to discuss two primary topics: ideas for programs for the 1997 SAA Annual Meeting and ideas for the section's Three-Year Plan.

Committee and Liaison Reports

1. *Newsletter*. Laurie A. Baty (NHPRC) reported on *Views*. She stated that three 12-page issues were published and thanked Bruce Johnson for his work as Assistant Editor. Laurie has suddenly become aware of how small the type is and indicated a willingness to increase the type size used for *Views*. This most likely would mean even more than the current 12-page issue, which would put *Views* well over the official limit for section newsletters. Laurie reported that she has been told (unofficially) that *Views* is the best section newsletter in SAA. Because we publish on a regular basis, continue to provide

Catherine Johnson Wins Chair-Elect at Annual Meeting

useful information, etc., etc., Laurie will continue to request permission to publish *Views* with additional pages. Laurie reminded Chair-elect Judi Hoffman (Library of Congress) to include additional costs for an expanded newsletter in the section budget due in January. She then reported that her April editorial on volunteerism was used by Teresa Brinati of SAA for an issue of *Archival Outlook*. She then repeated her request made for section members to provide information for *Views*, such as book reviews, exhibition information, collection snapshots, etc., as well as to volunteer to participate in the section—as an officer, or some other role.

2. *VM Cataloging & Access Roundtable*. Kate Bowers (Harvard University Archives) reported that Marcie Flynn (Silver Image) is the incoming chair; Kate is the chair-elect. Kate reported on a major development regarding format integration for MARC records. Archival materials are being called mixed media, which may mean some problems with archival records already on OCLC and RLIN. However, this is not so problematic if collections are totally visual materials. Final decisions have not yet been made. The Committee on Archival Exchange will consider this issue at their mid-year meeting in December; Richard Pearce-Moses (Heard Museum) is on the committee.

Catherine Johnson (Dance Heritage Coalition) reported for Jane Greenberg (University of Pittsburgh Library School) and encouraged archivists to look at CONDOC (Consortium to Develop an Online Catalog) with regard to the future of OPACs <http://hsl-mac4.med.ohio-state.edu/Catalog_Use/research.html>. Please e-mail Jane with comments



Gretchen Lake comments early on Saturday morning at the annual Visual Materials Section meeting in San Diego. Photo by L. Baty.

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

Officers

Chair

Judi Hoffman
Library of Congress
M/B/RS Division
Washington, DC 20540-4690
(202) 707-5903; fax 707-2371
e-mail: jhof@loc.gov

Chair-Elect

Catherine J. Johnson
Dance Heritage Coalition
P.O. Box 479
Pelham, NY 10803-0479
(914) 738-0531; fax 738-7271
e-mail: cjjxu@sunyvm.cuny.edu

Committee Chairs

Advanced Workshop

Mark E. Martin
Temple Memorial Archives
300 Park Street
Dibold, TX 75941
(409) 277-2353; fax 829-3523
e-mail: memartin@tcac.com

Bibliography

John H. Slate
Photo Archivist
Documentary Arts
P.O. Box 140244
Dallas, TX 75214
(214) 823-8824 (direct); 824-3377 (messages);
fax 824-3378

Elections/Nominating

Stephen Fletcher
Curator of Visual Collections
Indiana Historical Society
315 West Ohio Street
Indianapolis, IN 46202
(317) 232-1879, fax 233-3109
e-mail sjfletch@Indy.net

Newsletter

Laurie A. Baty
NHPRC
Room 607
National Archives Building (Archives I)
Washington, DC 20408
(202) 501-5610; FAX (202) 501-5601
laurie.baty@arch1.nara.gov

Three-Year Plan

Catherine Johnson

Liaisons

Academy of Certified Archivists

Gretchen Lake
Alaska and Polar Regions Department
Elmer E. Rasmuson Library
University of Alaska Fairbanks
P.O. Box 756808
Fairbanks, AK 99775-6808
(907) 474-5590; fax 474-6365 e-mail:
gretchen@muskox.alaska.edu

Architectural Records Roundtable

Cranbrook Archives
P.O. Box 801

(810) 645-3154; fax 645-3029 e-mail:
mark_coir@cc.cranbrook.edu

Judi Hoffman

AMIA Cataloging and Documentation Committee

Library of Congress M/B/RS Division
Washington, DC 20540-4690

humphrys@mail.loc.gov

SAA Council Liaison

Digital Access Coalition
2B Kroch Library

Ithaca, NY 14853-5302
(607) 255-3530; fax 255-9524

Visual Materials Cataloging & Access Roundtable (VMCART)

Silver Image Management
8016 E. Paraiso Drive

(602) 585-8289
e-mail: silverim@delphi.com

at <janeg@lis.pitt.edu>. Catherine then reported on the following items:

The Program for Cooperative Cataloging (PCC) at the Library of Congress is requesting proposed additions from archivists for their name authority and subject authority projects. The web site is <http://lcweb.loc.gov/catdir.pcc>.

Dublin Core. Working to determine a standardized set of (currently 13) core elements for describing electronic documentation on the World Wide Web.

SAA has endorsed the Art & Architecture Thesaurus as a standard.

A North American Committee on Archival Description is being formed to develop international standards.

Richard Pearce-Moses then reported that he is going off the Committee for Archival Information Exchange (CAIE) and Jane Greenberg is taking his place. Richard encouraged VM folks to participate in every level at SAA and attributed much of the organization and growth of the section to Laurie Baty's work on *Views*.

Regarding format integration, Richard explained that the significance of format integration is the ability to search by type of material at a general level (i.e., to search just visual materials). Code as mixed media or dual code for visual materials and textual materials. He thinks that the Committee for Archival Information Exchange is on the right track, looking for the ability to distinguish original source material from secondary/published material. He also feels that CONDOC's work on OPACs is very important to archivists and encouraged talking to Jane Greenberg about it.

Richard also reported that CAIE has strong reservations about CANMARC, the Canadian approach, and wants to develop a single unified international standard.

3. *Association of Moving Image Archivists (AMIA)*. Henry Mattoon (National Moving Image Institute at American Film Institute) and Helene Whitson (San Francisco State) reported. Henry stated that AMIA is actively involved in the preservation of television and video materials around the country, similar to the study previously done by LC on motion picture materials. He noted that several members of the VM section are involved on the board of AMIA. AMIA's 1996 annual meeting is in Atlanta, December 2-7, and includes workshops and sessions, screenings and clips for restoration and preservation projects. Their newsletter is due out very soon.

Helene Whitson represents the News & Documentary Newsfilm Section of AMIA. Helene spoke at the Los Angeles hearing on the preservation of local television news. The hearings seem to be weighted toward entertainment, versus factual programs. She is also actively encouraging

broadcasting professors to use archival footage in their classrooms. The cataloging manual for motion picture and video materials is not yet available.

4. *Bibliography*. Stephen Fletcher reported that, since no one had volunteered to take charge of the bibliography, that, as chair, it became his by default. He reminded everyone that it is available on the Internet at Photohist. Stephen stated that he will write an article for *Views* about the bibliography and that the section will discuss the future of the bibliography.

5. *Architectural Roundtable*. Tawny Ryan Nelb (Nelb Archival Consulting) The new chair is Nancy E. Loe (California Polytechnic State University). Tawny announced a change in recommended storage materials for blueprints—they should be stored in unbuffered materials because they like an acidic environment. She also stated that there is a book in production by Atheneum entitled *Fabrication of Architectural Records* by Lois Olcott Price at Winterthur.

6. *Advanced Workshop Committee*. Mark Martin (Temple Memorial Archives) reported that, since there has not been an SAA Education Officer, that there has been no one to work with on creating new workshops. There is some thought about dropping the "advanced" aspect from a VM workshop. The committee will work toward a workshop for Chicago and/or Orlando.

7. *Academy of Certified Archivists*. Gretchen Lake (University of Alaska Fairbanks) announced that Jane Kenamore (American Medical Association) is now the Education Officer for the ACA. Gretchen is working with Jane toward inserting more information about visual materials of all types (post cards, sheet music, broadsides, etc.), into the ACA exam. Jane has not yet asked for new questions for the exam, but Gretchen will continue to pursue. Gretchen commented on the need for more practical questions on the exam in general.

8. *SAA Council*. Stephen Fletcher reported on some policy items that were discussed at the June SAA Council meeting:

A) Which Annual Meeting sessions to tape?

SAA criteria:

- sessions with higher projected attendance according to registration sheets,
- session topics with broad appeal,
- a special topic or noted speaker,
- permission from presenters to tape.

Gretchen Lake noted that they are taping some sessions at the current meeting that are heavily visual in nature.

B) Fund raising policy:

- section budgets must be submitted at least 90 days prior to June SAA Council meeting

- Executive Committee approval must be obtained prior to any contact or transaction by a section with an outside funds source

- sections cannot request money using the name of SAA

This apparently means that any new VM t-shirts that say SAA would have to go through Council.

9. *Elections.* Sarah Rouse (Library of Congress), Chair of the Nominating Committee was not able to attend the meeting, so the other committee members, Tawny Ryan Nelb (Nelb Archival Consulting) and Sue Seyl (Oregon Historical Society) conducted the election. Since only one of the candidates was present (Catherine Johnson, Dance Heritage Coalition; Gerald Newborg State Historical Society of North Dakota was not able to attend), there were no introductions or statements by the candidates. The election was held and Catherine Johnson was elected chair-elect.

10. *Reports on Library of Congress activities.* Judi Hoffman reported on the Motion Picture, Broadcasting, and Recorded Sound Division's work on the creation of a set of guides for genre, form, and format terminology for moving images. A draft is available and they are seeking comments.

Arden Alexander reported that the most current version of *LCTGM I: Subject Terms* is on-line at the Library of Congress Web site (<http://lcweb.loc.gov/rr/print/tgm1>). *TGM II: Genre and Physical Characteristic Terms* will be available in late 1996 at <http://lcweb.loc.gov/rr/print/tgm2>. The Web versions will be updated quarterly. She also spoke about the Library of Congress/Ameritech Digital Library Competition which will make \$2 million available for 8-10 awards (\$50,000-75,000 each) for digitizing projects. Application deadline is November 1, 1996.

Arden is a member of the Program Committee for the 1997 Annual Meeting. The committee has moved the deadline for accepting proposals to October 11. The 1997 meeting will have a special track on transformation; section chairs are encouraged to discuss at section meetings.

11. *Report from the Chair.* Stephen Fletcher briefly reviewed accomplishments of the past year. In discussing program proposals, he specifically noted the popularity of digital imaging, including interest from other sections who asked VM to co-sponsor particular sessions. He noted the many sessions on the 1996 program that were VM-related—some VM proposed, some VM co-sponsored, and some were from "out of the blue."

Those in attendance then broke into smaller groups to discuss ideas for program and/or workshop proposals. The following topics were generated from these discussions:

- negotiating rights re: digital images (this topic was nicely covered in a session the following day)

- dealing with surrogate images (i.e., photographs of Native American artifacts in photo collections)

- technical metadata for digital images (resolution, storage media, scanning info, etc.)

- visual literacy vs. visual wallpaper in the digital age

- user surveys of VM collections

- evaluation of new multimedia products

- management of large collections, especially preservation

- collecting policies for visual materials

- newspaper and magazine photo morgues (from Sarah Rouse)

- political cartoons (Congressional Papers Round Table has a proposal ready on this topic, according to Gretchen Lake)

- Joan Schwartz is working on a proposal re: collective memory, which includes photographs

Stephen asked that proposals be sent to incoming Chair Judi Hoffman who will coordinate VM-related proposals. Judi offered to help anyone interested in preparing a proposal, although she would not actually be creating the proposals.

Stephen then reviewed three issues that are still to be worked on for the sections' Three-Year Plan:

- VM Section relationship with the Academy of Certified Archivists

- creation of a moving image round table

- future of the bibliography

Stephen then asked the gathered to again break into smaller groups to list issues for the section's three-year plan. The issues identified to pursue were:

- reaching out to rest of SAA members to attract other types of visual materials, such as maps, drawings, etc; possibly a pre-conference workshop on how to work with these materials

- access to bibliography (the sections' three year plan already calls for a VM Web page linked to SAA Website; VM page should then have a link to the bibliography)

- increased training for historians and students in using visual materials (i.e., articles written for publication in history journals,

- need for a visual materials component in mainstream archival presentations

- review of SAA Basic Manual for VM - does it need updating?

Judi Hoffman then encouraged people to send in their survey responses (survey on back page of August 1996 *Views*).

Meeting adjourned at 10:00 a.m.

Respectfully recorded and submitted,
Sue Seyl (Oregon Historical Society)

Section leadership contact information will be found on page 2.

From the Chair

Judi Hoffman, Library of Congress

First of all, let me congratulate Catherine Johnson, our new Chair-Elect! Catherine and I have worked together before in the Dance Heritage Coalition, and I look forward to collaborating with her again in these new and exciting circumstances. As one of her first responsibilities to the section, Catherine will be chairing our Three-Year Plan Committee, and I urge you all to contact her with your suggestions and concerns for the future.

Initial Survey Results

While I am on the subject of the section's future, I want to thank those of you who took the time to fill out the member survey from the August issue of *Views*. I received 30 surveys, the results of which will help Catherine and me as we plot the direction of the section in the coming year. If you haven't filled out **your** survey, it's not too late—please take a few moments to let me know your interests and concerns. If you need a survey form, just contact me and I will dash one off to you in whatever manner you prefer.

Although I see the survey as an ongoing gauge of the section's membership, I would like to quickly summarize the responses thus far. Of the 30 respondents, 27 work with or are responsible for photographic materials, 18 for moving images, 17 for artwork, 12 for architectural records, and 17 for other visual materials that range from maps to posters, postcards, broadsides, cartoons, and other visual ephemera. In other words, we are quite a diverse bunch, with responsibility for a wide range of visual materials!

Perhaps surprisingly, given their current status as hot topics, digital technology and projects were not the subjects of most interest to the survey respondents. That honor went to visual materials cataloging/finding aids and copyright issues, followed closely by preservation of photographic materials. The topics of least interest appear to be cooperative (inter-institutional) projects, fundraising, and the Internet and World Wide Web.

For those who suggested possible topics for conference sessions, I am happy to report that a session on photo morgues (suggested by two respondents) has been proposed with co-sponsorship by the VM section, and at least two others—on posters/other visual ephemera and rights issues—

are in the works. In addition, the section is sponsoring a proposal for a special focus session on a new indexing and retrieval system for images based on an online version of the Thesaurus for Graphic Materials.

Section Meeting in San Diego

I also want to thank those section members who attended our section meeting in San Diego. The official turnout was 51, although I suspect more came and went without having a chance to sign the attendance sheet.

Those of you who were not able to make it can read the minutes of the meeting found on page 1 in this issue of *Views*, but I want to mention a few items.

- There was strong support for the idea of creating section t-shirts, an activity for which I will be seeking Council approval.
- A majority of those present also supported the establishment of a moving image roundtable, and we were able to collect 26 signatures on a petition for that purpose. With new guidelines from Council, however, formation of a roundtable requires 50 signatures, so **I need to ask your help**. Anyone who was not able to attend the San Diego meeting or did not get a chance to sign the petition, but who is an SAA member and would like to see a moving image roundtable created, please contact me and I will get the petition to you for your signature.

Calling All Volunteers

Finally, I want to once again call for volunteers from the membership to help with our committee and liaison work. I was surprised to have at least one person approach me in San Diego who had long wanted to actively participate in some manner with the section but who had imagined there were long lines of volunteers waiting for chances. As Laurie so eloquently communicated in her April *Views* editorial, the VM section always has work for anyone who would like to help, no matter the level or type of activity you prefer.

Three of our committee chairs or liaisons in particular can use your help. (1) John Slate has graciously agreed to chair the Bibliography Committee, given the support for the project you voiced in San Diego, but he needs to find some other VM members who are excited about the project and willing to help serve on the committee. (2) We are going to pursue the possibility of having a WWW home page for the section that includes the bibliography, so I would particularly appreciate any Internet-savvy volunteers! (3) Gretchen Lake, our ACA liaison, would also appreciate a volunteer or two to work with her in composing visual-materials related questions for the certification exam and in attending ACA meetings.

(4) Finally, Mark Coir has sadly informed me that this will be his last year as section liaison to the Architectural Records Roundtable, so we need to be thinking about someone to take his place, as difficult as that may be. Thank you, Mark, for all your hard work and excellent reporting.

Let me close by again urging you to contact me, Catherine Johnson, or any of the committee chairs listed in this *Views* with any ideas, suggestions, concerns, etc. you might have. I am looking forward to an exciting, productive year for the VM section, and that scenario simply cannot happen without **you!**

From the Chair-Elect, Catherine Johnson, Dance Heritage Coalition

Thank you for electing me to serve the section as Chair-Elect. I look forward to working with you over the next two years. My first task for the section, after writing this column, is to review and update the current three-year-plan. I welcome your input as we consider the work the section will accomplish over the next three years. The current plan reflects the desire to serve the VM membership through programming and continuing education. The section works to ensure that visual-materials information and skills are part of SAA training initiatives. The section proposes and supports proposals for visual materials related pre-conference workshops. Additionally the section is committed to maintaining and increasing the quality and number of programs of interest to VM section members provided at the annual meeting.

We live in a busy world with increasing demands on our time. It's easy to get bogged down in the day-to-day, just keeping up. Fortunately, SAA's annual conference gives us a break from the routine and a chance to look around and see what is happening outside our own corridors. It also gives us an important opportunity to take a longer view—not just to consider how we are going to make it to next year's conference (or make that October deadline for program proposals) but to consider how we are going to respond to the long-term needs of our constituency, what are the overall program goals of the section, how can our work have long-term impact?

The section's tradition is to make the three-year-planning an open process. **I am requesting your input and would welcome any volunteers interested in serving on a committee to update the plan.** Work on the plan will take place in December and January, so if you are interested please contact me as soon as possible. One of the functions of SAA sections is to integrate new members into the active work of the Society. If you are a new member and want to become more involved in the

organization, the VM Section offers plenty of opportunities. Another mission of the section is to perform work. If there is a specific project that needs undertaking, the section can provide a national forum for members to focus on matters of practical interest. To volunteer or to contribute your thoughts regarding section activities and programming please contact me by any mode of communication available to you. My street and e-mail addresses and phone and fax numbers will be found on page 2.

We are a strong and vital section. We have an excellent newsletter, masterfully compiled and edited by Laurie Baty. The San Diego annual meeting included 11 programs relevant to VM Section interests as well as several related pre-conference workshops. But it takes more than the commitment of a few to keep the section strong. It takes the concern and interest of all members. I look forward to hearing your ideas and thoughts, proposals and suggestions, and welcome your involvement in the Section.

Architectural Archives Roundtable Mark Coir, Cranbrook Archives

The SAA architectural records workshop scheduled for Cleveland has been canceled. If anyone would like to host one in their area, please let Joan Sander at the SAA office know soon. Joan can be reached at (312) 922-0140.

The roundtable gathered at the SAA conference in San Diego for its annual meeting. There was much discussion about the future course of the roundtable and how best to reinvigorate the group. The good news is that Waverly Lowell, late of SAA Council and one of the country's stellar architectural archivists, has agreed to take on the chair of the roundtable. She would like to start improving communication by receiving information on projects, exhibits, articles, books, etc., pertaining to relevant themes. Waverly will begin to build an e-mail distribution list. She has the e-mail addresses of all those who attended the roundtable meeting but would welcome more. If you have anything to offer or are interested in being placed on the roundtable distribution list, please contact Waverly at <waverly.lowell@sanbruno.nara.gov>. Sorry, at this time only individuals having access to e-mail are being included on the distribution list.

Waverly has asked me to remind all roundtable committee chairs that she would like to receive regular reports about the activities of their committees. We should also be thinking about the types of presentations we would like to see occur at next year's meeting in Chicago. If you have suggestions or are willing to work on the program, please let Waverly know.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Linda Tadic, Peabody Award Archive

The upcoming Association of Moving Image Archivists conference in Atlanta [*Probably happening as you read this—Ed.*] is going to be an active one for the Cataloging and Documentation Committee, so all AMIA members and interested parties are encouraged to attend.

The committee meeting on Tuesday will include a discussion of the possibility of the Committee's compiling a compendium of practice. One possible compendium would be divided into sections according to kinds of institutions (university-based archives, independent archives, news libraries, stock-footage houses, etc.), with sub-sections describing the institutions' cataloging practices, systems, software, and other relevant issues. Committee members are asked to come with ideas for what they would find useful in such a document.

On Thursday, the committee will be sponsoring a panel titled "Cataloging Under the Influence." Panelists will describe how their institutions, collections, and clientele influence their cataloging systems and approaches. To help illustrate their differences, panelists will present cataloging records they created of the same news broadcast excerpt.

Of additional interest is the panel on the Library of Congress' draft film genre and form terminology list. Representatives of the Library of Congress group that compiled the list will present the draft, which was mailed to committee members in late October. The panelists will also attend the Friday committee meeting to continue the discussion.

The Committee has elected Barbara Humphrys as its new incoming Chair. Barbara will assume her duties after the AMIA business meeting at the conference, and will lead the Friday committee meeting.

If you would like to join the Committee or have questions, please contact Barbara Humphrys.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Flynn, Silver Image Management

Over 40 people attended this year's Visual Materials Cataloging and Access Roundtable (VMCAR) meeting on Thursday, August 29. Chair Jane Greenberg conducted our informal meeting, and introduced me as the Chair for the 1996-1997 term. I currently work as a consultant specializing in collections care and management of visual materials with my own company, Silver Image Management. Kate Bowers, Assistant Curator for Bibliographic

Control and Special Media, at Harvard University Archives will be serving as the VMCAR Chair for the 1997-1998 term.

After everyone had the opportunity to introduce themselves to the group, there were general announcements and updates on such topics as format integration, Encoded Archival Description (EAD/SGML), the Consortium to Develop an Online Catalog (CONDOC), the Program for Cooperative Cataloging (PCC), the North American Committee on Archival Description (NACAD), and the Dublin Core. Many World Wide Web addresses of relevance to these topics were exchanged. Other announcements were made on the status of the *Art and Architecture Thesaurus (AAT)* as a standard endorsed by SAA, the Library of Congress' *Thesaurus of Graphic Materials* new edition and web site, the National Digital Library's Ameritech Project application process, and the Library of Congress Moving Picture, Broadcasting and Recorded Sound (MBRS) Division's new work on a Moving Image Genre/Form guide. Solicitations were made for program proposals for next year's SAA annual meeting of interest to visual materials catalogers. A general discussion focused on the group's experiences in accessing scanned images and methods for their retrieval.

After the meeting, it was suggested that it might be beneficial to try to conduct part of next year's meeting as a discussion of a particular cataloging issue of relevance to visual materials catalogers in addition to our open agenda of announcements and reports of interest to the group. Suggestions to change, improve, or expand the format of next year's meeting are welcomed and encouraged. Please feel free to contact me with any contributions you have.

From Our Correspondent in the Emerald Isle Sarah Rouse, U.S. Library of Congress

[Ed note: Sarah Rouse, a former VM-section chair left for her stint as a Fulbright Fellow at the National Library of Ireland just as the rest of us were flying off to San Diego. I've asked her to fill us in on life as a Fellow. Her note to me follows.]

The National Library has only one e-mail account for the systems administrator, so I'm at home, hence the short message (I'm paying...). The collection here is about 300,000 images. After years of being rather haphazardly administered (despite best efforts), the photographic department is now headed by a smart and energetic person, Grainne MacLochlainn, with a staff of two. The entire National Library of Ireland is dedicated to *materila* of Irish interest (not a congressional library or a copyright deposit library), so its narrower scope means—only 65 staff total. But a beautiful reading room—round—with old book catalogs, card catalogs, and online records now as

well. Staffing is good people but too few overall. The photo collection has recently been separated administratively from its prints and drawing department, and within a year is to be physically separated as well, to a special new building 15-minutes' walk away, in the trendy Temple Bar area.

Much better storage conditions as well as an area to serve patrons (neither of which they have now) will be in the new building. Meanwhile, work is underway to plan and carry out a digitizing project for the much-used and famous Lawrence Collection of mostly topographic views of Ireland, taken 1880-1920, somewhat similar to the Detroit Publishing Company at the Library of Congress. Other big collections include the Morgan Collection of aerial views (1950s) in Ireland, and a number of interesting albums focusing on events in Irish history such as the Fenian Movement and the Easter Rising of 1916, as well as family albums containing images by Louisa Tenison and Mary, Countess of Drogheda.

While I'm only involved to the extent that I'm giving little seminars on cataloging them, the NLI's collection of prints and drawings is very nice, too. Three sketchbooks of Charles Rennie MacIntosh have recently been loaned for a MacIntosh exhibition in Glasgow. Meanwhile, Grainne's experience at the RIT workshop in August '96 on Identification and Digitizing of Photos (official title?) was extremely helpful and heartening. Best regards from Grainne to all those she met there.

As for me, I'm happily wallowing in the NLI collections, stored in various unsuitable places such as the "Spiral Room" so named because it's next to the cast-iron spiral staircase. But the NLI does appreciate its collections and if others wish to come help them gratis, they'd be pleased to have you. (Or so it seems to me!). Thanks for contacting me; send any hot news from the US. Bye for now, SR

New AMIA Web Site Established

The Association of Moving Image Archivists (AMIA) would like to announce the opening of the AMIA World Wide Web site. The site contains information about the Association, a list of links to related Web sites, and information about the sixth annual AMIA conference to be held in Atlanta, December 3-7, 1996.

The URL is <<http://wwwsc.library.unh.edu/amia/amia.html>>

Check it out and let the designers Tom House and Lisa Wood know what you think. They want the AMIA Web site to be as informative and easy to use as possible, so please send them any suggestions you might have for ways they can make improvements. Contact Tom House, University Archivist, University of New Hampshire, (603) 862-

0277; e-mail <tmhouse@christa.unh.edu> or Lisa R. Wood, Audio-Visual Archivist, University of Kentucky, (606) 257-9611; <lwood@pop.uky.edu>.

Chemical Restoration of Albumen Prints

Doug Nishimura

Image Permanence Institute

<dwnpph@ritvax.isc.rit.edu>

Just a short comment with regard to Klaus Pollmeier's comment about chemical restoration of albumen prints [**Ed note:** *this appeared on Walter Henry's Conservation List in August 1996*] (written in response to Norman Laurila's question about albums with foxing). In addition to the problem of not necessarily recreating what the original photographer intended (in terms of tone-range, contrast and image tone), POP [printing out paper] images have the additional problem of not generally working with conventional bleach and redevelopment. I worked with the late Dr. Hendriks for several years on this problem (he worked on the problem for about eight years) and the problem with POP images is that they are composed of photolytic silver—small spheres of silver created by light. After bleaching out such an image there are simply no nucleation centers for redevelopment to use to "reconsolidate" the silver image. The photos bleach very well, but you won't get any image back. Electron micrographs showed a fairly nice even dispersion of tiny silver particles that were so small that they didn't do much of anything in terms of blocking light. For this same reason, DOP [developing out paper] images that are too badly faded can't be "restored" by bleach and redevelopment, nor can a decent copy negative be created by neutron activation autoradiography. One of my colleagues worked out a system in which chlorauric acid was used as the bleaching agent and this worked for POP images. The problem with this method is, again, the issue of changing the tone, tone-range, contrast as well as altering the metal content of the image.

IN PRINT

The Review

John Wood, *The Scenic Daguerreotype: Romanticism & Early Photography*. University of Iowa Press, Iowa City, 1995. Forward by John R. Stilgoe. 238 p., 38 illustrations, 100 plates, ISBN 0877455112 (cloth; alk. paper) \$55.00.

Reviewed by Robert Shlaer, Daguerreian.

John Wood is a Dionysian for Daguerre. No recent author has written more extensively, more vibrantly, or more enthusiastically about the daguerreotype. No one is more responsible for the

rising popularity of the daguerreotype among collectors, or for the renewed appreciation of the daguerreotype's aesthetic qualities. Perhaps no one else could find so many varied ways to successively praise the hundreds of images which are presented to us, one by one, in Wood's publications on the daguerreotype.

In his latest effort Wood concerns himself entirely with the "scenic" daguerreotype. Except for scientific and astronomical daguerreotypes, scenic images are the rarest of the nineteenth-century daguerreian genre, and, as the author points out, most of those which do exist are of inferior quality. In spite of this limitation, Wood has ferreted out and here illustrated an astonishing selection of images. The quality of many of these pictures will take the breath away. Wood is as successful as he has always been, finding and publishing superb pictures which are available in no other way to his readership.

Wood pursues a single powerful thesis: that scenic imagery emerged full-blown and mature at the dawn of photography, because it was a direct expression of Romanticism, of the pursuit of the picturesque, which had informed much of the art of painting during the first half of the nineteenth century. This point has already been granted in the case of the early calotype artists, but Wood argues that the same artistic sensibility appears earlier and as clearly in the work of daguerreotypists, despite the distinctive visual qualities which distinguish the daguerreotype from the calotype.

Wood discusses first the daguerreotype and then Romanticism, which he illustrates with a few well chosen exemplars of nineteenth-century painting. There is probably no more evocative short discussion of Romanticism than that presented here, and Wood's essential sympathy with the movement toward the "reenchantment of nature" is clearly evident. The author's emotional involvement with his subject, however, occasionally leads to an enchanted, rather than factual, description of it. Daguerreotype images are not "gold and mercury," but rather consist of tiny crystals, almost entirely of silver, on a polished silver surface. Mercury may be present in minute amounts, but if gold has been added by Fizeau's gilding process, no detectable mercury remains.¹ Despite Wood's compelling prose, nineteenth-century daguerreotypists were not routinely poisoned by the chemicals they used, nor, however romantic the notion, did they usually regard themselves as courageously sacrificing health and life for the sake of their artistic pursuits. Certainly we should take seriously the warnings of Levi Hill, the well-publicized mercury poisoning of Jeremiah Gurney, and the possible death from Bright's disease of Thomas Easterly at age 73. But whatever these and other daguerreian artists may have suffered, their art stands quite apart.

Wood is also perhaps a little too quick to quote from authorities on the daguerreotype, old and new, without reflecting on whether what they have to say is in fact correct, or even particularly relevant. There are multiple reasons why a fine daguerreotype exhibits its "crystalline clarity," but probably the least of these is the thinness of the photosensitive layer. Despite the subjective sensation of sharpness elicited by viewing a daguerreotype, it is not an extremely high resolution process, particularly in the mid to low tones where the image particle density is low. To the extent that glass lenses pass ultraviolet light, the sensitivity of the daguerreotype plate to such short wavelengths can only degrade the contrast of landscape images by emphasizing the effect of atmospheric scattering, which does, however, simultaneously increase that romantic fading in the distance called atmospheric perspective. Despite the self important rantings of a Marcus Root, a Gabriel Harrison, (or an Albert Southworth, who is quoted talking about paper prints, not daguerreotypes), the landscape daguerreotypist simply *cannot* "observe all of the identical rules necessary for the production of a work of merit that a painter or a sculptor would follow." The very nature of the process, both in its limitations and its virtues, precludes it. These are but minor failings in Wood's discussion of the Romantic tradition, which is where this book truly shines.

The core of the text is a discussion of the work of two classes of daguerreotypists, weakly distinguishable as amateurs and professionals, who made scenic pictures. In the end there is little to separate these two groups visually, except that the amateurs occasionally lacked the refined technical skills of the professionals, while the professionals could not always exercise that freedom of choice inherent in the work of amateurs. Wood argues that they all shared a common romantic vision which led them to seek out the picturesque as their exclusive subjects, and to compose their images in a manner derived from the currently fashionable romantic traditions of landscape painting. Wood makes a compelling case both visually and in writing, but he often fails to use his sharply critical eye to test the strength of his arguments. Wood only occasionally asks specific questions of an image beyond the picturesque choice of subject. He might wonder more often for us: Why this vantage point? Why this composition? What might be just outside the frame? What is the quality of the light? What is the artistic significance of posed human figures? What is the relationship between the technical and the artistic quality? Why might the creator of a flawed daguerreotype consider it successful enough to warrant its preservation? What do the unique visual properties of daguerreotype bring to the composition? How might a painter of the time have dealt with the same scene? What might have been the impetus to

make those daguerreotypes in his anthology which are emphatically classical, or very modern in their appearance? Most importantly, where is that remarkable dynamicism, that sense of turbid motion, of sound, of generation and decay, of danger, of discovery, which is so evident in the paintings Wood uses as illustrative examples of Romanticism? Many of the daguerreotypes are, by contrast, disturbingly calm, safe, immobile, languid, tranquil, and silent.

In trying to read and understand these central chapters, one of the book's greatest failings intrudes itself—its layout. The set of 100 plates seem to be arranged in no particular order, although some groupings by subject, or place, or artist, or by compositional style, do make themselves apparent. Only occasionally does this have anything to do with the sequence of the text. The reader is caught in a continuous back and forth effort of turning pages and searching for numbers to pair the text with the images under discussion, interrupted now and again by searches for the endnotes. The notes to the plates follow that section rather than being integrated within it, leading to another, somewhat more regular page flipping exercise, punctuated by occasional cross-references back to the text for information omitted from the notes. To look in the text for a particular artist requires yet more flexing of the binding, since there is no index.

The quality of the plates and of the text illustrations is a great disappointment, especially when compared to Wood's earlier books on photography. The illustrations within the text are printed on a mat-textured paper, which severely limits their quality. This is an obvious decline from Wood's 1989 book, *The Daguerreotype: A Sesquicentennial Celebration*² where the illustrations in the text are equal to those termed "Plates," as well as from the 1991 *America and the Daguerreotype*,³ where the text illustrations are only slightly inferior to the plates. In *The Scenic Daguerreotype* the plate section is printed on a high-quality coated paper and some of the reproductions are quite good, but all are in black and white. Perhaps the hand-tinting present on many portraits was the impetus to include some color reproductions in Wood's earlier books. Such after-the-fact tinting was unusual in scenic daguerreotypes, but, absent the addition of color, the daguerreotype is none the less emphatically not a black-and-white picture. The subtle and not so subtle color variations, which are one of the distinctive and aesthetically important properties of the daguerreotype, can be represented rather well in reproduction. Contrast the black-and-white plate of Baron Gros' *View of the Propylaea on the Acropolis* (Plate 1) with the same daguerreotype, reproduced in color on the dust jacket. A more dramatic example is the anonymous *Vaucenans* (Plate 51), which was reproduced in color in one of Wood's earlier books.⁴ Wood's other recent daguerreotype publication is

illustrated entirely with high quality color reproductions.⁵ The impressions left by these comparisons is that the book under review was produced hurriedly and on the cheap.

The penultimate chapter is a jarring, seemingly out of place treatment of the contemporary daguerreotype. It does nothing to advance the central thesis of the book, and only a little to further an understanding of the work of modern daguerreian artists. It is mainly of a compilation of biographical data on five living daguerreotypists, along with a brief descriptive appreciation of their artistic approaches. In common with some of the nineteenth-century amateurs whom Wood describes, those attracted to the medium of daguerreotype today are often highly educated and versatile individuals. Other than that, it is not clear how or if these daguerreotypists fit into the romantic scenic tradition, either personally or artistically. Wood offers for the reader's judgment but a single illustration of a work by each. Given the choice, more illustration and less text would leave a more distinct idea of the sorts of work being done in daguerreotype today.

The existence of contemporary daguerreians is a bridge into Wood's conclusion, where he emphasizes the nostalgia and the sense of loss these early scenic pictures induce in today's viewer. Wood offers Romanticism as a cure for contemporary individual, social, and industrial disjunction through the "reenchantment of the world." This fine sentiment is one which I share wholeheartedly, tempered by the thought that it was the age of Romanticism which brought us the Industrial Revolution and made daguerreotypy possible. Every time I pass the blighted landscape left by mining operations, I am reminded that copper, silver, mercury, and gold came from there.

Notes:

¹Barger, M. Susan, and William B. White, *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991.

²Wood, John (Ed.), *The Daguerreotype: A Sesquicentennial Celebration*. University of Iowa Press, Iowa City, 1989.

³Wood, John, ed., *America and the Daguerreotype*. Iowa City: University of Iowa Press, 1991.

⁴Wood, John. *The Daguerreotype*, Plate 18.

⁵Foresta, Merry A. and Wood John, *Secrets of the Dark Chamber: The Art of the American Daguerreotype*. Washington: Smithsonian Institution Press, 1995.

The Books

Falls, Laurel. *Occasional Readings in Photography*. Number 6: *Christian Boltanski*. Columbia College Chicago, 1996. 23 p. Order from

the Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605.

Joseph, Steven, and others. *Directory of Photographers in Belgium 1839-1905*. Antwerp: C. de Vries-Brouwers, 1996. ISBN 90-6174-837-2 BF 5,750. (BF 650 s&h; overseas add BF 2,000 for registered airmail; bankcards, BF750 extra). Order from: C. de Vries-Brouwers, Haantjeslei 80, B2018 Antwerp, Belgium; fax (32) (0) 3 237.70.01. [The Pajerskis in New York are supposed to be carrying this as well.]

Sullivan, George. *Black Artists in Photography, 1840-1940*. New York: Cobblehill Books, 1996. ISBN 0-525-65208-6 \$16.99 (\$2 s&h). To order: call 1-800-253-6476 (MasterCard and Visa) or write: Consumer Sales, Penguin USA, P.O. Box 999, Department #17109, Bergenfield, NJ 07621; foreign orders must be prepaid.

WHAT'S UP

Opened October 5. *East Meets West: Indonesian Film Posters from the John Pfahl Collection*. International Museum of Photography at George Eastman House, Rochester, NY.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

Through January 5, 1997. *Betty Hahn: Photography or Maybe Not*, International Museum of Photography at George Eastman House, Rochester, NY.

Through January 12. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. International Center of Photography, New York.

Through January 17. *Fifty Years on the Mangrove Coast. Photographs by Walker Evans and Rodger Kingston*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Here and There: Photographs of Florida and the Amazon by Alex Webb*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Illinois Photographers in the 90s: The Midwest Photographers Project*. Museum of Contemporary Art, Chicago, IL.

Through January 17. *Land of Paradox. Four Japanese Photographers*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Russia: Chronicles of Change*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 19. *Photography in Latin America: A Spiritual Journey*, The Brooklyn Museum, New York.

Through February 23. *Plain Pictures: Images of the American Prairie*. Amon Carter Museum, Fort Worth, TX.

Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.

Opens December 18. *Photographers in Belgium 1839-1905*. Museum of Photography, Waalse Kaai 47, Antwerp, Belgium.

Opens January 11. *Masterworks of the Photography Collection*. Amon Carter Museum, Fort Worth, TX.

Opens February 1. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. Spencer Art Museum, University of Kansas, Lawrence.

Opens March 1. *Likeness and Landscape, The Daguerreotype Art of Thomas M. Easterly*. Amon Carter Museum, Fort Worth, TX.

Opens March 22. *Paris-Brussels/Brussels-Paris*. Grand Palai, Paris, France.

[**Views** welcomes additions to this continuing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

A Request of the Section from a Reader

Dear Laurie:

I am working in the Visual Resources Department of the Winterthur Library in Delaware on cataloging the Decorative Arts Photographic Collection (DAPC), over 165,000 photos of the decorative and fine arts housed in folders according to the craftsperson/artist. In order to participate in not only the RLIN bibliographic database but also the proposed online public access catalog, MARC-VM records [are being created] based on the maker with the objects as subjects.

To say the least, we need all the publicity and advice we can get, especially because we will be stretching the limits of the AAT and MARC format. Although investigating other records on RLIN has been a great help, I would like more contact with other catalogers in similar situations (i.e., dealing with faceted topical terms, cataloging a study photograph collection, etc.)

Could you place in *Views* a short notice about our project? We would like the project more known

and would appreciate the SAA VM members' comments.

Best Wishes

/s/

Margaret Welch

Assistant Librarian, Visual Resources

Winterthur Museum, Winterthur, DE 19735

Phone: (302) 888-4703

Fax: (302) 888-4870

E-mail: mwelch@brahams.udel.edu

MEETINGS & WORKSHOPS

June 5-7, 1997. History of Photography Group

It's still not too late to be included on the mailing list for the History of Photography Group's June 1997 symposium in Purchase, New York. To receive the registration information, contact Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577; e-mail <ghannum@mville.edu>.

April 7-25, 1997. Centre for Photographic Conservation

A series of six courses given by the Centre. Class sizes and subjects vary. For more information write, call, or fax Angela H. Moor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU; phone +44 (181) 690-3678; fax +44 (181) 314-1940).

August 16-21, 1997. Rochester Institute of Technology

Preserving Photographs in a Digital World. Contact RIT, TPD Registration, 66 Lomb Memorial Dr., Rochester, NY 14623; phone 1-800-724-2536; fax (716) 475-7090

August 24-31, 1997 Society of American Archivists.

The Annual meeting will be held in Chicago, IL.

PLAN AHEAD: July 20-24, 1998

Care of Photographic, Moving Image, and Sound Collections," organized by IPC and supported by the Society of Archivists. **Papers invited.** Language: English. Send abstracts of 150 words and a biography of 50 words by April 25, 1997, to Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton Y05 9QL, UK.

[Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.]

LIBRARY OF CONGRESS ANNOUNCES NEW DEVELOPMENTS FOR PRINTS & PHOTOGRAPHS DIVISION

Thesaurus for Graphic Materials

The Library of Congress recently announced the availability of the revised (1995) version of the *Thesaurus for Graphic Materials (TGM)*, which includes both *TGM I: Subject Terms* and *TGM II: Genre and Physical Characteristic Terms* in several formats. In addition to the hard (book) copy, the *Thesaurus* is also available on the *Cataloger's Desktop*, a CD-ROM publication. These publications may be ordered from the Library of Congress Cataloging Distribution Service (CDS), Customer Services Section, Washington, DC 20541-5017; 1-800-255-3666; (202) 707-6100; e-mail <cdsinfo@mail.loc.gov>; web site <http://www.loc.gov/cds>.

The most current version of *TGM I: Subject Terms* is on the Library of Congress Web site at: <http://lcweb.loc.gov/rr/print/tgm.1>. *TGM II: Genre and Physical Characteristics* will be available in late 1996 at <http://lcweb.loc.gov/rr/print/tgm2>. The web versions will be updated quarterly.

In the near future, TGM1 and TGMII alphabetical vocabulary lists will be available for downloading as ASCII files. At a computer set up for file transfer protocol, ftp to <ftp.loc.gov>, as anonymous, then change directory to <cd/pub/pnp> and "get tng1.asc" or "get tgm2.asc" depending on which volume you want.

Graphic Materials

Graphic Materials: Rules for Describing Original Items and Historical Collections is also available on the *Cataloger's Desktop* CD-ROM. This new version of *Graphic Materials* includes catalog records coded in the MARC format; optional additional cataloging practices, such as use of bulk dates; an update of terminology to conform with terms in the 1995 edition of the *Thesaurus for Graphic Materials* (e.g., photographic prints instead of photo prints); and additions to the specific materials designation list. For a printed list of changes to *Graphic Materials* contact: Mary Mundy, GM editor (202) 707-3636, e-mail <mmun@loc.gov>.

Encoded Archival Description (EAD)

The Prints and Photographs Division is participating in the early implementation of EAD, a DTD (Document Type Definition) for encoding archival finding aids in SGML (Standard Generalized Markup Language). A test finding aid, Visual Materials from the National Association for the Advancement of Colored People Records, is available on the Library of Congress web site. To view the finding aid, you need an SGML document viewer: <http://lcweb2.loc.gov/ammem/ead>.

NATIONAL DIGITAL LIBRARY PROGRAM DEVELOPMENTS

LC/Ameritech Digital Library Competition

With a gift from Ameritech, the Library of Congress has recently sponsored an open competition to enable libraries, museums, historical societies, and archives to create digital collections of primary resource material for distribution on the Internet in a manner that will augment the collections of the National Digital Library Program at LC. Information on this program may be obtained from Barbara Paulson, (202) 707-1087; fax (202) 707-3566; e-mail <bpau@loc.gov, or Crystal Ashton, Ameritech Library Services, (801) 223-5330; fax (801) 223-5202; e-mail <cra@amlibs.com>.

Image Permanence Institute Report on Evaluation of Digital Images

The Image Permanence Institute (IPI) prepared "Recommendations for the Evaluation of Digital Images Produced from Photographic, Microphotographic, and Various Paper Formats" (May 1996) to discuss methods to evaluate performance and products of scanning service providers with such tools as targets and other devices needed to measure image quality. The principal investigators were James Reilly and Franziska Frey. The report is found at <<http://lcweb2.loc.gov/ammem/ipirpt.html>>.

Pictorial Collections at the Library of Congress' American Memory Web Site

The Prints and Photographs Division has ten different collections now available on the Library of Congress American Memory web site. Included are:

- American Variety Stage: Vaudeville and Popular Entertainment, 1870-1920
- Carl Van Vechten Photographs, 1932-1964
- Color Photographs from the Farm Security Administration and the Office of War Information, ca. 1938-1944
- Daguerreotypes, 1842-1862
- Evolution of the Conservation Movement, 1850-1920
- Gottscho-Schleisner Photographs, ca. 1935-1955
- Photographs from the Detroit Publishing Company, 1880-1920
- Selected Civil War Photographs from the Library of Congress, 1861-1865
- Theodor Horydczak Photographs, 1923-1959
- World's Transportation Commission Photographs, 1894-1896

The complete listing may be found at <<http://lcweb2.loc.gov/ammem/phcoll.new.html>>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Helena, MT. The Montana Historical Society is now home to a rare collection of photographs taken by Christian Barthelme, a photographer at Fort Keogh near Miles City in the late nineteenth century. A musician with the U.S. Army, Barthelme was first assigned to several southwestern forts before being stationed at Fort Keogh in 1888. Except for military tours to Cuba and to the Philippines, Barthelme lived with his family at Fort Keogh until his death in 1906. For more information, contact the society at 225 N. Roberts Street, P.O. Box 201201, Helena, MT 59620-1201.

St. Paul, MN. Bonnie Wilson, former VM Section Chair, has received the gift of a sabbatical from her employer, the Minnesota Historical Society. According to Bonnie, she's spending her time working on a book on the whys and wherefores of postcards. We look forward to publishing a report of her activities, as well as offering a review of the book once it's out.

Santa Fe, NM. Daguerreian Robert Shlaer (read his review of John Wood's latest on p. 8) was interviewed by Howard Berkis for an NPR Morning Edition segment that aired this past February 8. Bob is re-tracing John Frémont's Fifth Expedition and attempting to re-daguerreotype many of the places recorded by Solomon Nuñez Carvalho's camera. The seven-minute interview is now available through the RealAudio homepage. To hear it, go to <<http://www.realaudio.com/content/npr/nbf08.html>>. You may need to register with RealAudio to be able to get the software to hear the program, but that is all explained on the RealAudio homepage <<http://www.realaudio.com/>>.

Washington, D.C. Congress has passed the National Film Preservation Act of 1996, which reauthorizes the National Film Preservation Board and establishes the National Film Preservation Foundation, a non-profit organization. The foundation will raise private-sector funding on a national level, and eventually make its assets available (with limited federal matching funds) via grants to moving-image archives throughout the nation. The NFPB Home Page <<http://lcwe.loc.gov/film/>> will have current information. At press time, the bill had been sent to President Clinton for his signature.

Debbie Griggs Carter, formerly of the National Museum of American History's Photo History Collection has left to pursue a new career as Archivist at the Bush Presidential Library in Texas. We wish her the best. She writes, "I do hope to keep my photographic-world contacts and look forward to working again with them."

continues next page



The Matterhorn, *Library of Congress, Prints and Photographs Division, Detroit Publishing Company Collection. One of many images available from the LC's web site. See article, page 13.*

Artful Dodging, cont'd.

Wauconda, IL. The Curt Teich Postcard Archives at the Lake County Museum is compiling an annotated directory of public postcard collections in the world's

archives, libraries, museums, and similar institutions. If your institution holds a significant postcard collection and you would like this information shared with the research public, please send the information to Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lake County Museum, 27277 Forest Preserve Drive, Wauconda, IL 60084. If you have any questions, please call Katherine at (847)526-8638.

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 607, National Archives Building (Archives I), Washington, DC 20408; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail laurie.baty@arch1.nara.gov. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail bjohnson@Indy.net. **Chair:** Judi Hoffman, Library of Congress, M/B/RS Division, Washington, DC 20540-4690, (202) 707-5903; fax 707-2371, e-mail: jhof@loc.gov.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1997. Opinions expressed are those of the authors.

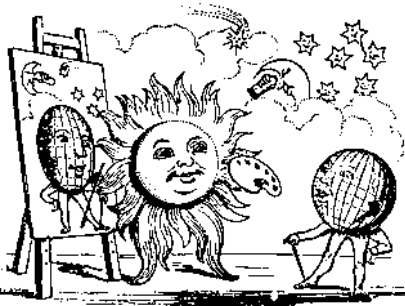
The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605

<p>Non-Profit Organization U.S. Postage Paid Chicago, IL Permit No. 885</p>

Check it out!
New format inside!
Two columns and
BIG type have
arrived!

TIME-DATED MATERIALS
PLEASE EXPEDITE



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

Volume 11, Number 2

April 1997

FROM THE CHAIR

Judi Hoffman, Library of Congress

This has been a busy—and productive—beginning of a new year for the Visual Materials (VM) Section, and it will likely continue that way as we draw closer to the 1997 annual conference in Chicago. Speaking of the conference, I am delighted to report that the three session proposals sponsored by the section have all been accepted, as well as an impressive number of other proposals for sessions also dealing with visual materials or with issues of interest to our members. Sarah Rouse will chair a session on “Photograph Morgues: Archival Graveyard or Goldmine?” with speakers Michael Moosberger, Jeanne Korda, and Michael Carlebach. “Visual Ephemera in Archives” will feature chair John Slate, Nancy Hadley, and Hermina G.B. Anghelescu. Arden Alexander proposed a special focus session on “Deja Vu’: A New Solution for Searching Online Image Collections,” with Peter L. Wilkerson, John E. Bye, and Andrew S. Gordon (developer of the “Deja Vu” online image indexing and retrieval system). Details on other sessions of special interest to visual-materials archivists will be included in the August issue of *Views*.

The section has also had the recent opportunity to be quite vocal concerning two sets of proposed guidelines affecting visual-materials archivists that SAA was being asked to endorse. Peter Hirtle, our wonderful SAA Council liaison, solicited comments from *Views* editor Laurie A. Baty, past chair Stephen Fletcher, and myself on the Conference for Fair Uses’s (CONFU) draft guidelines. Our comments were considered in the creation of the SAA response to the CONFU Educational Fair Use Guidelines for Digital Images. The full text of the SAA response was distributed through the Archives & Archivists listserv as well as printed in the January/February 1997 issue of *Archival Outlook*. In case you haven’t seen it, the entire text is found beginning on page 3 of this issue of *Views*.

The VM Section was also asked to draft a response from SAA to the “Criteria for the Hiring and Retention of Visual Resources Professionals” adopted in 1995 by the executive boards of the Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA). I wrote the draft response with the invaluable editorial assistance of Laurie A. Baty

Annual Book Fair to be Held in Chicago at Annual Visual Materials Section Meeting

As in years past, the Visual Materials Section will be hosting a book fair to showcase new publications of interest to section members. We are especially interested in new books published by section members.

If you have or know of such materials, please contact Catherine Johnson, Chair-Elect, with publication information (you know, author, title, place of publication, publisher, date, ISBN(s), price(s)).

Catherine may be reached at the Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, phone: (914) 738-0531; fax 738-7271, e-mail: <cjxu@cunyvm.cuny.edu>.

[*please, please, it was my pleasure!*—Ed.]. Council adopted our draft with a few changes at its January meeting. You can see the full text of that response beginning on page 5 of this issue of *Views*. If you are interested in reading the “Criteria” document itself, it is available at either the ARLIS/NA <<http://www.uflib.ufl.edu/arlis>> or VRA <<http://www.vra.oberlin.edu>> Web sites.

I have a few other items of note to mention. The SAA Executive Committee has given us permission to create VM Section t-shirts for sale to members, using the SAA logo. Look for Katherine Hamilton-Smith’s design in the next issue of *Views* and be ready to purchase a t-shirt in Chicago!

Council is working on finalizing guidelines for construction of section web sites that will be linked to the SAA site; now all we need is a section Webmaster and a server for a VM Section site! Any volunteers?! **Please be ready to discuss a VM web site and the establishment of a section committee to manage it at the section meeting in Chicago.**

Speaking yet again of volunteers, we still need people to help ACA liaison Gretchen Lake with attending ACA meetings and composing visual materials questions for the certification exam. I am happy to announce that Beth Bilderback of the South Caroliniana Library (University of South Carolina in

Columbia), has stepped forward to volunteer her services as incoming liaison to the Architectural Records Roundtable! **Thank you**, Beth, for your enthusiasm and willingness to participate.

Finally, I would like to start you thinking about a potential agenda item for the VM Section meeting at the Chicago conference in August. Thanks to our editor's archives of past issues of *Views*, it has come to our attention that the section's by-laws apparently have not been reviewed since their publication in the December 1990 issue of *Views*. We will include the existing by-laws in the August issue of *Views* and ask members for their comments on revisions that are necessary or deemed important, given the changes the Section has seen in the past six years. Keep your eye out for them, and be thinking about your conception of what the section is and how it works.

In closing, I want to thank everyone who has called or dropped me an e-mail, asking questions or just commenting (all favorably, I'm happy to report!) on the Section and/or *Views* [see **Our Readers . . . Write**, p. 6—Ed.] Every contact I have with you renews my energy and reminds me just how devoted and special our section is. Thank you . . . and keep it coming!

From the Chair-Elect Catherine Jobson

Catherine broke her left wrist while ice skating this winter and wrote that this has made computer (and other communication) rather difficult. Catherine's column will return with the August issue of *Views*.

Catherine may be reached at Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, phone: (914) 738-0531; fax 738-7271, e-mail: <cjjxu@cunyvms.cuny.edu>.

Architectural Archives Roundtable Mark Coir, Cranbrook Archives

Waverly Lowell, Roundtable co-chair, reports that the annual meeting of the Architectural Records Roundtable is scheduled for Thursday, August 28, from 4-6 p.m. at the Chicago SAA conference. The meeting will include a slide lecture on "The Art and Architecture of Julia Morgan" by Nancy Loe, Roundtable co-chair and archivist at California Polytechnic State University.

The Conservation Center for Art and Historic Artifacts (CCAHA) is co-sponsoring, "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment."

The workshops will be offered at The Octagon, the Museum of the American Architectural Foundation, Washington, DC, Tuesday, June 3, 1997 and at Syracuse University Library, Syracuse, NY, Wednesday, November 5, 1997. These workshops

are intended for architectural professionals and library, archives or museum professionals who have architectural records and drawings or other oversized paper-based materials in their care or collections.

Lois Olcott Price, Conservator of Library Collections, Winterthur Library and Joan Irving, Conservator at CCAHA will speak at both workshops. Sherry Birk, Director of Permanent Collections at The Octagon, will speak in Washington, and Martha Hanson, Preservation Administrator at Syracuse University Library, will speak in Syracuse about the issues involved in managing architectural drawings collections.

Enrollment will be limited to 30 participants. The registration fee of \$75.00 includes supplementary materials and a box lunch. For further information and a registration form, please contact: Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103; phone:(215) 545-0613, fax: 735-9313; e-mail: <ccaaha@shrsys.hslc.org>.

The Graham Foundation for the Advanced Studies in the Fine Arts has awarded Cranbrook Archives a grant to publish the proceedings of the Saarinen Reunion held in August 1995. This project should be completed by the close of 1997. Among the many participants at the reunion were Cesar Pelli, George Matsumoto, Gunnar Birkerts, and members of the Saarinen family.

If you have e-mail capability and wish to be added to the Roundtable electronic list, please send your address to Waverly Lowell at waverly.lowell@sanbruno.nara.gov. We are just getting this off the ground and welcome new members.

As always, you can reach me, Mark Coir, at the Cranbrook Archives, phone: (810) 645-3154, e-mail: <mark_coir@cc.cranbrook.edu>.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Barbara Humphrys, Library of Congress

The Cataloging and Documentation Committee met twice during the 1996 Association of Moving Image Archivist's conference in Atlanta. The first meeting on December 3, chaired by Linda Tadic, primarily was devoted to liaison reports on the many organizations whose work affects moving image cataloging and to a proposal of a new project for the Committee being a dry recitation of events already known to the members, liaison reports fulfill one of the most useful functions of the Committee and of

AMIA itself, the opportunity to share knowledge of colleagues' activities and institutional changes, to discuss their affects on our field, and to provide feedback on new proposals. A major issue again this year was the revision of *Archival Moving Image Materials: a Cataloging Manual (AMIM)*. The Library of Congress has not been able to commit staff to this project in 1996 as was hoped, so it was decided that an AMIA subcommittee will take the initiative and work on a draft to submit to LC. Attending members of the previous subcommittee that conducted the 1995 survey of *AMIM* users agreed to form the nucleus of this revision subcommittee.

Friday's meeting, led by incoming chair Barbara Humphrys, continued discussion begun during a conference session that presented the *Genre/Form Guide* developed by staff in the Library of Congress. The *Guide* lists and defines terms for genre (e.g., Comedy) and form (e.g., Television series) in separate groups, thereby accomplishing two goals: revision of the currently used *Moving Image Materials: Genre Terms* and implementation at LC of the new MARC subfield for form. The document has gone through many drafts and is now made available for comments by the field. Few Committee members had had sufficient time to study the *Guide* closely, so no "official" reaction was recommended.

The Committee sponsored a conference session comparing cataloging practice at a variety of institutions. It played to a packed house, suggesting that a similar session would be welcomed at the 1997 meeting. Interest also was expressed in working with the Access Committee in some way, perhaps a joint meeting in the future.

You can reach Barbara at Library of Congress, M/B/RS Division, Washington, DC 20540-4690, phone: (202) 707-0162; fax 707-2371; e-mail: <humphrys@mail.loc.gov>.

A CALL FOR CATALOGING COMPENDIUM CONTRIBUTIONS

The Association of Moving Image Archivists' Cataloging and Documentation Committee is beginning work on a compendium that will compare cataloging practices it diverse institutions. Its intention is to help catalogers stop "reinventing the wheel" by seeing how others have solved similar cataloging problems. The compendium will also include software information and sample records. It will not focus on MARC cataloging, although MARC records will be included. The compendium will include cataloging problems particular to news and stock footage; documentation of scientific, industrial, and other events; broadcast television programs; amateur footage; released motion pictures and videos; and experimental films and video an. The committee

invites all archivists to participate in the compendium. It will be a useful document only if a variety of institutions participate. A draft will be ready by the 1997 AMIA conference (Washington, DC). If you are interested in participating in the compendium, please contact Linda Tadic at (706) 542-1971 or e-mail her at ltadic@libris.libs.uga.edu. Other Compendium Subcommittee members are Linda Elkins and Paula Moehle from the University of Georgia, and Abigail Leab from CNN, Ncw York.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Silver Flynn, Silver Image

Marcy reported that there is nothing newsworthy to report about this group that isn't covered more appropriately by other groups contributing to *Views*.

Marcy will have a full report in preparation for the annual roundtable meeting in Chicago in the August issue of *Views*.

In the meantime, you may reach Marcy at Silver Image Management, 8016 E. Paraiso Drive, Scottsdale, AZ 85255, phone: (602) 585-8289; e-mail: <silverim@delphi.com>.

SAA COUNCIL LIAISON

Peter Hirtle

Comments on Fair Use

Dear VM Section people:

In part due to the concern you expressed about the proposed CONFU guidelines on digital image archives, SAA Council has approved the following SAA response to the draft guidelines. We are going to convey the comments to the CONFU working group prior to their final meeting, and will also share it with interested affiliated professional associations.

Thanks again for your input on these guidelines. It was very useful in helping Council formulate what I think is a strong position opposed to the guidelines.

Peter B. Hirtle

Manager, Digital Access Coalition

2B Kroch Library

Cornell University

Ithaca, NY 14853-5302

phone: 607/255-3530, fax: 607/255-9524

e-mail: <pbh6@cornell.edu>

Educational Fair Use Guidelines for Digital Images: Response of The Society of American



Archivists to the Draft Guidelines Developed by the Conference on Fair Use

The Society of American Archivists (SAA) has been monitoring with interest the work of the Conference on Fair Use (CONFU) to develop guidelines for the fair use of digital images.

The SAA has hoped that the guidelines as they developed would come to respect the requirements and needs of the archival profession. While there has been improvement through the several drafts, the draft version dated 11/6/96 is still far from acceptable. Unless radical changes are made to the proposed guidelines, the SAA most likely will not endorse the guidelines, nor will it advise individual archivists to follow them.

Archivists manage millions of textual, visual, and electronic records found in a variety of governmental, institutional, academic, and corporate archives. It is the position of the SAA that archival resources should be broadly accessible via the nation's information infrastructure.¹ The SAA would welcome, therefore, fair use guidelines that advance education, increase societal understanding, and simplify the task of making archival material accessible via electronic networks. The proposed guidelines fail to help the archival profession in any of these areas, and work instead against the profession's most fundamental goals.

The SAA's general objections are as follows:

1. It is premature to develop fair use guidelines for digital materials.

Both network technology and the digital marketplace are in rapid evolution. Consequently, there is a strong likelihood that guidelines established now will prove to be inappropriate for the emerging digital environment, or may actively inhibit the desirable growth of archival information resources on electronic networks. It is the position of the SAA that until the network environment becomes more settled, it is better to follow the principles behind existing copyright law, and in particular the right of citizens to make fair use of material. Documents such as the proposed guidelines, which, under the guise of facilitating fair use, actually create an environment that is restrictive and inhibiting of research and education, should especially be disavowed.

2. The scope of the proposed guidelines is too broad.

The draft guidelines appear to have been written with the needs of a very specific community in mind—slide libraries built on commercial products—but the language in the guidelines is exceptionally broad. The title, for example, suggests the guidelines apply to “digital images”; at other points the document talks of “visual images” and “visual resource collections.” In archival practice, however, “digital image” covers much more material than is envisioned in the

document. A scan of a George Washington letter, for example, is a digital image. The guidelines as written suggest that an archives would need to identify and secure from the owners of the copyright in that letter permission to make the scan available—an impossible task.

In addition to holding billions of textual documents that could be converted to digital form, archives are major repositories for “visual images” and “visual resource collections.” Millions of analog images are found in the visual collections in archives. These images are frequently unpublished or are without attribution, and are still technically under copyright. Much use of the material can be made under existing fair use guidelines, but the draft guidelines as written would make similar use of digitized versions of these images impossible.

At the very least, the draft guidelines should be retitled and restructured to accurately reflect their true narrow scope: the digitization of fine art and architecture slide libraries built, produced, copyrighted material.

3. The guidelines may become the de facto definition of acceptable fair use.

While the guidelines concede that there may be uses that exceed the guidelines and yet still constitute fair use, nevertheless, it is likely that the guidelines if adopted will become the maximum acceptable use (much as the CONFU guidelines limit most library photocopying). It is imperative, therefore, that when fair use guidelines are issued, that they be as comprehensive as possible. The draft guidelines neither help solve the very real management problems of archivists responsible for millions of visual images, nor do they facilitate the use of these images in education.

There is great danger that these guidelines, drafted to assist a small, specific community, may be widely applied to other research materials, to the detriment of research and education.

4. The proposed guidelines needlessly restrict the definition of fair use.

The proposed guidelines often needlessly inhibit, rather than enable, fair use of copyrighted material. The guidelines, for example, suggest time frames during which repositories can seek the permission of copyright owners to continue to make digitized materials available electronically, and “remind” their audience that permission must be sought simultaneously with digitization. There should be no automatic time limit on the fair use of copyrighted material. A use permitted under the fair use provisions of the copyright law may continue to be fair use, regardless of how many times or for how long it is used.

Furthermore, the purpose of fair use is to permit socially beneficial use of copyrighted material without the copyright owner's permission.

5. Copyright owners, and not users, have the responsibility to enforce copyright.

While all users should be respectful of copyright, it is primarily the responsibility of the copyright owner to investigate and prosecute violation of copyright. The use of network technology should make this search and discovery process easier, not harder. Nevertheless, the draft guidelines put the onus of protecting the rights of copyright owners on the repository that wishes to distribute material via networks. It would have been much more useful if the guidelines had offered guidance on when it is appropriate to seek permission from the copyright owner, rather than insisting that educational institutions must always do so.

6. Guidelines should not be limited to secure campus networks.

The draft guidelines discuss the use of images on the institution's secure local network, including the delivery of thumbnail images. However since, as the guidelines note, thumbnails have "no intrinsic commercial or reproductive value," it should be possible to distribute these freely over an open network for educational or non-commercial purposes under existing fair use provisions of the copyright law. Furthermore, many governmental and private archives wish to make material available for research and scholarly use, and yet their user community may not be confined to an institutional local network, but may be found anywhere in the world. Provisions limiting display to a secure local network for these institutions are meaningless.

More fundamentally, the explicit prohibitions against distributing digital images beyond an institution's secure local network found in the guidelines will work to stifle both the commercial and non-commercial development of digital images. If unable to share digital images, institutions will be forced to spend limited funds to digitize material that may have been digitized by a comparable institution, leaving less money for the purchase of digital collections from the vendors.

For archival holdings, the amount of use that could be generated within one institution would seldom warrant any digitization. Alternatively, unworkably small portions of historical collections might be made available digitally, leading to those portions being delivered or received out-of-context. It would also increase the risk of subjectivity in the selection for digitization process.

Even if substantial portions of an institution's archives were digitized, under the guidelines users to an institution to use the digitized materials on the institution's secure local network, defeating in a large

part the rationale for digitizing. Moreover, certain potential users of unpublished archival and museum materials, such as schoolchildren, may not for security reasons be permitted access to the physical materials and hence need in-classroom digital access. Limiting access to institutional local networks would impede the development of collaborative (multi-institutional) digital information, research, and educational environments where materials might be collated in new ways, leading to the furtherance of knowledge development.

Statement adopted by SAA Council November 12, 1996.

¹Society of American Archivists, "Critical Archival Concerns and Interests in the Development and Implementation of the National Information Infrastructure," June 4, 1995 (published in *Archival Outlook*, July 1995).

SAA COUNCIL ACTION ON VISUAL RESOURCE PROFESSIONALS DOCUMENT

January 27, 1997

Margaret N. Webster

The Knight Visual Resources Facility

College of Architecture, Art, and Planning

Office of the Dean, Sibley Dome

Ithaca, NY 14853

Dear Ms. Webster:

After careful review of "Criteria for the Hiring and Retention of Visual Resource Professionals," adopted by the Arts Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA) in 1995, the governing Council of the Society of American Archivists (SAA) at its meeting on 24 January 1997 declined to endorse the criteria nor recommend their use by SAA members.

In addition to textual and electronic records, archivists manage diverse forms of visual materials—including photographs, moving images, works of art, maps, graphic materials, and visual ephemera—in a variety of public and private settings, such as governmental, academic, institutional, and corporate archives. Indeed, the Visual Materials Section of SAA is devoted to the particular concerns of its more than 400, member archivists, all of whom are professionals with collection-management responsibilities for visual resources.

The "Criteria" document begins by describing a broad context for its guidelines:

Visual resources collections exist in academic institutions, research collections, museums, *archives* (emphasis added), public libraries, governmental agencies, corporations, and small private institutions such as historical societies. The management of these collec-

tions includes the acquisition, classification, and maintenance of visual materials. . .

With no other definition provided for "visual resources" or "visual resource professionals," the document thus suggests that the criteria presented are applicable to a diverse group of professionals—including archivists—with responsibility for the management of visual materials. In reality, however, the document is directed towards academic librarians with responsibility for collections of art related visual resources that are not original materials; for instance, copy slides and prints.

While the guidelines may be appropriate for professionals employed in academic visual arts programs, they are not appropriate for visual resource professionals employed in an archival setting or charged with the responsibilities comparable to those of a visual materials archivist. The educational needs of visual materials archivists, for example, are more complex than those specified in the current criteria document, as can be seen by examining the SAA's professional education and training criteria: the Guidelines for the Development of a Curriculum for a Master of Archival Studies Degree and Guidelines for the Development of Post-Appointment and Continuing Education and Training (PACE) Programs (currently in draft form). Both documents are enclosed.

It is our hope that any future revision of the criteria or any new guidelines that may be developed by the Task Force on Visual Resources Professional Issues clearly define the type of professional to which they apply. If the guidelines are intended to reflect the needs of all archivists, the active involvement of visual material archivists should be sought early in the development of the guidelines.

The SAA and its Visual Materials Section would welcome the opportunity to work with ARLIS/NA and VRA on issues of joint concern, and I would be happy to put you in touch with the appropriate SAA contacts.

Sincerely yours,

/s/

Susan E. Fox

Executive Director.

OUR READERS, INCLUDING SAA'S PRESIDENT, WRITE

Dear Judi and Laurie,

I just finished reading the December issue of your newsletter and wanted to pass along my congratulations on a first class job. The content is extensive and informative. As an officer of the Society I get to see them all, so I know whereof I speak. Keep up the good work! . . . Happy New Year!

Nick

Nicholas C. Burckel

Director of Libraries, Marquette University

<burckeln@vms.csd.mu.edu>

Dear Laurie—

Due to several years in which poor health has alternated with the absence of travel funds, I haven't attended SAA annual conferences or had much other contact with VM members. It's great, though, to feel that I've kept up through the Newsletter. Thanks for another good issue just received.

Andy [Anderson]

<jcande01@ulkyvm.louisville.edu

Dear Laurie—

A belated thanks for publishing the Winterthur Library's new cataloguing project in the December 1996 issue of *Views*. We are most appreciative as one can feel isolated and a little nervous when embarking on such a specialized adventure. It is good to have *Views* to keep in touch.

As of today, we haven't gotten any responses, but my supervisor here in Visual Resources is pleased that we are trying to contact the various professional associations. Because of understaffing (the same old story), he has not been able to publicize the Visual Resources Department, but with our new Associate Librarian I think the situation will improve.

I contacted the nice people of AAT in Williamstown and had some of my cataloging fears allayed. The Winterthur Library is now in the process of choosing a vendor to automate all three departments. The consultant has pushed the big firms used to university libraries, but, as you might guess, some of the contenders seem more comfortable with book circulation and serial acquisition rather than unique finding aids and indexes. It is an interesting experience.

Thanks again,

Margaret Welch,

Assistant Librarian, Visual Resources,

Winterthur Library; phone: (302) 888-4703, fax: 302 888-4870; e-mail: <mwelch@brahms.udel.edu>.

National Film Registry

The 1996 National Film Registry selections were announced by the Librarian of Congress James Billington in December. The 25 films selected are:

The Awful Truth (1937)

Broken Blossoms (1919)

The Deer Hunter (1978)

Destry Rides again (1939)

Flash Gordon (serial) (1936)

The Forgotten Frontier (1931)
 Frank Film (1973)
 The Graduate (1967)
 The Heiress (1949)
 The Jazz Singer (1927)
 The Life and Times of Rosie the Riveter (1980)
 M*A*S*H (1970)
 Mildred Pierce (1945)
 The Outlaw Josey Wales (1976)
 The Producers (1968)
 Pull My Daisy (1959)
 Road to Morocco (1942)
 She Done Him Wrong (1933)
 Shock Corridor (1963)
 Show Boat (1936)
 The Thief of Bagdad (1924)
 To Be or Not to Be (1942)
 Topaz (1943-45)
 Verbena Tragiva (1939)
 Woodstock (1970)

For more information contact Caroline Frick at the Motion Picture/Broadcasting/Recorded Sound Division, Library of Congress, 101 Independence Ave, SE, Washington, DC 20540; phone: (202) 707-1671, FAX 707-2371; E-MAIL CFRI@LOC.GOV

IN PRINT

1996 Kraszna-Krausz Book Awards

The Kraszna-Krausz Book Awards, sponsored by the Kraszna-Krausz Foundation, were announced in London at the end of January. The awards were established in 1985 by Andor Kraszna-Krausz, the founder of Focal Press, a leading imprint in the literature of Photography, film, and television. Mr. Kraszna-Krausz died in 1989.

The award is for the best books published in the past two years on the art, history, practice, and technology of photography. A record 242 books were submitted from 127 publishers in 20 countries. The awards are open to entries world-wide and in all languages, and are made annually. Prizes for books on the moving image [film, television, and video] alternate annually with those on still photography. There are two main awards, each of which is £10,000, with seven additional awards of £1000 each for specially commended publications.

The two winners were *Records of the Dawn of Photography: Talbot's Notebooks P & Q* (Cambridge University Press in cooperation with the National Museum of Photography, Film & Television) by Larry Schaaf for the Craft, Technology & Scientific Books category and *In Retrospect* (Sinclair-Stevenson in the

United Kingdom and Alfred A. Knopf in the U.S.A.) by Eve Arnold for the Art, Culture & History category.

The seven Special Commendations were "A Higher Branch of the Art": *Photographing the Fine Arts in England, 1839-1880* by Anthony Hamber; *Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerreotype* by Dolores A Kligo; *A History of Women Photographers* by Naomi Rosenblum; *Venezia* with photographs by Elio Ciol and text by Carlo della Corte; *In the Camps* by Erich Hartmann; the fifth edition of *Reproduction of Colour* by R. W. G. Hunt; and *Robert Doisneau: A Photographer's Life* by Peter Hamilton.

The 1997 Book Awards will be for books on the moving image. For further details contact the Awards Administrator, Andrea Livingstone, Kraszna-Krausz Book Awards, 122 Fawnbrake Avenue, London, SE24 0BZ.

The Review

Carolyn Kozo Cole and Kathy Kobayashi. *Shades of L.A.: Pictures from Ethnic Family Albums*. New York: The New Press (distr. W.W. Norton). In conjunction with the Photo Friends of the Los Angeles Public Library, 1996. ISBN 1565843134 (paper) \$20.00.

Reviewed by Jennifer Watts, Curator of Photographs, The Huntington Library, <jwatts@huntington.org>

Two little girls, best friends, stand side by side dressed in their Easter finery clutching identical dolls. Somber proprietors of a corner store pose amidst their wares. Teenage lovers cling to each other on the warm sand. A grandfather wears an expression of proud contentment as he holds his infant grandson. These are but a few of the evocative images reproduced in this beautiful book by Carolyn Cole and Kathy Kobayashi entitled *Shades of L.A.: Pictures from Ethnic Family Albums*.

This slender volume of 119 plates and two short introductory essays is the tangible result of a pioneering project of the same name sponsored by the Los Angeles Public Library. The book begins with Carolyn Cole, the curator of the library's photograph collections and the project's director, providing a bit of background on this tremendous undertaking.

What began as a simple picture request by an exhibition committee sparked the vision which has resulted in a remarkable archive of images (8,000 at last count) gathered from family albums across the city.

In 1991, a team of researchers came to Ms. Cole's archive in search of historical photographs to commemorate the community of Watts twenty five years after the volatile 1965 uprising. Only one could be found; that of a railroad station in the 1890s. Images of this proud community had been broadcast around the world in scenes of burning buildings, looted storefronts and civil unrest, but that was only one chapter in a much longer story. Ironically, in a collection

containing 2.2 million photographs, there was not a single image of Watts' social gatherings, neat rows of bungalows, famous jazz clubs, retail establishments or church weddings; in short, there was nothing documenting the rich history of a thriving African-American neighborhood. And Watts was no exception. The visual mosaic of Los Angeles' ethnic communities was astonishingly underrepresented in institutional collections throughout the city

With the help of grassroots organizations, financial partnerships, photographers, legions of volunteers (over 300 in two years) and, of course, the families themselves, *Shades of L.A.* began. Copy prints were made from family albums and oral histories transcribed. The pilot project in the African-American community was a resounding success and spawned similar "photo days" in the Mexican, Korean, Japanese, Chinese, Pacific-Islander, Filipino, American Indian, Jewish, Greek, Italian and smaller Anglo-American communities. And the work continues. The project has received international media attention and considerable local press coverage. Researchers, scholars, and filmmakers have been clamoring to see and use the images as fast as they are collected and cataloged—testament to the potency of the material. For instance, the sets for the film *Devil in a Blue Dress* were constructed almost entirely using the 1940s and 1950s *Shades* photographs collected from South Central Los Angeles. Where once there was a lone photograph of a train station, now a neighborhood came alive. One need only scan through these pages of photographs to see the fruits of this incredible labor.

The second essay is authored by Kathy Kobayashi, historian and consultant to the project. Her remarks guide the reader through the images and explain the book's layout. The snapshots are arranged by theme rather than in chronological fashion, and the authors fortunately avoided the temptation of "ghettoizing" the images by simplistic placement along ethnic lines. The effect is a poignant and moving testament to the commonality of the human experience which transcends racial and ethnic bounds. At the same time, the inclusion of a timeline of Los Angeles' ethnic history in the back of the book reminds the reader that various populations had distinct cultural experiences beyond the "melting pot" theory of assimilation. (It also serves to dispel the pernicious myth that Los Angeles is a city without a history). Ms. Kobayashi astutely observes that the visual traces of a family's history which are pasted down in albums and proudly displayed on mantelpieces are images from the "inside," rather than an outside construction of history for official, commercial, or booster purposes. These are memories which the family chose to preserve of itself and for posterity.

And while the photographs range across the ethnic spectrum, most of the families represented are resolutely middle class. These are not the poorest of the poor, but those with the means to own a camera or hire a studio photographer for a day. Though these brief essays merit close reading, the text is merely a prelude to the photographs themselves.

I remember the first time I saw some of these images. It was during the 1992 civil unrest in Los Angeles and the "Shades" project had been underway for almost two years. It was an incredibly moving experience to gaze at these pictures at a time when the city was so fractured by social and racial tensions. Here were people in their backyards barbecuing chicken and making ice cream, and here a group of teenagers flexing their muscles for the camera in a show of machismo, and here cannery workers posing on the docks, arms draped in easy familiarity around the shoulders of their co-workers. None of these people were known to me nor did we share a regional and cultural heritage, but the photographs resonated with moments and memories which all of us claim.

The photographs which the authors selected span from the 1880s through the 1950s and are all reproduced in black-and-white, one plate to a page. Most are the work of amateurs; formal studio portraits prove the exception rather than the rule. Some are strikingly beautiful, such as the haunting snapshot of Aiko Kurami and her brother Isamu posed in the family's backyard in Halloween masks. The pictorialist quality of the photograph lends it a surreal aesthetic that draws one back again and again. The expected scenes of family outings, church socials, beach picnics, workplaces and birthday celebrations weave across time and race, and the range of human emotion from cocky to playful, proud and shy, does the same. Young and old pose with cherished possessions—a first television set, a new toy, a beloved pet, a shiny bicycle.

Fashion statements are made with zoot suits, mini skirts, mohawk hairstyles, cowboy outfits and bouffant "doos." These images are more remarkable for the fact that they have been conspicuously absent from official histories and institutional archives than for the things or moments that they depict. In viewing them, racial stereotypes melt away when confronted with the visual evidence of people simply living their everyday lives.

This is not to suggest that the photographs do not tell some disturbing truths about the minority experience in America. In one photograph an African-American family stands next to a sign on a Santa Monica beach. Only one word of the sign—"Prohibited"—has been caught on film. The caption reveals that this was a beach governed by local segregation ordinances (common in Los Angeles in the 1920s and 1930s), but it is the expression on the

beachgoers' faces that tells the real story. A few of the photographs are accompanied by snatches of local or family histories, but one yearns for more of this kind of contextualization.

This book makes no pretense of being a scholarly work, leaving it to the photographs to speak for themselves. It would have been worthwhile to have some lengthier excerpts from the oral histories incorporated into the text to provide additional background for the reader. Ultimately one wants more information and more photographs than this modest book can provide.

This book demonstrates what can occur when curators, archivists, and historians become activists seeking to fill the racial, gender, and other gaps in their collections. Among other things, the book provides a blueprint for the duplication of this type of project (Carolyn Cole's phone number and an invitation to call her with further questions are printed on the inside cover). The appeal of these photographs, visual scraps of memory from a wide array of people, reaches far beyond temporal and regional boundaries. Anyone who is interested in the human condition will find these photographs fascinating. The authors say that this book is only the beginning. We are all fortunate that this is so.

The Books

Une Adventure contemporaine, la photographie 1955-1995: à travers la collection de la Maison Européenne de la Photographie. Paris, 1996. 147 p. \$125.

Apollo, Ken. *Humble Work & Mad Wanderings. Street Life in the Machine Age.* Nevada City, CA: Carl Mautz, due May 1997. 1-887694-03-X. \$45.

Bailey, Anne J., and Walter J. Fraser, Jr. *Portraits of Conflict: A Photographic History of Georgia in the Civil War.* Fayetteville: Univ. of Arkansas Press, 1997. 448 p. ISBN: 1557284210 \$70 (cloth). [The fifth in the press's "Portraits of Conflict Series."]

Boulouch, Nathalie. *Lumiere, La Couleur inventee: Les Autochromes, Collection provee de la famille Lumiere.* Lyon, 1995. 80 p. \$225.

D'Hooghe, Alain, and Marie-Cecile Bruwier. *Les Trois grandes Egyptiennes: Les Pyramides de Gizah à travers l'histoire de la photographie.* Paris, 1996. \$87.50

Ester, Michael. *Digital Image Collections: Issues and Practice.* Washington: Commission on Preservation and Access, 1996. To order, send a \$15.00 check, drawn on U.S.A. funds, payable to "Commission on Preservation and Access," to Alex Mathews, The Commission on Preservation and

Access, 1400 16th St., NW, Suite 715, Washington, DC 20036-2217.

Henisch, Heinz K. and Bridget A. Henisch. *The Painted Photograph, 1839-1914. Origins, Techniques, Aspirations.* University Park, PA: Penn State Press, 1997. 240 p. ISBN 0271015071 (acid-free paper) \$75 (s&h \$3 inside US, \$4 outside). Credit card orders 1-800-326-9180.

In Focus: Carleton E. Watkins. Photographs from the J. Paul Getty Museum. Santa Monica: J. Paul Getty Museum, due June 1997. 144 p. ISBN 0-89236-399-1 (paper) \$16.95.

Iturbide, Graciela. *Images of the Spirit.* New York: Aperture, 1997. p. ISBN 0893816817 \$40 (cloth).

Kurutz, Gary F. *California Books Illustrated with Original Photographs: 1856-1980.* Los Angeles: Dawson's Book Shop, 1996. 36 p. \$25 (plus s&h). Order from Dawson's Book Shop, 535 North Larchmont Blvd., Los Angeles, CA 90004; (213) 469-2186, fax: 469-9553; e-mail: <dawsons@netcom.com>.

Lyon, Danny. *Buswick: "Let Them Kill Themselves."* 47p. Le Rozel, France, 1996. \$20.

Mautz, Carl. *Biographies of Western Photographers: A Reference Guide to Photographers Working in the 19th Century American West.* Nevada City, CA: Carl Mautz, 1997. 600 p. ISBN 0-9621940-7-7 \$85.

Picture Cape Town. Landmarks of a New Generation. Santa Monica: Getty Conservation Institute, 1997. 120 p. ISBN 0-89236-444-0. \$19.95 (paper).

Picture Mumbai. Landmarks of a New Generation. Santa Monica: Getty Conservation Institute, 1997. 120 p. ISBN 0-89236-464-5. \$19.95 (paper).

Rowe, Jeremy. *Photographs in Arizona, 1850-1920: A History & Directory.* Nevada City, CA: Carl Mautz, 1997. 136 p. 1-887694-05-6 \$35 (cloth); 1-887694-06-4 \$125 (Limited Collectors Edition of 100 copies, signed, numbered, with tipped-in cyanotype).

Schaaf, Larry J. *Records of the Dawn of Photography: Talbot's Notebooks P & Q.* New York: Alfred A. Knopf, 1996. 448 p. ISBN 0521440513 \$150. [See the related article on the Kraszna-Krausz Awards, p. 6.]

Sullivan, Constance, ed. *Landscapes of the Civil War: Newly Discovered Photographs from the Medford Historical Society.* New York: Alfred A. Knopf (distr. Random House), 1995. 145 p. ISBN 0679441786 \$40.

Tupitsyn, Margarita. *The Soviet Photograph, 1924-1927.* New Haven: Yale University Press, 1996. 198 p. ISBN 0300064500 (alkali paper) \$40.

Wing, Paul. *The Stereoscopes: The First One Hundred Years*. Nashua, NH, 1996. 227 p. \$75.

Witkin, Joel-Peter, ed. *Harms Way: Lust & Madness, Murder & Mayhem*. 2nd ed. Santa Fe: 1996. 140 p. \$60.

Wood, John. *The Photographic Arts*. Iowa City, IA : University of Iowa Press, 1997. 206 p. \$65. ISBN 0877455732 (alk. paper). Ten percent discount for orders received before June 1, 1997. Toll-free number for orders only: 1-800-235-2665. Give special code **WO97** when ordering.

Woodruff, David and Ljiljana Grubisic, comp. *Russian Modernism. The Collections of the Getty Research Institute for the History of Art and the Humanities, #1*. Getty Research Institute for the History of Art and the Humanities Bibliographies & Dossiers series, 208 p. ISBN 0-89236-385-1, \$35.00 [Mailing Address for Individual Orders: Getty Trust Publications, Distribution Center Dept. TSC7, P.O. Box 49659, Los Angeles, CA 90049-0659, Customer Service Department, phone: 1-800-223-3431, international phone +1 (818) 778-6943, fax (818) 779-0051. Items may be ordered using MasterCard and VISA between 9:00 am and 5:00 pm Pacific Standard Time. Retail and trade wholesale distribution in the United States and all countries excluding Canada, the United Kingdom and European and Middle Eastern countries is handled by Oxford University Press. Call 1-800-451-7556 for information.]

WHAT'S UP

Opened October 5. *East Meets West: Indonesian Film Posters from the John Pfahl Collection*. International Museum of Photography at George Eastman House, Rochester, NY.

Opened December 18. *Photographers in Belgium 1839-1905*. Museum of Photography, Waalse Kaai 47, Antwerp, Belgium.

Opened January 11. *Masterworks of the Photography Collection*. Amon Carter Museum, Fort Worth, TX.

Opened February 1. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. Spencer Art Museum, University of Kansas, Lawrence.

Opened March 1. *Likeness and Landscape, The Daguerreotype Art of Thomas M. Easterly*. Amon Carter Museum, Fort Worth, TX.

Opened March 22. *Paris-Brussels/Brussels-Paris*. Grand Palai, Paris, France.

Through April 6. *Harry Callahan*. High Museum of Art, Atlanta, GA.

Through April 6. *The Eye of Sam Wagstaff*. J. Paul Getty Museum, Malibu, CA.

Through April 11. *Someone's in the Garden. An Installation by Michael Paha*. Columnia College, Chicago IL.

Through April 13. *Whispered Silences: Japanese American Detention Camps, Fifty Years Later*. Museum of Photographic Arts, San Diego, CA.

Through April 13. *Still Rooms & Excavations: Photographs by Richard Barnes*. Museum of Photographic Arts, San Diego, CA.

Through April 25. *Archives and Archetypes. Photographs by Barbara Norfleet*. Southeast Museum of Photography, Daytona Beach, FL.

Through April 25. *Lotte Jacobi*. Southeast Museum of Photography, Daytona Beach, FL.

Through April 25. *Recent Acquisitions*. Southeast Museum of Photography, Daytona Beach, FL.

Through April 25. *Jazz! Portraits of Black Musicians by David Spitzer*. Southeast Museum of Photography, Daytona Beach, FL.

Through April 25. *Security Envelope Grid*. Southeast Museum of Photography, Daytona Beach, FL.

Through May 4. *A History of Women Photographers*. National Museum of Women in the Arts, Washington, DC.

Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.

April 10 through June 21. *Beyond Narrative. Photographs of Jenny Lynn and Jill Mathis*. University of Maryland, Baltimore County, Catonsville, MD.

April 26 through July 6. *The Peale Family: Creation of an American Legacy, 1770-1870*. Corcoran Gallery of Art, Washington, DC.

April 26 through July 6. *Harry Callahan*. Detroit Institute of Arts.

May 21 through June 23. Washington Print Club annual juried exhibition at the Corcoran Gallery of Art, Washington, DC.

June 7 through August 17. *A History of Women Photographers*. Santa Barbara Museum of Art, Santa Barbara, CA.

June 8 through September 1. *The Artist Prints: Thirty-Five Years at Crown Point Press*. National Gallery of Art, Washington, DC.

Opens August 2. *Harry Callahan*. Museum of Contemporary Art, Chicago, IL.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to

*the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]*

SHOWS, LECTURES, MEETINGS, WORKSHOPS, CONFERENCES, ETC.

April 4-10. Art Libraries Society/North America Annual Conference. San Antonio, TX.

April 6. Boston Antique Photo Show. For more information contact Russell Norton, (203) 562-7800.

April 8. Lecture by Paul Carabinas on “**Non-Silver Processes**,” sponsored by Southeast Museum of Photography, Daytona Beach Community College Building 16, room 102. \$3, museum members free. Daytona Beach, FL.

April 9-11. Alternative Processes Workshop, with Sharon Green and Rick Wagner. Southeast Museum of Photography, Daytona Beach, FL, (904) 254-4475.

April 7-25. Centre for Photographic Conservation. A series of six courses given by the Centre. Class sizes and subjects vary. For more information write, call, or fax Angela H. Moor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU; phone +44 (181) 690-3678; fax +44 (181) 314-1940).

April 19-20. Fred Holland Day in Context. Two-day symposium (at Stonehill College, North Easton, MA, and the F. Holland Day House, Norwood Historical Society, Norwood, MA), presenting new research from a variety of perspectives on Day's contributions to book publishing and photography, and provide a context for his work and life. Registration is \$40 and includes lectures, lunch, tours, museum admission, exhibition, and catalog. For registration information contact Patricia Fanning at (617) 762-4143.

1997 Summer Workshop at Anderson Ranch Arts Center in Snowmass Village, CO. One-hundred-eleven workshops, one to three weeks, in Book Arts, Photography, Digital Imaging, Painting, Printmaking (Gravure, Platinum, etc.), Drawing, Ceramics, Woodworking and Furniture Making, Sculpture, and Childrens' Arts Programs. Request catalog from Anderson Ranch Arts Center, P.O. Box 5598, Snowmass Village, CO 81615; phone: (970) 923-3181; e-mail: <artranch@rof.net>.

June 3; November 5. “Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment,” two day-long workshops sponsored by the Conservation Center for Art and Historic Artifacts (CCAHA). The workshops are partially funded by

the National Endowment for the Humanities, the Gladys Kriebel Delmas Foundation, and the Dolfinger-McMahon Foundation. The workshops are co-sponsored by the site institutions.

June 3 will be held at The Octagon, The Museum of The American Architectural, Foundation, Washington, DC.

November 5 will be held at Syracuse University Library, Syracuse, NY.

Audience: The workshops are intended for architectural historians, architects, as well as library, archives, and museum professionals who have architectural records and drawings or other oversized paper-based materials in their care or collections.

The workshops will be held from 9:00 a.m. to 4:30 p.m. Enrollment will be limited to 30 participants. The registration fee of \$75.00 includes supplementary materials and a box lunch.

For further information and a registration form, contact Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103; phone: (215) 545-0613, fax: 215 735-9313; email: <ccaaha@shrsys.hslc.org>; Web site: <<http://www.ccaha.org>>.

June 5-7. History of Photography Group. It's not too late to register for the History of Photography Group's June 1997 symposium in Purchase, New York. Registration is \$60 for the two-day meeting. To receive the registration information, contact Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577; (914) 323-5456; e-mail <ghannum@mville.edu>.

June 23-27. Visual Resources Management: The New Basics. Sponsored by the University of Texas Graduate School of Library and Information Science and the University of Texas Department of Art and Art History. For information contact David Terry or Ms. Mel Boggins, at the Library School, Sanchez Building 564, Austin, TX 78712-1276; phone: (512) 471-8806; fax 471-3971; e-mail: <dterry@uts.cc.utexas.edu>.

June 25-27. Thomsa A. Edison Sesquicentennial Conference, *Interpreting Edison*, at Rutgers University-Newark and the Edison National Historic Site in New Jersey. Scholars from the United States, Canada and Europe will present new research on Edison's role as inventor, business leader and cultural figure. Representatives from five major U.S. Edison-related sites will discuss their interpretative and museum management programs. There will also be a series of sessions



Portrait of Edwin DeForest in the role of King Lear. Attributed to Mathew Brady, date unknown, half-plate. Harvard Theatre Collection (TC-46) One of America's most noted and popular actors, Edwin DeForest (1806-1872) made his first stage appearance at the age of eleven, performing both female and juvenile parts. He achieved fame through his roles in Othello, King Lear, Spartacus, and Richard III, and toured throughout the United States, England, and Europe. He left much of his fortune to an asylum for aged and indigent actors, as well as for a library of Shakespearean works and literature. From Harvard University's Web Site: Daguerreotypes at Harvard, <<http://preserve.harvard.edu/new/exhibit/intro1.html>>. Reproduced courtesy of Harvard Theatre Collection, Houghton Library, Harvard University.

designed to help teachers integrate Edison-related themes into the history curriculum.

For more information about the conference, or registration details, please contact Leonard DeGraaf, Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, NJ 07052; phone: (201) 736-0550, ext. 22; e-mail: <Leonard_DeGraaf@nps.gov>.

August 16-21. Rochester Institute of Technology. Preserving Photographs in a Digital World. Contact RIT, TPD Registration, 66 Lomb Memorial Dr., Rochester, NY 14623; phone 1-800-724-2536; fax (716) 475-7090

August 24-31. Society of American Archivists. The Annual meeting will be held in Chicago, IL.

September 28. D.C. Antique Photo Show. No Cameras! 10 am-5 pm, Rosslyn Westpark Hotel, 1900 Fort Meyer Driv., Arlington, VA. Public Admission \$5, Preview Admission, 8:30, \$20.

PLAN AHEAD: July 20-24, 1998. Care of Photographic, Moving Image, and Sound Collections, organized by IPC and supported by the Society of Archivists. *Papers invited.* Language: English. Send abstracts of 150 words and a biography of 50 words by April 25, 1997, to Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton Y05 9QL, UK.

WORKSHOPS AGAIN OFFERED ON HISTORIC PHOTOGRAPHIC PROCESSES AT GEORGE EASTMAN HOUSE

The following series of workshops is being offered at the International Museum of Photography and Film at George Eastman House through the fall.

June 7 or 8. Daguerreian Workshop. Fee \$125. Two one-day workshops on the basics of making a daguerreotype. Students will learn the history of the process, watch a complete demonstration, and participate in the making of daguerreotypes.

August 2 & 3. Albumen Printing Workshop. Fee \$250. An intensive two-day course on the step-by-step creation of albumen paper, its sensitization, exposure, and development. Each student will create several albumen prints from start to finish.

September 20 & 21. Wet-Collodion Master Class. Fee \$325. A two-day class allows students to use the skills learned in the introductory course to acquire advanced control. They may make ambrotypes, tintypes, or negatives. Instructions will also be given in the printing of wet-collodion negatives.

October 4 & 5. Daguerreotype Master Class. Fee \$250. Students in this two-day course will work the entire daguerreotype process from the polishing of the plate to creating a protective and decorative housing for their image. Each student will take home their own daguerreotype.

Registration for these courses may be completed by mail, e-mail, or phone. For more information call Roger Watson, George Eastman House, 900 East Avenue, Rochester, NY 14607; phone: (716) 271-3367 ext. 325; e-mail: rwatson@geh.org.

[*Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.*—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Andover, MA. The Winter 1997 issue (vol. 7, no. 1) of the Northeast Document Conservation Center's publication, *News*, contained a lead article on recovering what they called a "damaged" [in actuality a heavily tarnished] daguerreotype. The daguerreotype was discovered in the 1856 cornerstone of the First Baptist Church in LaGrange, Georgia, during demolition. Although the case and other housing materials were severely deteriorated, Gary Albright, the center's senior paper conservator, used electrolytic cleaning methods developed by M. Susan Barger to improve visibility of the image. The before and after photographs of the plate are striking. Since then, two of the four sitters have been identified as a local builder and the minister of the church. There were several other visual materials-related articles in this issue as well. For more information, contact the center at 100 Brockstone Sq., Andover, MA 01810; (508) 470-1010; e-mail <nedcc@nedcc.org>.

Cambridge, MA. "Daguerreotypes at Harvard" features a group of twelve images from the many photographic collections at Harvard University. The site is maintained by Harvard's Preservation Office. The url is: <<http://preserve.harvard.edu/new/exhibit/intro1.html>>. The two illustrations on this page are from the Web site.

Chicago, IL. Bernard F. Reilly, formerly of the Prints and Photographs Division of the Library of Congress in Washington, DC, is the new Director of Research and Access at the Chicago Historical Society. Bernie began his duties in January. We wish him well with his new endeavor in the Windy City.

Dallas, TX. The Society for Photographic Education recently initiated its SPE Collector's Program with a first portfolio offering by five photographers: William Christenberry, Linda Conner, Mark Klett, Joyce Neimanas, Esther Parada, and Jerry Uelsmann. The prints are \$300 each and each is beautiful in its own right. Non-members must join SPE for \$55, although individuals purchasing three or more prints will receive a complimentary one-year membership. For more information, contact SPE, P.O. Box 222116, Dallas, TX 75222-2116.

Dallas, TX. Section member John H. Slate, formerly curator of collections of the Hertzberg Circus Collection and Museum, San Antonio Public Library, is now project archivist for the Texas African-American Photography Archive. He can be reached at the archive at 5501 Columbia Art Center, Dallas, TX 75214; phone (214) 823-8824.

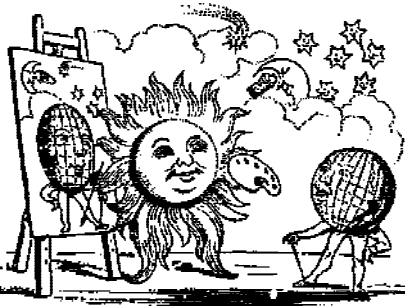
Fort Worth, TX. The Amon Carter Museum recently announced the public debut of two recently acquired photographs by Paul Outerbridge (1869-1958), one of the most innovative and respected [and

odd!—Ed.] American artist-photographers of the 1920s and 1930s. According to the museum, *H. O. Box* (1922) and *Party Mask and Shells* (1936) represent high points of Outerbridge's achievements in melding the boundary between commercial and artistic photography. The photographs were purchased at auction in New York in October 1996.

Philadelphia, PA. The faculty and students of the graduate program in the anthropology of visual communication at Temple University are proud to announce the availability Sol Worth's seminal book of essays, *Studying Visual Communication* (1981) on the World Wide Web. The URL is <<http://www.temple.edu/anthro/worth.html>>. Sol Worth



Portrait of Truman Henry Safford, child prodigy, Courtesy of the Harvard University Archives, Southworth & Hawes, photographers, ca. 1845, half-plate. Harvard University Archives (HA-11) A child prodigy, Safford was known for his remarkable facility for mental mathematical calculations. This portrait depicts him at the age of nine or ten. It was found among the papers of Edward Pickering, Director of the Harvard College Observatory, where Safford began his career as an astronomer following his graduation from Harvard in 1854. From Harvard University's Web Site: Daguerreotypes at Harvard, <<http://preserve.harvard.edu/new/exhibit/tro1.html>>. Reproduced courtesy of Harvard University Archives.



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

Volume 11, Number 3

August 1997

VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE

Ballot on the top of page 17
Candidates' statements on page 2

CHICAGO! CHICAGO! A TODDLIN' TOWN From the Chair Judi Hoffman, Library of Congress

Another year has flown by, and soon we will be gathered in Chicago for another Annual Meeting full of exciting program sessions, Section business meetings, and other opportunities to socialize with—and learn from—our archival colleagues. I hope all of you can make it because, as you can see from the listing of visual material-related happenings, this promises to be another wonderful conference. And, as a special added bonus this year, we return to a starting time of 8:00 a.m. for the Section meeting on Saturday—having to deal with important section business at 7:00 a.m. was becoming simply unreasonable! Instead, your Section officers will meet on Thursday, prior to the general VM Section meeting, and condense our committee and liaison reports so that two hours on Saturday will be more than enough time to cover section business and start planning for next year.

That business will include election of the 1997-98 Chair-Elect, brainstorming on program proposals for

VM-Related Activities in Chicago

Monday, August 25-Tuesday August 26

Administration of Photographic Collections. \$

Tuesday, August 26

Digital-Imaging Technology. \$

Wednesday, August 27

12:30-5:30 p.m. Experience Architecture. Frank Lloyd Wright Tour. \$

1:00-5:00 p.m. Chicago Historical Society and Newberry Library Repository Tours. \$

Thursday, August 28

10:30 a.m.-12:30 p.m.

1 *Preserving and Presenting Context in a Digital World*

1:00-2:00 p.m. VM Section office hours in the Exhibition Hall

1:30 -3:30 p.m.

14 *Comic Relief: The Cartoon Collection as Archival Documentation*

continues next column

continued from previous column

16 *Users of Archives: What Do We Want to Know?*

4:00 - 6:00 p.m.

Architectural Records

MicroMARC Users

RLIN Users

Visual Materials Cataloging and Access

5:30-6:30 p.m.

VM Section officers meet (committee chairs & liaisons)

Friday, August 29

8:00-10:00 a.m.

23 *Photograph Morgues: Archival Graveyard or Goldmine?*

10:30 a.m. -12:30 p.m.

27 *Copyright and Licensing in the Digital Age*

28 *Virtual Libraries and Real Preservation: Coming to Terms with the Biggest Challenge*

1:00-5:00 p.m. Chicago: City of Neighborhoods Tour (Churches & Synagogues) \$

4:00-6:00 p.m.

Art and Architecture Roundtable

Saturday, August 30

8:00-10:00 a.m.

VM Section Meeting.

10:30 a.m. -1:00 p.m.

A Century of Architecture Tour \$

Tour of Historic Pullman \$

1:30-2:30 p.m.

47SF *Back to the Future: Tradition and Innovation in Building Access to Pictorial Collections*

1:30-3:30

65 *Pressure Sensitive Tape: Identification, Deterioration, and Implications for Collections Care*

4:00-5:00 p.m.

54SF *A New Interface for Providing Access to On-Line Image Collections*

6:45 p.m.

Section Dinner. Meet in front lobby of Fairmont Hotel. (sign up on board near registration).

Sunday, August 31

9:00-11:00

61 *Negotiating with On-line Image Services*

63 *Visual Ephemera in Archives*

67 *Exhibition and Preservation: An Uneasy Partnership*

the 1998 conference, strategizing on a VM Section Web page, and discussion on the Section's by-laws and their possible need for revision. Toward those ends, please take a few moments to read and think about our existing by-laws (reprinted on p. 4 of this issue), read the Chair-Elect candidates' statements and **vote**, and pull together a program proposal for next year's conference. I am pleased to say that all the proposals we sponsored or co-sponsored this year were accepted—but we only had three proposals to put forward! I know we can do better than that next year for Catherine!

In addition to Section business, I am very pleased to announce that our Saturday meeting will also include a special slide presentation by Sarah Rouse on her Fulbright work in Ireland! I was lucky enough to see her first version of this presentation at the Library of Congress, and I know you won't want to miss it.

So, I hope to see you all in Chicago . . . but regardless of whether or not you can attend the conference, **please** remember to **VOTE** for a new Chair-Elect (you will find the ballot on p. 17)!

CALL FOR PARTICIPATION

From the Chair-Elect

Catherine Johnson

As the Annual Meeting in Chicago draws near, it is time to consider how you would like to be involved in the Section in the coming year. While not everyone will be able to attend the Annual Meeting, if you are attending, the Section business meeting provides an opportunity to meet members and officers and find out about Section activities and suggest future activities. If you are planning to attend the Annual Meeting please remember to mark the Section meeting on your schedule. If you miss the business meeting, please stop by the exhibition hall during VM Section office hours on Thursday, August 28, 1-2 p.m., for a chat and an update.

If you can't attend the Annual Meeting but are interested in participating, please get in touch prior to the meeting.

During the past few months the current Chair, Judi Hoffman, and I completed the Section's Three-Year Plan. Last year Judi had outlined some impressive goals for the Section and these were added to and revised to reflect activity completed and future plans. The Section's plans, however, cannot come to fruition without the participation of the members. We are looking for committee and project participation for the following areas:

1) The development of a World Wide Web page for the VM Section which will be linked to the SAA Web site.

2) A review of the current SAA publications dealing with visual materials to assess the need for updates, revisions and/or additional publications.

Also, we are currently seeking a new liaison to the Academy of Certified Archivists (ACA). Gretchen Lake, who has served this role for the past few years is stepping down, and we need someone to fill her shoes. Our thanks to Gretchen for her work. The primary purpose of this liaison relationship is to ensure that the certification examination includes appropriate questions regarding visual materials.

If you are interested in working on either of these two projects, chairing the efforts, or serving as the Section liaison to ACA, please contact me by phone, fax, mail, or e-mail. [*Catherine's address and various numbers were published in the December 1996 issue of Views.—Ed.*]

I look forward to hearing from you and to seeing some of you in Chicago at our annual VM Section dinner. The dinner will be on Saturday night. We will meet in the front lobby of the Fairmont Hotel at 6:45 p.m. sharp. A sign-up sheet will be on the announcement board near the registration desk.

See ya in Chi-Town!

AND THE NOMINEES ARE . . .

The nominating committee has selected Tim Hawkins and Richard Pearce-Moses, two stellar individuals, to run for the office of Chair-Elect. The winner assumes this role following the annual Section meeting and follows Catherine Johnson as Section Chair at the conclusion of the 1998 meeting in Orlando.

The ballot is on page 17. **Please note that, if you're mailing it, it must be postmarked no later than August 20.**

The candidates' statements follow.

Tim Hawkins

I currently hold the position of Photo Archivist & Manager of Imaging Services for Playboy Enterprises. In this position I wear many hats—I manage the Photo Archive, the Photo Lab, digital imaging services, and am the team leader for a digital-image database project. I work with a lot of different people and juggle priorities constantly, all skills that will prove useful for a Chair-Elect.

Prior to Playboy I spent 10 years as a film and photo archivist for The Wisconsin Center for Film and Theater Research at the University of Wisconsin-Madison. My degree is in Communication Arts (Radio-TV-Film emphasis) and Environmental Studies. I am also a very active practicing free-lance photographer.

My experience as a photo archivist spans the past 20 years. During this time I have seen many changes both in the world of photo archives and in the world of photography. The challenges I anticipate as a Chair-Elect relate directly to these changes that all of us face as visual materials archivists or curators.

I like to think that I'm a person with a vision for the future. The implementation of a web page, which is already in process, should certainly be on the top of our priority list. I can't imagine a better vehicle for sharing our ideas, and collections, with each other and with other researchers. I am very familiar with the photographic computer technology that permeates the current environment in visual resources. My hope is that my skills would provide a great benefit to the Visual Materials Section.

I've been very active in a number of professional organizations, most notably SAA and the Midwest Archives Conference. I believe in the importance of volunteerism to these organizations and offer my services in this spirit. If elected I would bring energy and enthusiasm to the position of Chair-Elect.

Richard Pearce-Moses

Too often, archivists work in isolation and each of us has to invent our own solutions to problems that are fairly common. The Visual Materials Section should take advantage of *Views*, programs at the annual meeting, and the Internet to provide practical information regarding best practice to its members. By working cooperatively, we can benefit from broader experience and can save time by not reinventing the wheel.

I hope to assemble effective teams to develop guidelines and recommendations that will help us do our jobs better by giving us a better understanding of archival practice by sharing diverse insights, creative solutions, and innovations. Some of the areas that need to be addressed include:

- Basic archival practice, including physical and intellectual control, arrangement and description, preservation.
- Information specific to visual materials collections, including surveys of reproduction and use fees, license agreement for the use of holdings, implications of digital technologies and the Internet.
- Legal and ethical issues, including copyright, privacy, and cultural property.

I hope that members will be refreshed by revisiting some of the fundamental issues and excited by tackling new areas.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Mark Coir, Cranbrook Archives

The National Endowment for the Humanities (NEH) has awarded the Clarke Historical Library at Central Michigan University an award of approximately \$67,000 to arrange and describe the records of the Aladdin Company. This Bay City (Michigan) company was a leading manufacturer of pre-cut catalog homes in the first decades of the twentieth century. The Clarke's staff recovered the company's archives from a virtually abandoned

warehouse. Fortunately, the most valuable portion of the collection, some 15,000 drawings of the firm's houses, remain intact and in relatively good shape.

North Carolina State University Libraries' (NCSU) Special Collections Department presented "Simplicity, Order, and Discipline: The Work of George Matsumoto from the NCSU Libraries' Special Collections." The exhibit featured sketches, drawings, models, and manuscripts from the Libraries' Matsumoto Collection. Over 250 architects, historic preservationists, and other scholars attended the opening reception. The Matsumoto Collection documents his North Carolina architectural practice between 1948 and 1961 and is a recent gift to the Libraries from Matsumoto, who now resides in Oakland, California. A graduate of the Cranbrook Academy, Matsumoto was a founding faculty member of the School of Design at North Carolina State University whose award-winning residential designs were widely published. A copy of the exhibition catalog is available by writing David Jackson, Special Collections Department, NCSU Libraries, Box 7111, Raleigh, NC 27695-7111 or e-mail, <david_jackson@ncsu.edu>.

Despite the fact that this year's SAA Annual Meeting is being held in Chicago, a city renowned for its magnificent architectural heritage, none of the sessions offered at the conference will focus on architectural or design themes. Whereas Roundtable members are naturally disappointed at this outcome, a review of the conference program suggests that the local arrangements and program committees haven't entirely overlooked the needs of those who are interested in the designed environment. Four tours highlighting some of the areas' most significant architectural attractions are planned.

The first, a tour of the "Frank Lloyd Wright district" in Oak Park is scheduled for Wednesday, August 27, between 12:30 and 5:00 p.m. Attendees will visit Wright's Oak Park home and studio, tour Forest Avenue with its many splendid homes, pass by the birth and boyhood homes of Edgar Rice Burroughs and visit the Ernest Hemingway House and Museum. A final stop will be made at Unity Temple, one of Wright's masterpieces. The tour costs \$42 and includes transportation and guide.

On Friday afternoon, August 29, Ellen Skerrett and Dominic Pacyga, co-authors of "Chicago: City of Neighborhoods," will conduct a motor couch tour of several historic Chicago churches and one synagogue. The tour will focus on the communities that built and continue to sustain these places of worship. Through the generosity of the Archdiocese of Chicago, the tour is being offered to SAA members at a very modest fee of \$5.

On Saturday, August 30, from 10:30 a.m. to 1:00 p.m., a guide from the Chicago Architecture Foundation will lead "A Century of Architecture Tour"

that will focus on the history and development of the downtown district. This tour will be conducted from a cruise along the Chicago River, one of the best vantage points to see Chicago's cityscape. The price of the tour is \$25.

Also on Saturday, between 10:30 a.m. and 2:30 p.m., SAA has arranged a tour of Historic Pullman, the famous company town built in the nineteenth century on the south side of the city. The tour of the neighborhood will begin with a visit to a local museum. After a short walking tour through the town, the program will conclude with a visit to the Hotel Florence, an imposing Victorian structure built in 1881. Lunch in the hotel's dining room will follow. The price includes transportation, a guided tour, and lunch for \$37.

The Roundtable is scheduled to hold its annual meeting on Thursday, August 28, from 4:00 to 6:00 p.m. The meeting is open to all attendees; everyone is encouraged to attend.

This column marks my final one as the reporting liaison for the Architectural Records Roundtable. I have enjoyed the work that I have done on behalf of the roundtable for the past five years and fully expect to remain actively involved in the affairs of the roundtable for years to come. However, I believe it is time for me to step aside. Replacing me as the liaison is Beth Bilderback, Assistant Manuscripts Librarian, South Caroliniana Library, University of South Carolina, Columbia, SC 29208. Beth can be reached by fax at 803-777-5747, by phone at 803-777-5183, and by e-mail at <L700024@VM.SC.EDU>. I hope that all of us within the roundtable will ease Beth's transition into her new duties by keeping her regularly updated with news from the field.

Finally, I should forewarn all of my friends within SAA that I will not be able to make it to this year's conference. A&E is doing a shoot on Cranbrook House as a part of its "America's Castles" series and, of course, the producer had to schedule the filming for August 27, 28, 29, and 30. I'm part of the on-air talent squad, so I will have to stay home and not share in the revels that are sure to abound in the Windy City.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Silver Flynn

The Visual Materials Cataloging and Access Roundtable (VMCAR) is an informal group open to all SAA members interested in providing intellectual access to visual materials. During the annual meeting, the roundtable provides an excellent resource for visual materials archivists, discussing

current developments and challenges, traditional concerns, and specialized issues.

This year's Roundtable will meet on Thursday, August 28, from 4:00 pm to 6:00 pm. Participants will have the opportunity to introduce themselves, meet other members, and exchange information about project work, cataloging, and access. In addition to the customary Roundtable introductions and announcements, this year we are following a suggestion to have a planned working discussion focused on a special issue related to cataloging visual materials. Since we want to encourage contributions from all participants, an open-ended topic was selected. The working discussion will deal with the decision to perform single item, group, or collection level cataloging and its justification. Comments based on institutional policy and history, or personal opinion will be welcome.

After this Roundtable meeting, Kate Bowers, Assistant Curator for Bibliographic Control and Special Media at Harvard University Archives will serve as chair for the 1997-1998 term.

Please do not hesitate to contact me at any time prior to the meeting with topics for the agenda or any other questions. I can be reached at <silverim@delphi.com> or by telephone at (602) 585-8289. During the annual meeting, VMCAR will hold office hours in the SAA Exhibit Hall on Thursday, August 28 between 2:00 and 3:00 p.m., just prior to the meeting. I encourage all members to feel free to visit during office hours, and I look forward to meeting new attendees.

BYLAWS & VIEWS EDITORIAL POLICY

BYLAWS

Article 1. Name.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and promote these archivists and their collections to the rest of the Society of American Archivists. Through annual meetings and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join as his or her option for SAA sectional membership.

Article 4. Officers.

- A. The Section shall be guided by a Chair and a Chair-elect.
- B. Terms of office.
 1. The Chair and Chair-elect shall serve a term of one year each
 2. The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.
 3. The Chair and Chair-elect shall assume office at the close of the annual Section meeting in which they are elected and shall serve until their successors have taken office.
- C. Nomination and Election
 1. Nomination.
 - a. The Elections Committee shall call for nominations for Chair-elect in the second newsletter of each year.
 - b. Additional nominations may be made from the floor at the annual Section meeting,
 - c. Only individuals who have consented to nomination may be listed on the slate of candidates
 2. Election.
 - a. The Elections Committee shall prepare a ballot for publication in the newsletter immediately preceding the annual Section meeting and for distribution at the meeting and for distribution at the meeting. This ballot shall include provision for candidates to be nominated from the floor.
 - b. The Elections Committee shall collect, validate, and count all ballots and report the results of any election at the annual Section meeting and in the newsletter following the election.
 - c. Ballots may be submitted by mail or at the annual Section meeting.
 3. Vacancies in Office.
 - a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
 - b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the

duties of Chair-elect in the interim although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.

D. Duties of the Officers

1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the Chair-elect and Committee Chairs, shall direct the Section's activities. The Chair appoints Committee Chairs and Liaisons, submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Committee chaired by the Chair-elect; submits the Section's Goals and Objectives Statement to SAA, submits budget requests to SAA Council. and turns over the records of his/her administration to the Chair-elect and non-current records to the SAA Archivist.
2. Chair-elect. In the absence of the Chair, the Chair-elect assumes the duties of Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council. The Chair-elect shall advise and assist the Chair in conducting the Section's business.

Article 5. Business.**A. Meeting times.**

The Section shall meet once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda of this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings.

Additional Section meetings may be scheduled during the annual meeting of the Society of American Archivists. Such meetings shall be announced in the newsletter preceding the annual meeting or before the end of the annual Section meeting.

C. Voting.

All decisions of the Section shall be determined by a plurality of members voting.

Article 6. Committees.**A. Elections Committee.**

1. The Elections Committee shall consist of three members appointed by the Chair. Members of the Committee shall serve for a term of one year and shall not be eligible for immediate reappointment. Members of the Committee may not nominate themselves or each other for

office. They may be nominated from the floor at the annual Section meeting.

2. The Committee shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Committee shall request of nominees consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.

B. Newsletter Committee.

1. The newsletter Editor is the Chair of the Committee as appointed by the Section Chair. The Editor shall appoint an Assistant Editor from among the Committee members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistant Editor and forwarded to the Section Chair for approval.
2. The newsletter shall be published in compliance with the SAA Guidelines for Sections and Roundtables.

C. Other Committees.

The Chair may appoint or dissolve other committees as needed. Each committee shall have a written charge and a specified period of service. Committees shall report on their activities at annual Section meetings.

Article 7. Parliamentary Authority.

Robert's Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the bylaws of the Section, or in the constitution, bylaws, or special rules of the Society of American Archivists.

Article 8. Amendments to the Bylaws.

A. Notice and form.

1. Amendments to these bylaws may be proposed by any Section member.
2. Such amendments must be submitted in writing to the Section Chair, with a copy to the newsletter Editor.
3. The proposed amendments shall be published in the next two newsletters, with the opportunity for membership reaction provided with the second printing. If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter.

B. Adoption of amendments.

1. After the appropriate notice has been given, amendments shall be voted on at the annual Section meeting.

VIEWS EDITORIAL POLICY

Views is the triannual newsletter of The Visual Materials Section of the Society of American Archivists. It disseminates news of the section and seeks to reflect the thinking and interests of visual materials archivists concerning trends and issues in visual materials archival theory and practice. Visual materials include still photographs, moving images, art materials, and graphic materials. Topics for newsletter items may include any aspect of administering these materials: collection, preservation and conservation, arrangement, description, access, exhibition, and interpretation. The newsletter is intended to document developments and events relating to visual materials practice in North America and elsewhere.

Section members and those who share the professional interests of the section are invited to submit items for consideration. Accounts of innovative methods as well as short essays addressing specific issues, practices, programs, and concerns of visual materials collections and professionals, including those contrasting with North American counterparts are preferred.

Letters to the editor are welcome when they include pertinent and constructive comments or criticisms of materials recently published in *Views*, or observations on other topics of interest to the profession. They should not exceed 300 words. They will be printed in the Letters to the Editor column with minimal editing. Book reviews will also be printed as received, with minimal editing primarily to conform to the newsletter's style manual.

Manuscript requirements

Materials should be submitted in grammatically correct, standard American, Canadian, or British English. Materials may be typed, letter-quality printed, or in ASCII or WordPerfect files, MS-DOS, 5-1/4" or 3-1/2" disks. Typed copies should have all pages numbered and we would prefer that they be printed in Courier, Letter Gothic, Pica, Elite, or Prestige Elite. Full-length articles should not exceed 1,500 words. Exceptions should be cleared with the Editor prior to submission.

The editorial policy is to use the University of Chicago *Manual of Style*, 13th edition, as the standard of style and footnote format, and *Webster's New Collegiate Dictionary*, based on *Webster's New International Dictionary*, 2d edition for spelling and punctuation. Authors' variations from these standards should be minimal and purposeful.

Terms having special meanings for visual materials and archival professionals should conform to the definitions in "Appendix A, Glossary," in *Archives & Manuscripts: Administration of Photographic Collections* (Chicago: SAA, 1984) or "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist*, 37(July 1974): 415-33.

Review and Production Procedures

Manuscripts received by the editor may be submitted (without the author's name) to qualified readers for objective appraisal. Upon receiving the readers' reports, the editor informs the author whether the article is accepted, rejected, or returned with suggestions for revision. If an article is accepted, an edited copy of the article will be sent to the author. Authors who object to any of the editing should notify the editor promptly.

CONFERENCE ON FAIR USE (CONFU) UPDATE

Conference on Fair Use in the Digital Environment Unable to Reach Agreement On Proposed Guidelines—On May 19, [1997,] the participants in the Conference on Fair Use (CONFU) met to consider the comments that had been received to the December 1996 Interim Report, which contained the draft proposals for fair use guidelines in the areas of digital images, distance learning, and educational multimedia. There was very limited support for the digital images and the distance learning guidelines. There was some strongly expressed support for the educational multimedia guidelines from a number of the organizations. However, the major organizations that represent users, universities, and libraries said "no" to the multimedia guidelines. It was clear from the meeting that the guidelines failed to achieve wide-spread support from both the copyright and the user communities. This was a point that Bruce Lehman, the Assistant Secretary of Commerce and the Commissioner of Patents and Trademarks, made in a speech on May 9 in which he stated his regret that the guidelines had not gained "wide-spread support."

During this contentious meeting, the Consortium of College and University Media Centers—which had started drafting possible guidelines of multimedia educational use four months prior to the convening of CONFU—stated that they planned to move forward with the dissemination and use of their guidelines with or without CONFU endorsement. They stressed that these guidelines had received strong endorsements and "they had no intention of pulling the guidelines back." However, many in the higher educational and library communities expressed strong reservations about the educational multimedia guidelines, stating that they restrained fair use by their strict limitations. John Vaughn of the Association

of American Universities called for general principles with examples of accepted practices, without rigid limitations that tend to diminish the "fair use" law, which relies on judgements for individual cases.

In light of the general disagreement at the meeting, CONFU voted to expand the Executive Committee and to charge it with deciding: how best to construct a final report, whether to reopen the digital image and distant learning guidelines to further refinement, and whether a year of testing and experimentation with the proposed guidelines would be useful. CONFU will hold its next meeting in May 1998. The May 19, 1997 meeting, which was intended to bring closure to this two-and-a-half year process, ended on a note of considerable frustration and confusion about appropriate next steps. [Adapted from: *NCC Washington Update*, Vol 3, #20, May 20, 1997]

AAT AND ULAN AVAILABLE ON THE WEB!

As part of its mission to enhance worldwide access to cultural heritage information in the networked environment, the Getty Information Institute has made the Art and Architecture Thesaurus (AAT) and the Union List of Artist Names (ULAN) available on its website.

With the AAT web browser you can search all the terms in the AAT, browse through the hierarchies, view detailed information about terms, and, for the first time, search the scope notes.

Surf to the ULAN browser and search for artists by name or by biographical information, including artist's role (sculptor, photographer, architect); place of birth, activity, or death; and life dates.

AAT on the web: <http://www.gii.getty.edu/aat_browser>.

ULAN on the web: <http://www.gii.getty.edu/ulan_browser>.

Both sites include searching tips and information about the scope and content of the vocabularies.

For more information, please contact Murtha Baca <mbaca@getty.edu> for ULAN or Michelle Kaufman <mkaufman@getty.edu> for AAT.

AMERICAN HISTORY COLLECTIONS FROM ACROSS U.S. TO GO ON-LINE THROUGH LIBRARY OF CONGRESS/AMERITECH AWARDS

Ten libraries from across the United States have been given awards totaling \$600,000 through a partnership between the Library of Congress and Ameritech to digitize historically significant American collections and make them available for the first time via the Internet.

As a result, some of America's treasured past from regions throughout the country—such as 19th

century sheet music, photographs documenting the settlement of the Great Plains and first-person narratives of Southern life in the 1800s—soon will come alive to millions via the Internet.

The Library of Congress/Ameritech National Digital Library Competition, a three-year program made possible by a \$2 million gift from the Ameritech Foundation, enables U.S. libraries, archives, museums and historical societies to digitize their collections of American historical materials for inclusion in American Memory, the Library of Congress's on-line collection of primary source materials in U.S. history and culture, available at <<http://www.loc.gov/>>. The Ameritech program is the first effort to make unique collections from libraries across the United States available on-line via the Library of Congress to millions of children, students, educators and lifelong learners.

"We are delighted to be able to offer our support to these exemplary projects," said James H. Billington, the Librarian of Congress. "Integrating these collections into our National Digital Library Program will not only enhance the depth and breadth of available materials, but also make it truly national in scope by providing access to collections in geographically dispersed institutions from our American Memory site, which already includes more than 400,000 items."

"This is wonderful news for anyone interested in our nation's great heritage and rich history," said Lana Porter, President of Ameritech Library Services. "Ameritech is proud that its efforts will help digitally preserve thousands of American items from across the United States and bring them into libraries, homes and schools everywhere for millions to enjoy and cherish. This first-time endeavor truly boosts the national nature of the digital library effort."

The 10 first-year winners are:

- Brown University, Providence, R.I., for African American Sheet Music. Award amount: \$72,193. This collection consists of 1,500 pieces of African American sheet music from 1870 to 1920, providing a window into the daily concerns and pastimes of African Americans in the 19th and early 20th centuries.

- Denver Public Library, Denver, for History of the American West, 1860-1920. Award amount: \$71,250. This collection includes 7,500 photos documenting the lives of the Plains, Mountain and Southwestern tribes of Native Americans and the mining booms in Colorado, plus access to 48,000 previously digitized images in the Denver Western History Collection.

- Duke University, Durham, N.C., for Historic American Sheet Music. Award amount: \$64,688. This collection consists of 3,000 pieces of historic

American sheet music from the period 1850-1920, representing a wide variety of musical types, including bel canto; minstrel songs; protest, political and patriotic songs; plantation songs; spirituals; songs from vaudeville, musicals and Tin Pan Alley; World War I compositions; and Civil War battle songs.

- Harvard University, Cambridge, Mass., for American Landscape and Architectural Design, 1850-1920. Award amount: \$33,214. This collection consists of 2,500 lantern slide images assembled to support teaching and student presentations in the field of architecture, landscape architecture and urban planning.

- New York Public Library, New York City, for Small Town America: Stereoscopic Views from the Dennis Collection, 1850-1910. Award amount: \$74,956. This collection includes 11,552 stereoscopic views representing the tri-state area of New York, New Jersey and Connecticut.

- North Dakota State University, Fargo, for The Northern Great Plains, 1880-1920. Award amount: \$15,628. These collections include more than 900 images documenting the settlement and agricultural development of the Northern Great Plains.

- Ohio Historical Society, Columbus, for The African American Experience in Ohio, 1850-1920. Award amount: \$72,844. This digital collection of 22,000 pages of text and images focuses on themes such as slavery and emancipation, religion, public opinion and political actions.

- University of Chicago, Chicago, for American Environmental Photographs, 1897-1931. Award amount: \$67,418. This collection of 5,800 photographic images documents natural environments, ecologies and plant communities in their original state throughout the United States.

- University of North Carolina, Chapel Hill, for First-Person Narratives of the American South, 1860-1920. Award amount: \$74,782. This compilation of 100 printed texts documents the culture of the 19th century American South from the viewpoint of Southerners and includes diaries, autobiographies, memoirs, travel accounts and ex-slave narratives.

- University of Texas, Austin, for The South Texas Border, 1900-1920. Award amount: \$46,945. This collection consists of 8,241 photographs of northeastern Mexico and the South Texas border area, including images of the diverse ethnic groups living in the area, military preparation for the Mexican Revolution and World War I, and the natural and built environment.

The approximately \$600,000 in total awards to the 10 winners will be used toward the cost of digitizing specific collections of Americana at the institutions and making them available at the Library of Congress's site on the World Wide Web.

Nearly 80 award applications from 31 states were received for the first-year's competition, which were reviewed by three independent panels of distinguished scholars, educators, archivists, librarians, administrators and technical specialists.

In formulating the competition guidelines and the evaluation process, the Library turned to the National Endowment for the Humanities for expert guidance.

Led by George Farr, Director of the Division of Preservation and Access of the National Endowment for the Humanities, and Deanna Marcum, President of the Council on Library Resources and the Commission on Preservation and Access, three successive panels evaluated applications for historical significance, technical viability and the relevance of collections to current and planned American Memory collections.

"Together the projects provide a wide array of compelling new images of people, places and events from the Texas border and the agricultural heartland to the towns and cities of the Eastern Seaboard," Mr. Farr said.

"A marvelous variety of collections was proposed for digitization; we were delighted by the diversity in topics and approaches," Ms. Marcum said.

Additional information on the Library of Congress/Ameritech National Digital Library Competition, including summaries of the projects of the first award recipients, is available at the Library's Web site: <<http://www.loc.gov/>>, the Library of Congress/Ameritech National Digital Library Competition Web site: <<http://lcweb2.loc.gov/ammem/award/>>, and the Ameritech Web site: <<http://www.ameritech.com/>>.

The goal of the National Digital Library Program is to make freely available over the Internet millions of items by the year 2000, in collaboration with other institutions. Ameritech's contribution will help the Library meet that goal by providing funds to libraries and other institutions to aid them in the critical, yet expensive, task of making their unique American collections widely available to anyone with access to the World Wide Web.

The Library of Congress is the world's largest library, with more than 111 million items, including the papers of 23 U.S. presidents. Its collections are in nearly every language and format—from Chinese woodblock prints to compact disks. Founded in 1800 to serve the reference needs of Congress, the Library has grown into an unparalleled treasure house of knowledge and creativity.

Ameritech (NYSE: AIT) serves millions of customers in 50 states and 40 countries. Ameritech provides a full range of communications services, including local and long distance telephone, cellular, paging, security monitoring, cable TV, electronic commerce, on-line services and more. One of the

world's 100 largest companies, Ameritech has 66,000 employees, 1 million share owners and \$24 billion in assets.

IN PRINT

The Reviews

- Fred DeWolfe. *Heritage Lost: Two Grand Portland Houses Through the Lens of Minor White*. Portland: Oregon Historical Society in collaboration with the Portland Art Museum, 1995. xiii, 119 pp. Illustrations, index. 0-87595-258-5 \$45.00 (cloth)

Reviewed by Richard H. Engeman, Photographs and Graphics Librarian, Special Collections and Preservation Division, Allen Library, University of Washington, <rengeman@u.washington.edu>.

The "two grand Portland houses" that figure in this photographic study were both elaborate wooden palaces built in the 1880s by merchant princes in a fairly sophisticated, rapidly growing West Coast city. At the time, the Knapp and Jacobs-Dolph residences were highly visible markers of their owners' business success, social standing, and urbane good taste. These photographs document that status, but do so some sixty years later, when the houses were on the eve of their destruction.

Minor White is a major figure in American art history, a photographer noted for overtones of mysticism, displayed in his pursuit of "equivalences" between photography and human emotions and perceptions. White, the founder of the influential photography journal *Aperture*, was also a noted teacher. His summer workshops on the Oregon coast during the 1950s and 1960s were a training ground for a generation of American art photographers.

White had worked in Oregon much earlier, at the beginning of his photographic career. Born in Minneapolis in he graduated from college in the depression year of 1933. His intended literary career did not develop, and he hopped a bus for the West Coast in the summer of 1938, taking with him a cheap camera to continue his experimenting with photography. In 1938-39, White produced two series of photographs through the Works Progress Administration, documenting the Portland waterfront and the city's early commercial architecture. These crisp and revealing photographs have a forlorn aura about them that suggests that they document places that will soon be forever changed, demolished, or destroyed.

These WPA photographs, different as they are from White's later and more famous images derived from natural forms, are at least a well-known aspect of his work. The 82 photographs that appear in *Heritage Lost*, however, are themselves a long-lost

segment of Minor White's opus. Robert Tyler Davis, director of the Portland Art Museum (PAM), hired White to document the houses, work that was done quickly in 1942 just before the artist joined the Army. Despite a showing at PAM with prints made by Grant Ridley, the images lapsed into obscurity. The Knapp house was demolished for a parking lot in 1951. The Jacobs-Dolph house, only a few steps from the new and moderne Portland Art Museum, was awaiting the wreckers when White toured it.

White's WPA photographs of Portland's cast-iron business blocks depict a part of the city that is old, dignified, handsome, but irrelevant to modern life. The same character inhabits his views of the Knapp and Dolph-Jacobs residences. The houses are photographed as if the viewer is walking through the buildings, paying special attention to particular details, and many shots include a visual clue to the previous scene. In his introductory essay, Portland Art Museum curator Terry Toedtemeier, does an excellent job of placing these photographs into an art history context, as he places White's Oregon experiences into the story of the artist's development. Fred DeWolfe's text and captions are brief but informative: he tells us what place the builders had in the community, why these were mansions of wood, and why it was important to the city's art establishment to document these faded but luminous reminders of a recent past.

[This review will be appearing in the *Pacific Northwest Quarterly*--Ed.]

- Davidson, Steven and Gregory Lukow, eds. *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual*. Los Angeles: American Film Institute 1997. 248 p. ISBN 0964909707 \$ 41.00 (paper).

Reviewed by Whitney Miller, Archivist, Georgia Institute of Technology

The Administration of Television Newsfilm and Video Collections: A Curatorial Manual is a well organized publication, that fills a previous void in the professional literature by presenting an comprehensive introduction to the special needs of television newsfilm and video that will appeal to a wide audience.

This excellent manual consists of a set of essays designed to provide a guiding perspective for the administration and care of television film and videotape collections. The book is printed on a semi-gloss coated (recycled) paper stock which provides a quality resolution for the numerous photographs. A photo directory is included in the back, as is an extensive bibliography. *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual* is written for archivists and librarians with little or no experience with visual archives; all readers, however, can benefit from the

concise and interesting presentation. It serves as a comprehensive primer, introducing all the relevant topics to those considering curating a visual collection(s).

The realization that television has provided us with some of our most valuable evidence for documenting modern history and culture is a relatively new trend. The importance of newsfilm collections started to become evident during the 1980s when television stations began to dispose of their film libraries *en masse*, in favor of the new video technologies. In 1987, the National Historical Publications and Records Commission (NHPRC) funded a national conference to address the needs in preserving television newsfilm. This manual is an outgrowth of that conference and those initial efforts to preserve our television heritage. Steven Davidson of the Louis Wolfson II Media History Center and Gregory Lukow of the National Center for Film and Video Preservation (American Film Institute) have edited a fine book that will serve a variety of purposes for those who are thinking of obtaining visual collections, and for those who are evaluating their current collections. In addition, funding agencies will find this resource to be an invaluable tool in helping to evaluate the viability of grant applications for moving-image projects.

The editors have organized this manual into 14 chapters that move logically through the process of identifying, acquiring, caring for, and using television newsfilm/video materials. A brief description of the chapters follows.

The first chapter discusses the importance and value in using moving images, and especially television news images, to document history. This is a particularly useful chapter to present to an administrator who is not aware of the important historical resource that film is.

Obviously, television technology has evolved tremendously in the last 50 years on its path from live broadcasts to digital imaging. Chapter two provides a short history of equipment, recording mediums, and newsgathering methodologies that have been used.

For institutions taking their first steps toward obtaining newsfilm, chapters three and four are required reading. Chapter three addresses the issues involved in appraising a newsfilm/video collection, including consideration of physical condition and format (including needed equipment), acquiring original documentation (cameraman notes, scripts, indexes) for identification, cataloging, and contextual purposes, and the contribution the visual material will make to an institution's existing mission. Chapter four discusses the negotiation of donor agreements and copyright issues. If, after considering the recommendations in these two chapters, the institution wishes to proceed with an acquisition, it

is probable that they will need to apply for grant funding.

Chapter five presents a case study from the State Historical Society of North Dakota detailing the process whereby they obtained grant funding for their project. A reprint of their final report discusses various problems and successes throughout the project.

Chapters six and seven introduce the topics of film and video preservation respectively, including physical handling and storage, equipment, and special problems, such as the growing concern about vinegar syndrome.

Chapters eight and nine discuss how to apply the basic principles of archival arrangement, description, and cataloging to the unique nature of television news collections. The images exist in a multitude of formats and types: hundreds of small 16mm film and sound rolls of outtakes, trims, and raw footage; larger, edited rolls; 1/2 in., 3/4 in. U-matic, 1 in., and 2 in. videotape, just to name a few. These chapters present methodologies for establishing physical and intellectual control over the material. The next four chapters address research and reference issues, including relations with commercial filmmakers, the academic community, and licensing agreements.

The final chapter addresses an often overlooked topic—outreach. A successful community outreach program, such as screenings, tours, and commercial distributions can generate much deserved attention to the preservation efforts of the institution, and can aid in overall fund-raising.

The business of film and video archiving is a complicated and expensive process. *The Administration of Television Newfilm and Videotape Collections* provides an excellent overview of this process. The forwards, introduction, and first chapter provide a compelling argument for the importance of maintaining television film and video collections, and we are subsequently stepped through the archiving process.

One realization that the beginning moving-image archivist will quickly come to is that launching into a film and video archiving project is no easy task. Davidson and Lukow are sure that the reader is made aware of how important it is to preserve television collections, yet after finishing this manual, many institutions, especially small ones, will be dissuaded from undertaking such a daunting job. This is perhaps the wise decision for some, yet what becomes of the newfilm from that small-town television station?

A section addressing the various options for answering that question is the one glaring omission in this manual. What are these options? Regional cooperatives, establishing a preservation center at a state university, cooperative arrangements with the local television station for equipment and technicians, donation to another institution, and resource sharing are all possibilities that should be evaluated.

In the last 20 years, the movement toward preserving our film heritage has begun to gain attention, as is evident with the establishment of the National Film Preservation Board. The development of a plan for preserving our television and video resources, though, has been somewhat reticent. A national plan for preserving these resources is only now in the developmental stages. Indeed, advanced methodologies and preservation practices have not yet been codified by moving-image archivists. In this rapidly evolving field it, it is particularly useful for the basic foundation of principles and practices to be laid out in a manual such as this. Even so, the basics of moving-image archival administration is not a static topic. For example, new methods in computer-aided indexing for video are being developed, and in December 1996, the Image Permanence Institute issued new research findings about film preservation that are not reflected in the manual. The usefulness of this manual can not be understated; it should be updated every few years, however, to remain current.

The Books

DePaul, Kim, ed., and Dith Pran, comp. *Children of Cambodia's Killing Fields: Memoirs by Survivors* (Monograph Series [Yale University, Southeast Asia Studies]) New Haven: Yale Univ Press, 1997. 192 p. ISBN 0300068395. \$25.00 (cloth).

Derby, Deborah. *Caring For Your Photographs*. Washington: American Institute for Conservation (AIC), 1717 K Street, NW, Ste. 301, Washington, DC 20006, 202-452-9545, fax: 202-452-9328, <InfoAIC@aol.com>.

Flinchum, Russell. *Henry Dreyfuss, Industrial Designer: The Man in the Brown Suit*. New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution and Rizzoli, 1997. 222 p. \$50.

Glauber, Carole. *Witch of Kodakery. The Photography of Myra Albert Wiggins, 1869-1956*. Pullman: Washington State University, due summer 1997. ISBN 0-87422-149-8 \$42 (cloth); ISBN 0-87422-148-X \$28 (paper). [To be reviewed.]

Govenar, Alan. *Portraits of Community. African American Photography in Texas*. Austin: Texas State Historical Association, 1996. 272 p. ISBN 0-87611-153-3 \$49.95 (cloth; acid-free).

Harrell, Thomas H., ed., *William Henry Jackson*. Nevada City, CA: Carl Mautz Publishing, 1995. 56 p. ISBN 1-887694-02-1 \$19.95 (paper).

Hickman, R.C. *Behold the People. R.C. Hickman's Photographs of Black Dallas, 1949-1961*. Austin: Texas State Historical Association. 128 p. ISBN 0-87611-136-3. \$29.95 (cloth).

Jobey, Liz, ed. *The End of Innocence: Photographs From the Decades That Defined Pop: the 1950s to the 1970s*. N.p.: Scalo Editions, 1997

240 p. ISBN 3931141470 \$39.95 (cloth). [Distributed Art Pub (Dap).]

Kraus, Hans P., Jr. *The Rubel Collection. Sun Pictures. Catalog 8.* New York: Hans Kraus Gallery, 1997. \$45. [Ed note: *although we don't normally include gallery catalogs, Kraus consistently adds to the knowledge of early paper in Great Britain. This catalog is not to be missed if that's where your collection or interests rest. It's the entire Rubel Collection and the edition includes a CD-ROM so that you can view it in its entirety in living color. Worth the price of admission.*]

Mautz, Carl. *Biographies of Western Photographers. A Reference Guide to Photographers Working in the 19th Century American West.* Nevada City, CA: Carl Mautz Publishing, 1997. 600 p. ISBN 0-9621940-7-7 \$85 (cloth). [to be reviewed]

Naumkin, Vitaly, ed. *China (Caught in Time : Great Photographic Archives).* N.p.: Paul & Co. Due September 1, 1997 162 p. ISBN 1873938306. \$35.00 (cloth).

_____. *Khiva (Caught in Time : Great Photographic Archives).* N.p.: Paul & Co. Due September 1, 1997 127 p. ISBN 1873938276 . \$35.00 (cloth).

Norris, Debbie Hess. *Caring For Your Home Videotape.* Washington: American Institute for Conservation (AIC), 1717 K Street, NW, Ste. 301, Washington, DC 20006, 202-452-9545, fax: 202-452-9328, <InfoAIC@aol.com>.

Randall, Monica. *Phantoms of the Hudson Valley: The Glorious Estates of a Lost Era.* Woodstock, NY: Overlook Press, 1995. 206 p. ISBN 0879516178 \$55 (\$65 after Dec. 31).

Riley, Chris and Douglas Niven, eds. *The Killing Fields.* Santa Fe, NM: Twin Palms Publishers. 124 p. ISBN 094409239X. \$50.

Paine, Crispin, ed. *Standards in the Museum Care of Photographic Collections.* London: Museums & Galleries Commission, 1996. 76 p. £16, £20 (outside UK). Order from the Commission, 16 Queen Anne's Gate, London SW1H9A.

Palmquist, Peter and Gia Musso. *Women Photographers: A Selection of Images from the Women in Photography International Archive, 1852-1997.* Arcata, CA: WIP International Archive, due July 1997. 148 p. ISBN 1-887825-04-05 \$32.50 (paper). Limited edition of 300 copies.

Reid, Robert L. *Picturing Texas. The FSA-OWI Photographers in the Lone Star State, 1935-1943.* Austin: Texas State Historical Association. 208 p. ISBN 0-87611-140-1. \$49.95 (cloth).

Rowe, Jeremy. *Photographers in Arizona, 1850-1920. A History & Directory.* Nevada City, CA: Carl Mautz Publishing, 1997. 136 p. ISBN 0-887694-05-6 \$85 (cloth).

Schulz, Constance B., ed.; text and commentary by Donald Worster. *Bust to Boom: Documentary Photographs of Kansas, 1936-1949.* Lawrence, KS: University Press of Kansas, 1996. 157 p. ISBN 0-70060-799-4 \$29.95 (alk. paper) [To be reviewed.]

Tyler, Ron, ed. *Prints and Printmakers of Texas. Proceedings of the Twentieth Annual North American Print Conference.* (Proceedings of the Twentieth North American Print Conference). Austin: Texas State Historical Association, 1997. 370 p. ISBN 0-87611-137-1. \$39.95 (cloth).

Vieira, Mark A., ed. *Hurrell's Hollywood Portraits: The Chapman Collection.* New York: Abrams. 223 p. ISBN 0810934345. \$39.95 (cloth).

Wood, John. *The Photographic Arts.* Iowa City : University of Iowa Press, 1997. 191 p. ISBN 0-87745-573-2. \$65 (cloth).

WHAT'S UP

Opened June 1. *Photographic Journeys*, National Library of Scotland, Edinburgh.

Opens August 2. *Harry Callahan.* Museum of Contemporary Art, Chicago, IL.

Opens September 6. *A History of Women Photographers.* Akron Art Museum, Akron, OH.

Opens September 28. *Betty Hahn: Photography or Maybe Not,* International Museum of Photography at George Eastman House, Rochester, NY.

Opens September 28. *Thomas Moran.* National Gallery of Art, Washington, DC.

Opens September 28-December 10. *Under the Dark Cloth: The View Camera in Contemporary Photography.* Museum of Photographic Arts, San Diego, CA.

Opens October 4. *The Artist Prints: Thirty-Five Years at Crown Point Press.* The Fine Arts Museums of San Francisco, San Francisco, CA. [catalog available; no publication information available at press time]

Through August 2. *The City: Harbor of Humanity.* Museum of Contemporary Art. Chicago.

Through August 17. *A History of Women Photographers.* Santa Barbara Museum of Art, Santa Barbara, CA.

Through September 1. *Thirty-Five Years of Creativity and Printmaking Mastery from Crown Point Press.* National Gallery of Art, Washington, DC.

Through September 21. *Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley.* Museum of Photographic Arts, San Diego, CA.

Through August 29. *China: Exploring the Interior 1903-04.* Maitland Art Center, Maitland, FL.

Through August 29. *The Last Dowager Empress*. Maitland Art Center, Maitland, FL.

Through September 1. *The Artist Prints: Thirty-Five Years at Crown Point Press*. National Gallery of Art, Washington, DC.

Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.

Through September 14, 1997. *Forget Me Not: Nineteenth Century Portrait Photographs from the Harvard Theatre Collection*. Houghton Library, Harvard University, Boston, MA.

Through September 14. *Le Tumulte Noir: Paul Colin's Jazz Age Portfolio*. National Portrait Gallery, Washington.

Through September 19. *some things*. Southeast Museum of Photography, Daytona Beach, FL.

Through September 19. *some people*. Southeast Museum of Photography, Daytona Beach, FL.

Through September 19. *To the Dogs. Photographs by Elliot Erwitt*. Southeast Museum of Photography, Daytona Beach, FL.

Through October 5. *Works on View. Photographs from the Permanent Collection*. Metropolitan Museum of Art, New York, NY.

Through October 26. *Women of Southern Appalachia. Photographs by Barbara Beirne*. National Museum of American History, Smithsonian Institution, Washington, DC.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

[*Views* welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS

August 16-21. *Preserving Photographs in a Digital World*. Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Drive, Rochester, NY 14623, 1-800-724-2536, fax 475-7090.

October 17-19. PhotoHistory X, Rochester, NY. Registration is \$65 and includes continental breakfast and lunch on Saturday. For registration information contact: The Photography Historical Society, PhotoHistory X, Box 104 Honeoye Falls, NY 14472, <<http://www.rit.edu/~andpph/tphs.html>>.

November 5. *Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment*. Concervation Center for Art & historic Artifacts. For more information contact: Susan W. DuBois, CCAHA (215) 545-0613; fax 735-9313; e-mail ccaha@shrsys.hslc.org, <<http://www.ccaha.org/>>

November 17-22. Association of Moving Image Archivists Annual Meeting, Bethesda, MD. See <<http://wwwsc.library.unh.edu/amia/amia.htm>> for more information.

[*Views* welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

INFORMATION REQUESTED ON RUTH MATILDA ANDERSON

José Luís Cabo is working on an exhibition about the American photographer Ruth Matilda Anderson (Nebraska, 1893-New York, 1983) that will be organized by the Centro Galego de Artes da Imaxe in Galicia, Spain. Almost all the information that he has about Anderson stems from the files held at the Hispanic Society of America (New York). Anderson studied photography at the Clarence H. White School of New York. In 1921 she started working for Archer M. Huntington, President of the Hispanic Society of America. In 1924-25, she travelled around Galicia taking hundred of photographs, now stored at the Hispanic Society. If you have any information that might be of use to Mr. Cabo, please e-mail him in Spain at <arasolis@CESATEL.ES>

FROM THE LISTSERVs

New List of Photo-related Lists Available

Andrew Davidhazy <andpph@rit.edu> announced that a list containing some 30 mailing lists related to photography is now available on the PhotoForum's webpage, listed under "services": <<http://www.rit.edu/~andpph/photoforum.html>>.

Any Vance Materials in your Collections?

Carl Mautz <cmautz@nccn.net> wrote to say that Peter Palmquist is in the process of completing his biography of Robert H. Vance, the great California daguerreotypist. Carl Mautz Publishing will publish the biography in 1998.

They intend this book to be the quintessential book on Vance, and although he and Palmquist have access to many great Vance images, they would like to "scour the world" for any additional images that might shed information on Vance. Please let them



*Children receive a basic health exam from a Hadassah nurse, Jerusalem, 1929.
Reproduced with the permission of Hadassah.*

know of any collections of Vance images, large or small, with which you are familiar.

In addition to images, they are looking for anything pertaining to Vance, including letters, newspaper mentions, ephemera, anything. According to Mautz, "Peter has left no stone unturned, so now he's through with stones and it's my turn to ask all of you to contribute if you can."

They will be happy for any information you may be able to provide the. Contact Carl at Carl Mautz Publishing, 228 Commercial Street, #522, Nevada City, California 95959, voice 916-478-1610 Fax 916-478-0466, e-mail <cmautz@nccn.net>.

COLLECTION SNAPSHOT

Discovering Hadassah's Visual Past Jessica Silver

Hadassah, the Women's Zionist Organization of America, houses a unique collection of photographs dating from 1913 to the present. As consulting archivists for the Winthrop Group, Inc., an assistant and I had the opportunity of processing about 40 percent, or approximately 13 cubic feet of Hadassah's visual collections last year.

Hadassah is one of the largest Jewish organizations in America. Hadassah headquarters is located in Manhattan and is also home to its Archives. Those of you familiar with the organization

will not be surprised to learn that its collections are replete with images of women marching in parades, staging fashion shows, and attending conventions in Florida. However, because Hadassah's early activities—beginning in 1913—involved health reform and medical work in Palestine, the visual collections also exhibit a substantial potential for research which has not been realized.

Hadassah was founded by Henrietta Szold, an American Jewish scholar, teacher, editor and pioneer Zionist from Baltimore. In 1912, Szold directed the expansion of her 12 member study circle "The Daughters of Zion" into a national organization, Hadassah. Its purpose: to foster Zionist ideals through the education of American chapter members, and to initiate public

health nursing and nurses training in Palestine, a place where mortality rates were high and medical professionals scarce. The health care system was to serve both indigenous peoples and Jewish settlers.

In 1913, Hadassah sent two American nurses to Palestine and an "American Zionist Medical Unit" followed at the end of World War I. In 1919, a School Hygiene Department was established to provide systematic health exams to school children in Palestine, and by 1921, the first nurses graduated from Hadassah's Nurses Training School in Jerusalem. Throughout the 1920s "health" and "child welfare stations" sprang up throughout the region. As intended, many of these eventually were turned over to the British municipality.

Potential for Use

Hadassah has made frequent use of its visual collections over the years, yet in contrast to the Archives' records and manuscript collections, visual materials have received little scholarly or even general research use. The visual collections are rich primary source materials for those interested in women in the field of health care; and health, socio-economic, and environmental conditions in Palestine under British mandate. Hadassah's own evolution as a long-standing American volunteer organization for women, and decade-by-decade changes in social and political activities practiced by 20th-century American women are also well documented.

Collection Origins

How Hadassah came to have its visual collections in their entirety is not fully known. In the 1940s Hadassah member Hazel Greenwald learned photography so that she could make a lasting contribution to Hadassah by documenting its work in Israel. Her resulting "Picture Archives" makes up a substantial portion of the current 32 cubic feet of visual collections (less than half of which is fully processed). However, little information is available about photographs from earlier decades, and while most images possess some identifying information, much is left to be desired in the area of provenance.

Visual Documentation

Though somewhat lacking in provenance, one portion of the visual collections—about 500 images showing Hadassah's work in Palestine during the 1920s and 1930s—contains many beautiful and stirring images, and illustrates some of the many ways (intended or otherwise) and reasons why an organization of this type documents itself visually.

First and not surprisingly, photographs were taken to provide a record of Hadassah's daily operations in Palestine. Widespread are images of nurses weighing infants, hospital staff sterilizing bottles, and doctors posing beside patients. Also documented are health-oriented campaigns of the period including "A Drop of Milk" program (still in operation today) providing milk for school children and other programs combating trachoma, ringworm, and poor nutrition. Illustrating these campaigns are numerous images of Muslim and Jewish children (in variously impoverished states) carrying pails of milk, seated together at meal time, or lined up watching as an unfortunate first-in-line classmate is examined by a Hadassah nurse. As children were treated in school groups during this time, Muslim and Orthodox Jewish children are pictured separately because they attended different schools.

In part because of the distance separating Palestine from America, photographs also served both internal communications and external publicity functions for Hadassah. They demonstrated to chapter members back home what pennies from their "Penny Lunch" campaign were accomplishing (through use of images on postcards, in brochures, etc.) and likely also were used to raise awareness and support for Hadassah's reform work among politicians, philanthropists, and a broader American audience.

Hadassah appears also to have used photographs as instructional tools for communicating messages or skills across languages to one of its primary targets of reform: young Arab mothers. One physician's series of beautiful positive transparencies (ca.1920s) shows "proper" (i.e. Western) techniques for infant care. About 20 other images feature women

looking on (sometimes unhappily) while nurses demonstrate bed-making and other Western-looking techniques.

With the exception of a handful of images showing doctors in surgery (ca.1918-1930), few early photographs document medical procedures or special cases. This might be explained by the fact that these were not the sort of images physicians considered appropriate for viewing by (and thus sending to) the American women. More commonly found are images of medical equipment in use (e.g. x-ray equipment), medical facilities, patients in wards or waiting rooms, formally posed group portraits of medical staff, and special events and celebrations.

Some of the most intriguing images in the collection include a handful of snapshots (provenance often unknown) by nurses, doctors, and American members traveling in Palestine. They include a photograph by "Nurse Kaplan" (one of the two nurses who first ventured to Palestine in 1913) of the refugee camp in Alexandria, Egypt, where she was brought after her ship was torpedoed during World War I; a recreational trip by medical staff to a hot spring near Jerusalem; and a scene by Medical Director Dr. E.M. Bluestone showing a flat tire suffered on his facilities "inspection tour" (ca.1927)—accompanied by travel companions lounging as best they can in the roadside terrain. These images present a view other than the official one. They provide an important contrast to the majority of formally posed and public-relations-type images that form the majority of Hadassah's visual collections.

Though open for research, the organization of the visual collections at Hadassah constitutes a "work in progress." For further information please contact Susan Woodland, Manager of Central & Historical Files at Hadassah, at (212) 303-8005.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Call For Writers. *The Critical Eye*, an online magazine about photography, is looking for writers for the following upcoming issues:

Current trends in digital representation.

Deconstructing the gaze: current feminist practices. [*Woouee, that sounds exciting!*—Ed. ;)]

Multiculturalism and photographic practice.

To see what it's all about, check out the magazine's web site at: <<http://members.aol.com/grubin1/index.html>>.

For more information contact Greg Rubin, Editor, <GRubin1@AOL.COM>.

Los Angeles, CA. The J. Paul Getty Museum's Department of Photographs has announced its new address: 1200 Getty Center Drive, Suite 1000, Los Angeles, CA 90049-1687. Their phone number is (310)

440-6589 and their fax is 440-7743. The study room opens January 5, 1998.

New York, NY. Dorothy Norman, a photographer, writer, editor, arts patron and advocate for social change, died April 12. She was 92. In the art world, Mrs. Norman was best known for her close relationship with Alfred Stieglitz, the photographer and advocate of American modernism, whom she met in 1927 when she wandered into his art gallery, the Intimate Gallery on Park Avenue.

Stieglitz became her lover and mentor, encouraging her longtime interest in taking photographs. Mrs. Norman became the subject of many of his photographs and a crucial force in his third and final gallery, An American Place, which he opened in 1932 with her encouragement and money she raised from family and friends. Arriving every day after lunch, Mrs. Norman oversaw most of the gallery's workings, while also recording many of her conversations with Stieglitz. These notes became the basis of her 1973 book, the first full-length biography of him, "Alfred Stieglitz: An American Seer."

While hardly free of Stieglitz's influence, Mrs. Norman's photographs have a voice of their own. Concise and beautifully composed and lighted, they include some of the last images of Stieglitz and his gallery, as well as portraits of other people she was close to, among them Lewis Mumford, Theodore Dreiser, John Cage, Jawaharlal Nehru and his daughter, Indira Gandhi.

In 1968, Mrs. Norman gave a large collection of photographs to the Philadelphia Museum of Art and provided funds for the founding of the Alfred Stieglitz Center there. Her photographs are in the Museum of Modern Art, the Boston Museum of Fine Arts, the Museum of Fine Arts, Houston, and the J. Paul Getty Museum in Malibu, Calif.

[Excerpted from Roberta Smith's obituary in the New York Times, April 13, 1997.]

New York, NY. Swann Galleries will hold a number of visual-materials related sales late summer and early fall. Beginning on August 6 is its Poster Auction, followed by a Shelf Sale on August 26. September 18 will see its Art & Architecture Books sale. For more information, contact Brian Courter at <SwannSales@aol.com>.

Pittsburgh, PA. Gray Ewer has announced a new address for the Daguerreian Society's web site, probably one of the most comprehensive history of photography sites available. The new URL is: <<http://www.austinc.edu/dag>>.

Santa Fe, NM. The photo-eye Gallery is now the sole representative of The Platinum Gallery of New York. Photo-eye, one of the largest purveyors of photographic books, is located at 376 Garcia Street,

(505) 988-5152. They also have a Web presence and may be reached at <<http://www.photoeye.com/>>.

Washington, D.C. The Gary Edwards Gallery recently announced a new location in the courtyard behind the Phillips Collection at 21st and Q Streets, NW. Located at 9 Hillyer Court [as in the *Western photographer Jack Hillyer—Ed.*], the gallery carries a large inventory of 19th and 20th century photographs. Hours are Monday by appointment and Tuesday through Saturday, 11 a.m. to 5 p.m. Phone (202) 232-5926; fax 232-1523.

We recently heard from Joanna Cohan Scherer, curator of the exhibit *Benedicte Wrensted: An Idaho Photographer in Focus*. She has informed us that the exhibit is now available online at <<http://www.nmnh.si.edu/anthro/wrensted>>. Be sure to check it out.

Watertown. Project SAVE has added to its name and it has moved its offices. The new name is **Project SAVE, Armenian Photograph Archives, Inc.** As of June 1, the archives has moved to the Mugar Building at the Armenian Library and Museum of America, P.O. Box 236, 65 Main Street, Watertown Square, MA 02272-0236. The archives' phone/fax number is (617) 923-4542. Ruth Tomasian remains the executive director.

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 106, National Archives and Records Administration, Washington, DC 20408-0001; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail laurie.baty@arch1.nara.gov.
Assistant Editor: Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail bjohnson@Indy.net.
Chair: Judi Hoffman, Library of Congress, M/B/RS Division, Washington, DC 20540-4690, (202) 707-5903; fax 707-2371, e-mail: jhof@loc.gov.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1997. Opinions expressed are those of the authors.

OFFICIAL ABSENTEE BALLOT - 1997
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Chicago.

Must be postmarked no later than August 20, 1997. You may bring this ballot with you to the Section Meeting. Mail this ballot to Judi Hoffman, 2135 N. Taylor St., Apt. D, Arlington, VA 22207

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

- Tim Hawkins
Richard Pearce-Moses
write in
(only individuals who have consented to nomination may be listed)



New Section T-Shirts Available at Annual Meeting

BACK:



Life on the Lake Front by Mary Bornarth

Thanks to the hard work of Diane Ryan (Chicago Historical Society), the Section will have t-shirts at the Annual Meeting—available at the Section Meeting and Office Hours!

The shirts are heavy 100% white cotton printed with blue the color of the SAA logo. Cost: \$12 (includes tax). Due to storage limitations, we will only have two sizes for sale at the meeting: large and extra-large. For additional size options, please mail order.

Mail orders may be picked up at the Annual Meeting, or they may be mailed to you for an additional \$3 postage fee (\$5 Canada and overseas).

All mail orders must be received by August 10. No refunds.

Name
Address

Phone:

E-mail:

Quantity: @ \$12 = \$

Size: S M L X-L 2X 3X

if ordering more than one shirt, please indicate number(s) in size box

Postage @ \$3 (\$5 Canada and overseas) \$

Total enclosed: \$

Make your check payable to Chicago Historical Society and mail it to: Diane Ryan, Chicago Historical Society, 1601 N. Clark Street, Chicago, IL 60614. (312) 642-5035 x 212.

FRONT LEFT "POCKET":



Visual Materials Section

Chicago
1997

The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



THE SOCIETY of
AMERICAN ARCHIVISTS

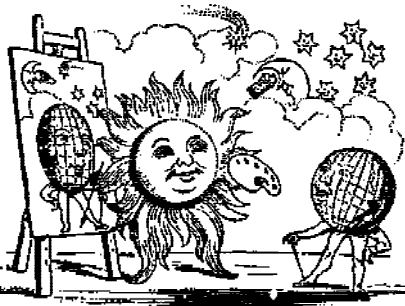
Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**New Section T-Shirts Available
at Annual Meeting!!**
see p. 17 for ordering information

**TIME-DATED MATERIALS
PLEASE EXPEDITE**



Boys are treated for ringworms by a Hadassah nurse, Tiberias, Palestine, ca. 1928. This issue's *Collection Snapshot* (p. 14) takes a look at the Hadassah photographic collection. Reproduced courtesy of Hadassah.



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

Volume 12, Number 1

December 1997

JAZZIN' IN CHICAGO

Minutes of Visual Materials Section Meeting. Society of American Archivists Annual Meeting, Chicago. Saturday, August 30, 1997. 8:30 AM.

I. Meeting opened with welcome to the assembled group by Chair, Judi Hoffman (Library of Congress). Introduction of incoming Chair, Catherine Johnson (Dance Heritage Coalition). Laurie A. Baty (National Historical Publications and Records Commission) announced the sale of Section tee shirts made possible by Diane Ryan of the Chicago Historical Society. All shirts were sold at the conclusion of the meeting.

II. Elizabeth Atkins (Ford Motor Company) from the SAA Program Committee made an announcement concerning next year's meeting in Orlando, Florida, and encouraged section members to submit session proposals. A "Call for Papers" was distributed reiterating next year's theme as "Entertainment" and suggesting possible topics for sessions. Changes in next year's program will include: a) shorter traditional sessions (down from two hours to 1 1/2 hours or the equivalent of 15 minute presentations). b) Casual dress for conference attendees. In addition, there will be directed discussion sessions with break-out groups.

III. Committee and Roundtable Reports

Beth Bilderback (University of South Carolina) of the Architectural Archives Roundtable announced that Waverly Lowell (National Archives and Records Administration), is outgoing roundtable chair. Announcement of completion of the Michigan COPAR project. A flip chart depicting the various types of architectural drawings is available from Michigan. ICA is creating a Section for those interested in architectural records. Tony Wrenn of the American Institute of Architects retiring as archivist. Nancy Loe from California State Polytechnic, Pomona, is new Chair.

Marcy Flynn (Silver Image) of VMCAR reported on this year's roundtable meeting which included standard introductions, a discussion of the Task Force on Organizational Effectiveness (TFOE), and the cataloging of images with derogatory titles. The second edition of *Graphic Materials* is out with revisions, as is the edition of examples with MARC tagging. Kate Bowers, Assistant Curator for Bibliographic Control and Special Media at Harvard University Archives, was introduced as incoming Chair for 1997-1998 term.

Judi Hoffman reported on the activities of the Association of Moving Image Archivists and announced this year's annual meeting in Bethesda, Maryland, November 17-22. A Cataloging and Documentation Committee is working on a compendium of practice. Twenty-seven surveys were submitted for consideration and participation is still possible. The Genre/Form Guide for the cataloging of moving images has been approved

by the Library of Congress for use, and LC will update and maintain the document. It is available on the Library of Congress's (LC) "Cataloger's Desktop," which can be ordered on the World Wide Web through LC's Cataloging Distribution Service.

Mark E. Martin (Temple Memorial Library) of the Advanced Workshop Committee reported that there have been no workshops in the last two years and that he is retiring from his position.

John Slate (Texas Afro-American Photographic Archives) from Bibliography Committee reported that the bibliography is located on Richard Pearce-Moses' (Heard Museum) website and submissions and/or suggestions are welcome. It is hoped that the bibliography will be incorporated into the Visual Materials website.

Laurie A. Baty, Editor of *Views*, reported on the publication's current status noting that font size and page length have increased and that it now has the appearance of a "real" newsletter. Budget constraints were mentioned which may impact length. Bruce Johnson (Indiana Historical Society) has been invaluable as proof reader and secondary editor. Suggestions for book reviews are welcome. It was suggested that *Views* could possibly be mounted on the website. E-mail was received from Nicholas Burckle (Marquette University), outgoing SAA president in response to the August edition praising *Views* as the best section newsletter.

IV. Peter Hirtle (Cornell University), SAA Council Liaison to Visual Materials Section, reported on Council issues. He praised the VM Section leadership for their level of commitment and their impressive follow-up on important issues such as the CONFU Guidelines. He reported on



*Section members enjoy the annual food fest in Chicago.
Photo courtesy of Margaret Compton, Austin, TX.*

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

Officers

Chair

Catherine J. Johnson
Dance Heritage Coalition
P.O. Box 479
Pelham, NY 10803-0479
(914) 738-0531; fax 738-7271
e-mail: cjxu@cunyvm.cuny.edu

Chair-Elect

Tim Hawkins
Archives Consulting Services
2337 E. 12th Avenue
Denver, CO 80206
(303) 322-8957
freshH2O@earthlink.net

Committee Chairs

Advanced Workshop

Contact Catherine Johnson

Bibliography

John H. Slate
Photo Archivist
Documentary Arts
P.O. Box 140244
Dallas, TX 75214
(214) 823-8824 (direct); 824-3377 (messages);
fax 824-3378
jslate@onramp.net

Elections/Nominating

Judi Hoffman
Library of Congress
M/B/RS Division
Washington, DC 20540-4690
(202) 707-5903; fax 707-2371
e-mail: jhof@loc.gov

Newsletter

Laurie A. Baty
NHPRC
National Archives & Records Administration
700 Pennsylvania Avenue, NW
Room 106
Washington, DC 20408-0001
(202) 501-5610 x252; FAX (202) 501-5601
laurie.baty@arch1.nara.gov

Publications

Jennifer Watts
1151 Oxford Road
San Marino, CA 91108
(626) 405-2180
<jwatts@huntington.org>

Three-Year Plan

Tim Hawkins

Liaisons

Academy of Certified Archivists

Laurie A. Baty

Architectural Records Roundtable

Beth Bilderback
Assistant Manuscripts Librarian
South Caroliniana Library
University of South Carolina
Columbia, SC 29208
803-777-5183; fax at 803-777-5747,
e-mail at L700024@VM.SC.EDU

Association of Moving Image Archivists

Judi Hoffman

AMIA Cataloging and Documentation Committee

Barbara Humphrys
Library of Congress M/B/RS Division
Washington, DC 20540-4690
(202) 707-0162; fax 707-2371 e-mail:
humphrys@mail.loc.gov

SAA Council Liaison

Peter Hirtle
Digital Access Coalition
2B Kroch Library
Cornell University
Ithaca, NY 14853-5302
(607) 255-3530; fax 255-9524
e-mail: pbh6@cornell.edu

Visual Materials Cataloging & Access Roundtable (VMCART)

Kate Bowers
Bibliographic Control and Special Media
Harvard University Archives
Cambridge, MA 02138
(617) 495-2461; fax (617) 495-8011
kate_bowers@harvard.edu

the results of the TFOE which is available on the worldwide web. One aspect of the report mandates that Council cannot act without first consulting the SAA sections and roundtables. There was some discussion on the desire for moving-image people to have their own section, and it was suggested that they instead become a committee within the section. Section by-laws were printed in the August issue of "Views" and review was requested.

V. Other Business Announcements.

Laurie Baty announced a position open at the Walter Reuther Library in Detroit. She had a draft position description available for folks to read during the break or after the meeting. Kate Bowers announced that VMCAR will be looking for a Chair-Elect at the Orlando meeting. Bonnie Wilson (Minnesota Historical Society) was filling in for Stephen Fletcher (Indiana Historical Society) for the Nominating Committee.

VI. Election of Incoming Chair for Visual Materials Section.

Nomination speeches were made by Richard Pearce-Moses (Heard Museums) and Tim Hawkins (Playboy Enterprises). Tim Hawkins was elected Chair-Elect. Judi Hoffman will chair the nominating committee for next year.

VII. Sarah Rouse (Library of Congress) gave an interesting slide lecture on her year as a Fulbright recipient to the National Library of Ireland where she authored a guide to the Library's photograph collections.

VIII. Catherine Johnson assumed the Section leadership. One aspect of SAA's three-year plan includes review of SAA publications. The Section needs to review those SAA publications with an emphasis on visual materials and submit a report to Jackie Dooley (U.C. Irvine), Liaison to the Publications Board. Report is to be produced by the end of December. Nicolette Bromberg (State Historical Society of Wisconsin), Jennifer Watts (Huntington Library), and Jim Burant (National Archives of Canada) volunteered to review the publications and submit list to SAA. Laurie Baty indicated that she was also on the Publications Board and would be shepherding visual-materials type products through the publication process and would be happy to work or serve as liaison to the group.

IX. Discussion on potential program sessions for next year's meeting in Orlando. Topics included finding aids project related to integration of formats; EAD applied to AV collections; wire service photos; misappropriation of history ("Disneyfication" of history) through use of photography; animation cels; Ameritech grantees and their approaches to image collections, etc.

The meeting adjourned at 10:10 a.m.

Respectfully submitted,

Jennifer Watts

Secretary, *pro tem*

From the Chair Catherine Johnson, Dance Heritage Coalition

It's hard to believe that August is so far behind us and that 1998 is fast approaching. The Chicago conference was a great event and the Visual Materials (VM) Section

meeting was attended by over 60 individuals, almost all of them Section members. I realize that many of you can't always attend the annual meeting and when you do, you might not even be able to make it to the section meeting. Thanks to *Views* and the hard work of its editor Laurie Baty we're able to convey at least some of the meeting news to all of our members.

This past meeting, in addition to accomplishing the usual business, we were treated to a special presentation from one of our past section chairs Sarah Rouse of the Library of Congress. Sarah gave a lively slide presentation on her Fulbright Fellowship to Ireland where she worked with the National Library of Ireland's photo collection. Our thanks to Sarah for giving us a look at all those beautiful images. The SAA program committee did a great job of including visual materials issues in Chicago's annual meeting programs, which featured issues regarding digitizing, rights and permissions, photo morgues, the use of photographs by researchers, and more. The VM Section sold another annual meeting t-shirt and the executive committee determined that we should make the t-shirt an annual product. We will have one for sale for Orlando (advance design work is already taking place)—so keep a special eye out for the pre-annual meeting *Views* and place your order in advance. The annual section dinner was great fun—a trip to very little Italy in Chicago.



Despite some rumblings, there have been no actual changes made as yet by council to the make-up of Sections and Roundtables based on the Task Force on Organizational Effectiveness (TFOE) recommendations. An excellent step at opening communications with the sections and roundtables was made with a presidents leadership luncheon, allowing for informal discussion between council members and leaders of sections, roundtables and committees. This proved extremely fruitful and the VM section leadership was able to voice its concerns about communications and future directions.

Pursuant to the VM Section's three-year plan, an Ad Hoc Publications Committee was established by the Section. The charge of that Committee is three-fold: 1) To review SAA publications specific to visual materials to determine the need for revision and to make specific recommendations; 2) To review current SAA publications, particularly the Basic Manual series to suggest areas or sections that might need additional information about visual materials and to indicate where a revision might be needed; and 3) To consider and recommend any new publications that would be useful to the VM Section membership. Such recommendations would be presented with an author or authors in mind. Suggestions thus far have included a book of readings on visual collections, similar to the *Modern Archives Reader* and a book on ephemera. The committee would appreciate hearing from the membership on these issues. Jennifer Watts, Curator of Photography at the Huntington Library agreed to chair this committee. The Committee was asked to have a preliminary report completed in early 1998. If you have any comments or wish to participate please contact Jennifer at <jwatts@huntington.org>, 1151 Oxford Road, San Marino, CA 91108, (626) 405-2180. The committee's report will be forwarded by the Section to the SAA Publications Board.

As you know, the annual meeting next year is in Orlando. Some interesting program ideas involving visual materials were developed. We await to hear what the program committee puts together, but with the caliber of ideas and interest I'm sure the program will be a good one. Make plans now to join us in sunny Florida. Chair-elect Tim Hawkins will be planning our section dinner. Perhaps we can look forward to spaghetti with Mickey?

I'm looking forward to a fun-filled year as Chair and have already enjoyed working with the members and the current leadership. Please keep me posted on your concerns about the section or general visual materials concerns that you think SAA should be addressing. I'd like to thank out-going chair Judi Hoffman for all her excellent work over the past two years. Judi did an outstanding job, particularly in communicating the concerns of visual materials to the larger SAA leadership. Our thanks to Judi for a job well done.

From the Chair-Elect **Tim Hawkins, Archives Consulting Services**

It gives me great pleasure to be writing to you as the Chair-elect of the Visual Materials Section. I left the hub-bub of Chicago last week feeling very flattered at being elected to the position and now write to you, with ideas still fresh in my mind, from the peaceful environs of an organic farm in northeast Ohio. Soon my position as Photo Archivist at Playboy will be a memory and I'm planning on devoting a healthy portion of my free time and energy to this new position.



I come into the position with no set agenda. Meeting with the chair, Catherine Johnson, former chair Judi Hoffman, and newsletter editor Laurie Baty gave me a glimpse of the challenges for the next two years. Personal discussions with Richard Pearce-Moses were quite enlightening and I'm hoping to work with him to bring some of the ideas he listed in his candidate's statement to fruition. It promises to be an exciting time for the Visual Materials Section and I welcome the opportunity to be involved in a leadership position.

I'm hoping to concentrate on my areas of expertise, to expand upon past accomplishments, as well as to bring new projects to the section. This includes being involved in the development of new advanced workshops and the web page. We're exploring the possibility of developing some new technical publications, and I'm particularly interested in using some of my industry contacts to develop some funding opportunities for section activities.

My experience with web pages has shown that a page is only as good as its links. With this in mind I'm beginning immediately on a survey of VM section member sites as well as other useful industry sites. I'm asking everyone to help me by e-mailing your URL to my new photo business e-mail address: freshH2O@earthlink.net. In addition, if you have other favorite web sites related to visual material collections or visual material services I'd like to see those. Thanks, in advance, for your help on this.

One potential technical publication that we've discussed is a complete guide to sheet-film edge codes.

In my experience I've had considerable difficulty in identifying sheet film types whose edge codes fall outside of the time periods of current industry publications. In conversations with Kodak technical representatives I've been told this information doesn't exist. If any of you have information to the contrary I'd like to hear about it. If not, this could prove to be a useful guide in identifying sheet-film emulsions. This is also the type of small publication that I could envision receiving support from organizations in the photo industry. Again, we'd appreciate feedback on this idea.

In ten years at Playboy I've had the opportunity to develop a lot of industry contacts. The fact is that the Playboy name opens a lot of doors and I've done a lot of favors. I'd like to now offer myself as a liaison to the industry to use that goodwill to advance the causes of the section. In our officers' meeting we discussed the possibility of entering into a new era in VM section activities. I think that the Visual Materials section of the national archivists organization has a responsibility to take a lead in bringing innovation to the profession. Finding new funding sources and creating new alliances could make this a reality. In the next few months I'll be talking with the SAA office to determine what we can do for ourselves within the framework of SAA section codes and I'd like to hear what the membership feels is an appropriate level of involvement with the industry of visual materials.

Finally, my most urgent responsibility will be to develop a new three-year plan. I'll work all of these ideas into the plan but would encourage each of you to contact me with your ideas and feedback. This is your organization and, as your elected representative, I'd like to do everything in my power to meet your needs and make your ideas a reality. If you have ideas for the three-year plan please contact me.

Architectural Archives Roundtable **Beth Bilderback, South Caroliniana Library,** **University of South Carolina**

The roundtable met at the Society of American Archivists conference in Chicago for its annual meeting. With Waverly Lowell presiding, the group discussed several topics. Maygene Daniels reported that the International Committee on Archives is looking into the possibility of creating a section on architectural records that would be open to individual members and would be member run. A number of roundtable members expressed interest in seeing such a move occur.

Tawny Ryan Nelb reported the completion of the Michigan COPAR documentation project. They now are deciding how to disseminate the information. Tawny also had with her an Architectural Records Media/Support Preservation and Maintenance Chart that she developed. It is a very handy tool for quick reference with samples of seven of the eight types of media/support. The chart is available for \$10.00 from Mich COPAR, c/o Tawny Ryan Nelb, PO Box 1229, Midland, MI 48641-1229.

Susan DuBois from the Conservation Center for Art and Historic Artifacts in Philadelphia addressed concerns about the lack of archivist participation in the "Have You Got the Blues" workshop series. She indicated that the

program was organized so that the hosting institution would supply the archivist/curator to discuss architectural records from the archival perspective. The next workshop will be on 5 November at the Syracuse University Library. Through continued NEH funding, two more work-shops will be held in the second half of next year: the Historic New Orleans Collection and the University of Texas at Austin. Dates have not been set for these two sites yet. Anyone interested in more information should contact Susan at CCAHA, 215-545-0613, e-mail ccaha@shrsys.hslc.org.

Waverly brought the discussion back to the workings of the roundtable. Some brainstorming was done to identify sessions for next year's meeting in Orlando. The theme is deconstructing Disney, and architectural records seem a natural fit. There was discussion about doing stand alone sessions as well as working with other sections and roundtables such as the Preservation Section and the Visual Materials Section to provide integrated sessions.

It was noted with regret that Tony Wrenn at the American Institute of Architecture is retiring next spring. He is hoping to hire someone to begin in November, so there will be a transition period. Tony will be sorely missed, but his contributions will continue.

By acclamation, Nancy Loe, Cal Poly; and Mary Woolever, Art Institute of Chicago, were elected co-chairs. For the rest of the meeting, Nancy entertained the group with a fascinating slide show on Julia Morgan including Hearst Castle at San Simeon and other Hearst projects.

I would like to thank Mark Coir for his nice introduction in the last issue of *Views*. We will all miss "the news from Mark," but we know he is still out there and a bit more famous now thanks to A&E. Because I don't have the contacts Mark does, I ask you all to please keep me posted on happenings in the field.

Bibliography Committee

John Slate, Texas African American Photography Archive

John reported at the annual section meeting in Chicago that he will finally tackle much-needed revisions and additions to Richard Pearce-Moses' substantial bibliography on basic photographic works for archivists. Richard's bibliography is presently available at his personal web page, though it has been unchanged for about two years. John will be joined by Larry Landis, Oregon State University, and Margie Compton, The University of Texas at Austin, in reviewing the existing work, making suggestions, and drawing up semi-formal criteria for inclusion. Richard is still, of course, the guiding light. Anyone with suggestions for titles to add are free to contact John. It is hoped that the bibliography can find a home at a formal VM Section site sometime in the future.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Barbara Humphrys, Library of Congress

The committee had a full agenda for its November 18 and 21 meetings at the annual AMIA meeting in Bethesda, MD. A complete report will appear in the April issue of *Views*.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Kate Bowers, Harvard University

Roundtable 1997 Annual Meeting, Chicago, Thursday, August 28, 4:00-6:00 p.m. Minutes have been re-arranged topically.

Introductions

Introduction by Chair, Marcy Flynn, of herself and incoming Chair, Kate Bowers. Roundtable participants introduced themselves and stated their institution's policy and practice for item level cataloging of visual materials. A variety of practices were evident: from those institutions with collection-level control, to those with "group" control, to those using only item-level control, to those using combinations of all three.

Visual Materials Section

Catherine Johnson, incoming Chair of the SAA Visual Materials Section (VM) announced SAA program proposals are needed for 1998 in Orlando, and that she is forming a working group to review SAA publications related to visual materials.

Publications

A. SAA Publications Board

The SAA Publications Board solicited suggestions for new or revised publications.

The board is looking for: new editions of older books, new titles with a strong market (the board prefers to receive author suggestions along with suggested titles); books with a market outside the professional archival community. Mary Lynn Ritzenthaler. *Archives and Manuscripts: Administration of Photographic Collections* was mentioned as a potential project for the SAA Publications Board because it needs updates including electronic cataloging, digitizing, and legal issues.

B. *Art and Architecture Thesaurus*

The *Art and Architecture Thesaurus* is now available on the World Wide Web.

C. Moving image cataloging resources

Judi Hoffman from the Library of Congress (LC) Motion Picture, Broadcast and Recorded Sound Division (MBRS) made three announcements concerning resources for cataloging of moving images:

1. The Association of Moving Image Archivists Cataloging and Documentation Committee is producing a compendium of practice.

2. A new resource for genre terms, the *Moving Image Genre/Form Guide*, is soon to be available. The genre terms guide has been produced by MBRS, its first draft approved, and has been given the designation in MARC field 655 subfield 2 of "migfg". It will be maintained by MBRS, and in the future will be available through LC's world wide web site and as a part of Cataloger's Desktop, distributed by LC's Cataloging Distribution Service. Those interested may contact Brian Taves of MBRS at (202) 707-9930 or via email at btav@loc.gov.

3. *Archival Moving Image Material: A Cataloging Guide (AMIM)* is in need of revision. The Cataloging Policy and Support Office (CPSO) of LC has agreed to take on this

task. Initial comments and suggestions were due to CPSO by October 15, but the revision process will provide other opportunities for comment.

D. Graphic materials cataloging resources

News from the Library of Congress Prints and Photographs Division (P&P).

1. A second edition of *Graphic Materials* is available on Cataloger's Desktop. Paper copies of the revisions were made available after the meeting by Marcy Flynn. [*Some of these revisions follow this column.*]

2. The *Thesaurus for Graphic Materials* newest additions and revisions are also available. They can be found on the LC web site at: <<http://lcweb.loc.gov/rr/print/tgm1>> and <<http://lcweb.loc.gov/rr/print/tgm2>>. There is also an FTP site for this information.

Website

Guidelines for SAA websites now available. It was decided to produce a small website for the roundtable, incoming Chair Kate Bowers will develop it. [*News on this site will be found on page 7.*]

Task Force on Organizational Effectiveness

We discussed recommendations from the SAA Task Force on Organizational Effectiveness (TFOE). Peter Hirtle, the VMCAR liaison from the SAA Council, discussed the TFOE recommendations, which had been received, but not endorsed by the Council.

One of the proposals would have made the VMCAR a working group within the Visual Materials Section. The Council put forth a counterproposal, which is to form Member Interest Groups (MIGs). More discussion on this issue will occur at annual meetings in the future, and the Council will continue to consult with roundtables as to the best organizational arrangement for its activities. No changes to the organizational structure of SAA have been decided upon, nor have any been instituted, but there are three new task forces: Dues and Services, Diversity, and Annual Meeting.

Derogatory Titles

LC P&P posed a problem to the group: "What to do about derogatory titles?" The problem arises when, for instance, a caption on a work being cataloged includes a derogatory expression referring to a minority group. Complaints are received when such titles appear on Web pages available to the general public. The dilemma that the group discussed, but could not solve, is how to leave the historical record intact and yet deal responsibly with the offensive titles and the public reaction to them.

Revisions to *Graphic Materials* Cataloging Rules Mary Goss Mundy, Library of Congress

Catalogers in the Library of Congress's Prints & Photographs Division are proposing several changes to *Graphic Materials* cataloging rules. They would like to present a list of the revisions to the members of the Visual Materials cataloging and Access Roundtable during the Society of American Archivists Conference. We hope this diverse group will provide a useful forum for us to elicit general reactions and responses to the following changes.

General rules, footnote 3.

Add sentence: Catalogers are directed to *The Chicago Manual of Style* for guidelines on style and punctuation (other than prescribed punctuation) not explicitly covered in the rules.

Rule 1C1. (Title and statement of responsibility)

1997 UPDATE: Optionally, use "[Untitled]" rather than devise a descriptive title for uncaptioned or otherwise untitled single images. If appropriate for further identification or clarification, include a brief description of the item in a note. (See also 5B14.)

(This option was added better to reflect the needs of the museum community, allowing catalogers more flexibility when describing original contemporary art that may be abstract or conceptual.

Rule 2F. (Date of publication, distribution, etc.)

1997 UPDATE: Guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record inclusive publication dates based upon the date of the earliest published item and the date of the latest published item initially cataloged. Or, record only the date of the earliest published material cataloged followed by a hyphen and three spaces. Enclose dates in angle brackets to emphasize the temporary status of the information. Make a note explaining that additional materials will be added to the collection. Update the record as new materials are added to the collection.

<1956-1963>

<1956- >

Optionally, if a finite collection is being processed in stages, record inclusive publication dates for the collection. Add dates reflecting that portion that is already processed or cataloged in angle brackets. Make a note to further explain how the collection is being processed and, if desirable, the frequency with which materials will be added to the collection. Update the record as new materials are processed.

1937-1971, <1955-63 processed>

Rule 2H. (Date of execution of unpublished material)

1997 UPDATE: guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record inclusive dates based upon the earliest and latest date of execution of images initially cataloged. Or, record an open date reflecting the earliest execution date followed by a hyphen and three spaces. Enclose dates in angle brackets to emphasize the temporary status of the information. Make a note explaining that additional materials will be added to the collection. Update the record as new materials are added to the collection.

<1956-1963>

<1956- >

Optionally, if a finite collection is being processed in stages, record inclusive dates of execution for the entire collection if they are known or can be easily derived. Add dates reflecting that portion that is already processed or cataloged in angle brackets. Make a note to further explain

how the collection is being processed and, if desirable, the frequency with which materials will be added to the collection. Update the record as new materials are processed.

1937-1971, <1955-62 processed>

Rule 3B2. (Statement of extent)

1997 UPDATE: Guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record the number of items initially cataloged followed by three spaces. Enclose the number in angle brackets to reflect the temporary status of the information. Update the record as new materials are added to the collection.

<ca. 450 > items

<3,500 > photographic prints

Make a note explaining that additional materials will be added to the collection.

For more information, contact Ms. Mundy at Prints & Photographs, Library of Congress, Washington, DC 20540.

VMCAR MEMBERSHIP

The Visual Materials Cataloging and Access Roundtable wants to remind everyone that joining the Roundtable demonstrates your interest in the unique challenge of providing access to visual materials. Roundtable discussions focus on:

- resources and publications for visual materials cataloging
- policy and practice of visual materials description
- current issues facing visual resources catalogers

Furthermore, membership costs nothing. To join, contact Kate Bowers (her address will be found on page 2 of this issue).

VMCAR WEB SITE

Visual Materials Cataloging and Access Roundtable now has a web site. Please visit it at: <<http://hul.harvard.edu/~kate/vmcar.htm>> and let us hear your comments and ideas for improvements!

IN PRINT

The Books

Adams, Ansel, and John Muir. *America's Wilderness: The Photographs of Ansel Adams With the Writings of John Muir*. np: Courage Books, 1997. 128 p. ISBN 1561387444. \$17.98 (cloth).

Armstrong, David. *The Silver Cord*. np: Scalo/Distributed Art Publishers, 1997. 128 p. ISBN 3931141489. \$45.

Batchen, Geoffrey. *Burning With Desire: The Conception of Photography*. Cambridge: MIT Press, 1997. 273 p. ISBN 0262024276. \$35.

Brayer, Elizabeth. *George Eastman: A Biography*. Baltimore: Johns Hopkins University Press, 1996. ISBN 0801852633 \$39.95 (cloth).

Breitbart, Eric. *A World on Display: Photographs from the St. Louis World's Fair, 1904*. Albuquerque: University of New Mexico Press, 1997. 108 p. ISBN 0826317421. \$31.46 (cloth).

Breuer, Karin, Fine, Ruth E., and Nash, Steven A., eds. *Thirty-Five Years at Crown Point Press: Making Prints, Doing Art*. Berkeley: University of California Press, 1997. ISBN 0520210611. \$29.95

Drucker Johanna. *The Century of Artists' Books* n.p.: Granary Books, 1996. 396 p. ISBN 1887123016 \$35 (cloth); 1997 ISBN 1887123024 \$24.95 (paper).

Brassaï, Gilberte, Peter Laki, and Barna Kantor, trans. *Brassaï: Letters to My Parents*. Chicago: University of Chicago, 1997. ISBN 0226071464. \$29.95; College Station: Texas A&M University, 1996, 300 p. ISBN 0892633484. \$35 (cloth).

Liebling, Jerome. *Jerome Liebling: The Minnesota Photographs, 1949-1969*. St. Paul, MN: Minnesota Historical Society, 1997. 104 p. ISBN 0-87351-354-1. \$45.

Kozloff, Max. *Lone Visions, Crowded Frames: Essays on Photography*. Albuquerque: University of New Mexico Press, 1997; reprint. 319 p. ISBN 0826314937. \$34.95 (cloth); 336 p. ISBN 0826314945. \$24.95 (paper).

Terra-Cotta Skyline: New York's Architectural Ornament. Princeton: Princeton Architectural Press, 1997. 176 p. ISBN 1568981058. \$45.

Articles of Note

Krainik, Clifford "A 'Dark Horse' In Sunlight and Shadow: Daguerreotypes of President James K. Polk." *White House History* II:1 (June 1997). Copies of the issue may be obtained from: The White House Historical Association, 740 Jackson Place, N.W., Washington, D.C. 20506. Single copies are available at \$7.95 plus \$3.00 for shipping. You may also order the magazine directly by calling WHHA at (202) 737-8292. They accept Visa/MC orders over the phone.

Stallabrass, Julian. "Sebastiao Salgado and Fine Art Photojournalism," *New Left Review* 223(May/June 1997): 131-61.

WHAT'S UP

Through December 21. Wet-plate work by France Osterman and Mark Scully and others, Legacy Gallery, Newtown, PA. For more information call the gallery at (215) 579-4421.

Through January 4, 1998. *Fotografie des Unsichtbaren*. Museum Abteiberg Monchenglad-bach, travelling on to Krems, Austria, and Winterthur, (Switzerland). (Catalogue available)

Through January 4, 1998. Photography in Science: Beauty of Another Order, National Gallery of Canada, Ottawa, ON. Only venue for this exhibition. (Catalog published) Web information: <<http://national.gallery.ca.exib/beautytxt.html>>.

Through January 4, 1998. *Robert Capa: Photo-graphs*. Philadelphia Museum of Art, Philadelphia, PA.

Through January 4, 1998. *Mathew Brady's Portraits*. National Portrait Gallery, Washington, DC.

Through January 10, 1998. *City of Secrets—Photographs of Naples by Jed Fielding*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Laura Letinkey: Couplings*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Melissa Ann Pinney: Feminine Identity*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Stephen Marc: Soul Searching*. Museum of Contemporary Photography, Chicago.

Through January 17, 1998. *Mastering McKim's Plan: Columbia's First Century on Morningside Heights and Constructing Low Memorial Library: A Chronicle of a Monumental Enterprise*. Columbia University, New York, NY.

Through January 18, 1998. *A Passion for Birds: Eliot Porter's Photography*. Amon Carter Museum, Fort Worth, TX.

Through January 20, 1998. *Police Pictures: The Photograph as Evidence*. San Francisco Museum of Modern Art, San Francisco, CA.

Through January 31, 1998. *The Last Look: The Funerary Photographs of Curtis Humphrey*. Texas African American Photography Archive of the 5501 Columbia Art Center, Dallas, TX.

Through February 1. *The Dark Mirror: Picasso and Photography*. Museum of Fine Arts, Houston, TX.

Through February 1. *Irving Penn: A Career in Photography*. Art Institute of Chicago, Chicago, IL.

Through February 1. *Images from the Machine Age*. International Center for Photography, New York, NY.

Through February 8, 1998. *Masterworks of the Photography Collection: Visions of Public America*. Amon Carter Museum, Fort Worth, TX.

Through February 8, 1998. *Graphic Alert: AIDS Posters from the Collection of Dr. Edward C. Atwater*. Brooklyn Museum of Art, Brooklyn, NY.

Through February 22, 1998. *Weegee's World: Life, Death and the Human Drama*. International Center for Photography Midtown, New York, NY.

Through April 5. *Robert Adam: The Creative Mind: From Sketch to the Finished Drawing*. Frick Collection, New York, NY.

Through May 25, 1998. *Celebrating a Vision: Thirty Years of Collecting Photographs at the National Gallery*. National Gallery of Art, Ottawa, Ontario.

Through May 31, 1998. *A Maritime Album: One Hundred Photographs from The Mariners' Museum*, Newport News, VA.

Opens December 11. *Pictorialism into Modernism: the Clarence H. White School of Photography*. Museum of Photographic Arts, San Diego, CA.

Opens January 24-May 10, 1998. *Imaging the Open Range: Erwin E. Smith, Cowboy Photographer*. Amon Carter Museum, Fort Worth, TX.

Opens February 14-June 7, 1998. *Masterworks of the Photography Collection: Transforming Nature*. Amon Carter Museum, Fort Worth, TX.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS, WORKSHOPS, ETC.

July 20-24, 1998. York, England. Care of Photographic, Moving Images and Sound Collections. Organized by IPC and supported by the Society of Archivists. Contact: Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton, York YO5 9QL UK.

Various dates and locations in 1998. Managing Digital Imaging Projects: a New RLG Workshop. RLG is pleased to offer a new 2.5 day workshop designed to assist librarians, archivists, curators, and preservation administrators, in managing digital imaging projects. Through lectures, demonstrations, and group exercises, participants will learn to:

- set realistic goals and objectives
- benchmark imaging and indexing requirements
- determine necessary technical infrastructure to support imaging and access (hardware, software, network, communication protocols)
- prepare budgets (including the use of the RLG Worksheet for Budgeting Digital Reformatting Projects)
- identify facilities, space, and staffing needs
- develop an RFI & RFP from models provided, select vendor(s), prepare a contract for services, and develop on-going relationships
- monitor project activities and schedule
- establish a quality control program
- collaborate with others to provide access to and maintenance of digital collections.

The curriculum was developed for RLG through a contract with Cornell University's Department of Preservation and Conservation. Taught by Anne Kenney, Associate Director of the Department of Preservation and Conservation, Cornell University and Oya Rieger, Digital Projects Librarian, Cornell University, the workshop will be offered five times over the next year. The first workshop was scheduled for October 27-29, 1997 at the Smithsonian Institution in Washington, DC. The remaining workshops are tentatively scheduled as follows: early February 1998 (Chicago, IL); two to be held in late May/early June, 1998 (UK); and the final one of the year in late Summer/early Fall, 1998 (California). For more information contact RLG.

[**Views** welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

FROM THE LISTSERVs
Processing RC papers
Douglas Nishimura,
Image Permanence Institute
<dnpph@ritvax.isc.rit.edu>

Many people on a few lists have heard me preaching that residual fixer is not the root of all evil. ANSI has not yet been able to establish limits for photographic paper, but film will tolerate a surprisingly high level of residual hypo. If I may digress to film here for a moment, the current ANSI standard (IT9.1-1996) sets a limit of 0.02 grams per square meter of thiosulfate for an LE-500 radiographic film. The LE-500 designation means that it is expected that the information will be readable for at least 500 years when stored in accordance to the standards. For microfilms and "other films" the limit is 0.014 grams per square meter. The standard refers to research which shows that radiographic films, even with 0.30 grams per square meter (more than 10 times the limit) will take about 2000 years at 23 C/ 60% RH to increase by 0.05 density units (status A blue) in the dmin which should be just noticeable to a diagnostician. Similarly, several tests were run with microfilm up to 0.15 grams per square meter. Only the lowest level of residual hypo changed enough to make an Arrhenius prediction (greater than 1500 years to reach 0.1 increase in dmin.) In our collective experience with residual hypo, we have learned that a small amount of residual hypo is beneficial to the stability of the image. Kodak first discovered this back in the mid-1960s, but didn't know how to tell the public to wash well, but not too well. Their position was that it was probably better to wash too much than too little (which I think was a responsible position for the time.) Fuji also found the same thing and presented it at an SPSE meeting in 1982. We have seen the same effect with both microfilm and x-ray film—that higher levels of residual hypo make the image more resistant to oxidation (from poor quality boxes, air pollutants, high humidity/air, etc.) This is what we call a Goldilocks effect since too much residual hypo, as everyone knows, is not good either.

The traditional method for measuring residual thiosulfate levels is by methylene blue. In this method, one molecule of thiosulfate converts two molecules of oxidized N,N-dimethyl-p-phenylenediamine into methylene blue that can be read on a spectro-photometer and quantified in accordance with Beer's Law. In the past, most RC papers contained incorporated developers that interfered with the test so an alternative method was developed. Because of problems migrating developing agents, however, companies have apparently removed the incorporated developers from a number of the RC papers.

The iodine-amylose method uses iodine in iodide solution that forms a complex with +-amylose (fractionated linear potato starch) to form a deep blue color. Thiosulfate reduces the iodine-iodide and thereby reduces the intensity of blue complex. The concentration of thiosulfate is determined by spectrophotometry.

Some labs use the silver-densitometric test that uses a mixture of acetic acid and silver nitrate. The acetic acid breaks down the residual thiosulfate (as well as polythionates) to form an active sulfur that in turn reacts with the silver nitrate to form a stain of silver sulfide. The stain is measured using a densitometer. The problem with

this method is that a calibration curve is needed in order properly to quantify the residual hypo. The lower limit of detectability is also higher with this method than with the other two methods (as you might expect.)

All of these test methods are described in ANSI/NAPM IT9.17-1993 and (for the international people) ISO 417-1993. Since you will likely not know whether or not the paper you are using has an incorporated developer or not, you will probably need to use the iodine-amylose method.

Part of the problem is that papers have changed quite a bit in the past several years. We also tend to find, at least within the industry, that there are two schools of thought. One is that if you store the material properly there is no problem. The other side says that many places can't store them properly and therefore must take other action.

RC has had a number of problems in the past including polyethylene/emulsion cracking, silver image deterioration, and staining from oxidized, migrated, incorporated developers. The industry has tried to address these problems as best as it could.

With the incorporated developers for example, many companies have added anti-oxidants into the paper (which is sandwiched between the two layers of polyethylene) and into emulsions. Some companies are doing away with incorporated developers altogether (except in those papers that absolutely must have them, that is, rapid access machine processable papers.)

If asked what I would chose for archival use, I would recommend a fiber-base paper over RC. At the very least, there seems to be a benefit to having a porous support. It is thought that air pollutants entering a fiber-base paper seem to be able to escape to the paper support and away from the emulsion making the photograph a little less susceptible to oxidation damage. In an RC base, migration of pollutants through the polyethylene is very slow, so the pollutants tend to stay in the emulsion where they can attack the silver. As far as I know, no one has proven this, but it seems to be the reigning theory within the research field. In addition, there is still question about the titanium dioxide in the base. It is the best whitener for this paper, but in the presence of UV light, it forms a singlet oxygen that was responsible for both the cracking and silver deterioration problems. The industry has addressed this problem mainly by adding anti-oxidants. (UV absorbers must be used carefully, otherwise you eliminate the benefits of optical brighteners—although optical brighteners in themselves act as a UV protectant too.)

This approach has helped the problem greatly. In general, there is little concern with the cracking problems now. (Although preservatives don't last forever. Even a Twinkie won't last forever.) It is possible that with infinite money, the industry could make papers even more stable. However, the industry (or at least a few of the companies I know) have determined that people just aren't willing to pay very much of a premium for very much greater stability than is currently available. It makes no sense to spend a lot of money on research if the general market doesn't really care.

As for the silver image? Silver is not as noble as most people think. For some reason people accept having to polish the silverware (and other such things) and yet still expect the photographic silver to last at least for hundreds

of years. If anything, the photographic silver is in such small pieces that its surface to volume ratio makes it significantly more vulnerable than a silver platter or tea set. *ANY* black-and-white, silver based image (not including thermally processed) that you want to last must be post treated in sulfur, platinum, gold, or selenium to form more stable compounds. This includes negatives (which people tend to forget) and even motion picture film. It is the only way (unless you can ensure that the air in the storage environment will always be relatively dry and free of all oxidants.) With films, the images don't tend to change in tone very easily and, therefore, it is easy to recommend any of the above treatments. Most of them require high levels of conversion for adequate protection. Photographic prints, however, tend to change in tone very easily and the only recommendation that can be made is to try different combinations of paper and stabilizers until one is found that provides both a pleasing image tone and good protection.

As a side note, I might add that long washes with fiber base papers can result in uneven removal of the optical brighteners. In the worst cases, you may see yellowish streaks. It isn't yellow. What you're seeing is the natural white of the paper and baryta. The yellowness is caused because the optical brighteners in the other areas make the the rest of the image look so white and bright that white is no longer perceived as white.

In summary:

1. Process in accordance with the manufacturers instructions. (Test your hypo or use fresh. Wash well, but don't overdo it.)
2. Post-treat in sulfur, selenium, gold or platinum.
3. Store in accordance with national or inter-national standards (or at least do the best you can.)

Latex paint on exhibition cases

Gawain M. Weaver <Gawain@adidam.org>

Mr. Weaver replied to a post by Emily Klayman <eklayman@sivm.si.edu> which stated in part, "There has been a policy where I work to let cases painted with latex paint dry for two weeks before objects can be placed in them. Recently, I have reread articles on the subject that are confusing to me. Several imply that latex paint does not offgas, others say there is a waiting period of anywhere from several weeks to several months."

According to Weaver, "The Museum Research Lab of GCI has informally recommended Sinclair brand paints as being safer than many others. I believe this was based on a number of tests including sodium azide, and lead, copper, and silver coupons."

EARLY PHOTOS COME TO LIGHT

Brian Unwin, PA News

Some of the earliest photographs taken—and the first of a major natural spectacle—have been found at a university library.

The 10 daguerreotypes, eight taken by Victorian industrialist Hugh Pattinson, date from 1840, just months after the invention of this early form of

photography with images produced on silver-plated copper plates.

They came to light in Newcastle upon Tyne University's Robinson Library after the box containing them spent 70 years gathering dust on a shelf. Now they are exciting experts on both sides of the Atlantic.

Pattinson, who later set up a chemical works in northeast England, took his daguerreotypes of Niagara Falls during a visit for talks about mining. University deputy librarian David Perrow said they were the first photographs ever taken in Canada and the first of the falls. The other two images in the box are of scenes of Rome, which were acquired by Pattinson. All 10 images were badly in need of restoration and their age and significance demanded specialist expertise, so an appeal for help was put on the Internet. This produced a response from the International Museum of Photography in New York, whose director, Anthony Bannon, described them as "one of the most important finds in the field of photographic history in years."

University conservator Owen Bradford said that a museum official he telephoned, said he knew the images existed, but it had been assumed they had been destroyed long ago. "We are talking about the Stone Age of photography. The museum was astonished at the discovery and my heart missed a beat when I realised what we'd got."

The daguerreotypes are believed to have been given to the university in the 1920s by descendants of Mr. Pattinson. The restored images are to be exhibited at the Robinson Library next year. [Ed. Note: *the images may be seen on the World Wide Web at <<http://www.nd.ac.uk/library/speccoll/dag.html>>*]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Paris, France. The Société française de photographie (SFP) recently announced the establishment of its Web site located at: <<http://www.sfp.photographie.com/>>. They look forward to hearing from viewers.

Austin, TX. John Slate wrote to tell us about the "controversial" photography show at the Harry Ransom Humanities Research Center in Austin. According to John, "The show was put together by Art grad students and the problem is that it has no labels and no conceptual text to provide context. A review might be available online from the UT paper The Daily Texan or the Austin American Statesman. Apparently no one can make heads or tails of the thing. I thought it was too damn arty for its own good and missed some of the points I would have made about odd formats and, for instance, the importance of snapshot photography."

Berkeley, CA. At long-last, a Curator of the Bancroft Library Pictorial Collection has been named!! Charles Faulhaber, Director of the the Bancroft Library recently announced that Visual

Materials Section member Jack von Euw will assume the position effective immediately. We offer Jack our hearty congratulations and wish him well in his new position at the Bancroft.

The new Vice-Chair/Chair-Elect of the Visual Materials Cataloging and Access Roundtable is James Eason of the Bancroft Library at the University of California, Berkeley. He has been at Bancroft since 1992 and has worked on a manuscript collections survey and recon project, been in charge of a pictorial collections cataloging project, and currently splits his time between The San Francisco News-Call-Bulletin Photographic Archive Encoded Archival Description Control and Access Project and ongoing pictorial collections arrangement and description. He received his MLIS from UC Berkeley in 1993, and a B.A. in history from Pomona College (Claremont, Calif.)

Chicago, IL. Tim Hawkins, is now the former photo archivist at Playboy, having moved on to private consulting in Denver. We're not allowed to post job openings in the newsletter, but read between the lines! Let's hope Playboy advertises in *Archival Outlook*.

Dallas, TX. John "Man About Texas" Slate also wrote to mention his black light poster exhibits in Dallas and Austin, as well as his semi-serious catalogue and essay on the same. The exhibit was called *Psychedelic Relics*. For more information on the exhibitions and the catalog, contact John at (214) 823-8824.

As reported this fall in the *Dallas Morning News*, 86-year-old photographer and artist James Thibodeaux is donating to the Texas African American Photography Archive his nearly 20,000 images made during a career photographing for such African-American publications as *Ebony*, *Jet*, and *Sepia*. Born in Louisiana, raised in Dallas, and educated in New York, Thibodeaux witnessed the later years of the "Harlem Renaissance" and was acquainted with many celebrities of the period. A retrospective exhibit of Thibodeaux's work is being planned for 1998. Acquisition of the collection marks a dramatic increase in the Archive's holdings, presently totaling over 32,000 prints and negatives. For more information, please contact John Slate at (214) 823-8824.

Fort Worth, TX. The Amon Carter Museum has acquired a collection of over 220 twentieth-century prints from the Philadelphia Museum of Art. Among the new acquisitions are major works by leading early twentieth-century American printmakers, including John Sloan, Rockwell Kent, Barton Spruance, Howard Cook, and Mabel Dwight. The prints are duplicate impressions of the works in the Philadelphia collection, formed by Carl Zigrosser (1891-1975), one of the most important print curators of the early twentieth century, who knew many of the artists personally. These new works complement the Amon Carter's outstanding collection of twentieth-century American prints.

Malibu, CA. Stock photo conglomerate Getty Communications reached a merger agreement with

PhotoDisc on September 15. The merged company, to be called Getty Images, will be based in the U.S. Information, may be found from the PDN Events page at: <<http://www.pdn-pix.com/news2/>>.

New York, NY. The Women's Film Preservation Fund of New York Women in Film & Television (NYWIFT) is seeking proposals for the funding of preservation or restoration of American films in which women had significant creative positions. Individuals and not-for-profit organizations are eligible to apply for grants or up to \$20,000. The Women's Film Preservation Fund is dedicated to identifying, preserving and presenting films in which women had a significant creative role. Their goals are to contribute to an understanding of the importance of women in film history, and to increase awareness of the necessity for film preservation. Furthermore, the fund is committed to working with other organizations with similar goals and to sharing resources and information with them. Applications and information may be obtained from the fund, c/o NYWIFT, 6 East 39th Street, 12th floor, New York, NY 10016, (212) 679-0870, fax (212) 679-0899. The next deadline is March 15, 1998.

The Metropolitan Museum of Art in New York City recently announced the creation of a permanent gallery for the display of photographs. The gallery opened on October 16. Named for collector Howard Gilman, the gallery was inaugurated with a selection of works loaned by the Gilman Paper Company, whose collection of photographs from the medium's first century is preeminent in the world among private collections. The installations will change three times per year and will be composed of photographs lent by the Gilman Paper Company Collection, from the Metropolitan's collection, and on occasion, from other institutions. The gallery is made possible by the Gilman Paper Company [*Why am I not surprised by this?*—Ed.] What's especially nice about the gallery design are the specially detailed cases, many with electronic movements and fiber-optic lighting for the display of small, cased photographs, daguerreotypes, and albums. For more information, contact Harold Holzer at (212) 570-3951.

Although SAA does not want us to publish any "Negative Spaces to Be Filled," I'm still happy to report a rumor that Lincoln Center might be looking for a photo cataloger. Don't know who left, or we'd tell you that as well! We've also heard that the Museum of the City of New York is looking for a Prints and Photos professional. Mum's the word, Susan.

Detroit, MI. The Walter P. Reuther Library will be hiring a new Audio Visual Materials Coordinator. The position will oversee the daily operation of the audio visual department. The closing date was December 1. We look forward to seeing who they'll hire!



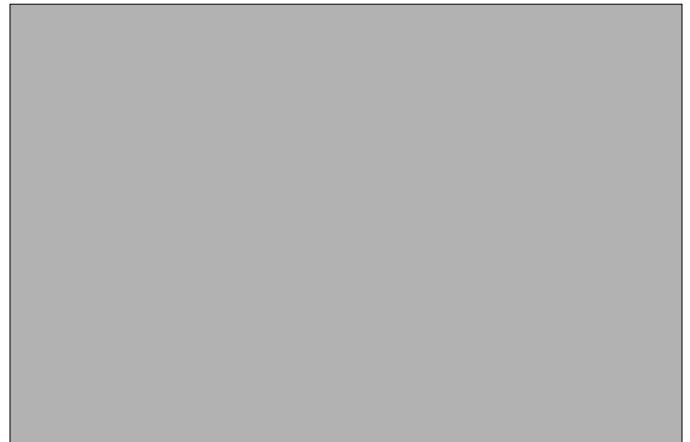
The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

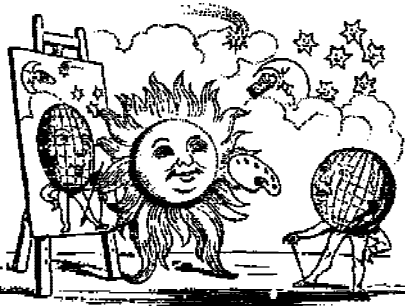


Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 106, National Archives & Records Administration, 700 Pennsylvania Ave., NW, Washington, DC 20408; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <laurie.baty@arch1.nara.gov>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@Indy.net>. **Chair:** Catherine J. Johnson, Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, (914) 738-0531, fax 738-7271, e-mail: <cjjxu@cunyvm.cuny.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1998. Opinions expressed are those of the authors.





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

Volume 12, Number 2

April 1998

A TRIBUTE TO MARGERY S. LONG Douglas M. Haller, University of Pennsylvania

It was with sadness that I learned of the death of Margery S. Long on December 19. Margery was Audio-Visual Curator of the Walter P. Reuther Library at Wayne State University in Detroit. Her career at Wayne spanned almost a quarter century. She manifested a serious interest in visual materials, preservation, sound recordings, and archival exhibitions, all of which had been neglected areas among archivists. Her research, teaching, and professional involvement in these overlooked aspects of archival administration served to draw attention to them, helping to raise consciousness and appreciation for their value to the profession. She coauthored *Administration of Photographic Collections*, a basic text in this realm, published and reprinted by the Society of American Archivists as a testimony to its worth.

For many years Margery taught the graduate-level course Conservation and Administration of Photograph Collections as part of the Archival Administration program at Wayne, developed by Philip P. Mason. This course was a major factor in my decision to concentrate in the visual materials aspects of archival administration. I can testify to Margery's inspirational qualities as an instructor. She offered workshops under the auspices of SAA as well, sharing her expertise with a broader professional audience.

Perhaps the most interesting aspect of Margery's career was her extensive work with exhibitions of documents and photographs. Such time consuming and labor intensive efforts are often underrated by those who lack appreciation for what such projects involve. Exhibitions make strong impacts on viewers, and are often on the cutting edge of research. Unless a full catalogue is produced, exhibitions leave no permanent record behind, making them more difficult to judge as professional achievements. Margery's exhibitions at the Reuther Library as well as permanent installations at off-site locations are credits to her and to Wayne State University. During my graduate years I served as her research assistant for the exhibition *The Wobblies* (the nickname for a member of the Industrial Workers of the World Union), an experience that influenced my subsequent work in the exhibition field.

Margery's was a long record (pardon the pun) of excellent service and outstanding professional contributions. As one of her students, a colleague,

and a former Chair of the Visual Materials Section, I know I speak for many when I say "Margery, we will miss you greatly."

FROM THE CHAIR-ELECT Tim Hawkins <freshh2o@earthlink.net>

Time flies. It seems like just a few days ago that I wrote my first column as Chair-Elect of the VM section and now it's time to report on accomplishments. Keep those cards and letters, and e-mails mostly, coming. I've been accumulating a list of useful URLs to use as links on a VM web site, but there's a lot missing. I'd like to continue to hear about your own institution's web sites or your other favorite VM related sites. Most importantly, if we're serious about developing a web site we need a volunteer institution to host the site. In lieu of that we'd need to pay a service provider, which would easily run a few hundred dollars a year. In that case we'd need to find some funding for a web site.

Speaking of funding, I've had some preliminary conversations with the leadership at SAA to explore the possibilities for fundraising to support section activities. During my years in the corporate world I developed many contacts in the photographic industry and I'd like to tap that industry to support some of our activities. My impression is that the photographic industry, meaning companies like Kodak, Fuji, Nikon, Canon, et. al., would be very amenable to supporting the activities of the Visual Materials Section of the national organization of archivists. It's good PR for them and let's face it, the term *archive* has become a real buzzword. I'd like to take advantage of the opportunities. Maybe one of these companies would like to fund a web site? Maybe we could sell advertising? I'd like to hear your ideas on this because clearly I'm the kind of guy who can get carried away with these ideas. There are potential problems with fundraising within the limitations of SAA's policy guidelines, but one area that seems to pique the interest of SAA leadership is the idea of companies underwriting a few VM-initiated publications. I envision technical publications whose cost could be borne by related businesses. One such publication that I'm not aware of being currently available is a guide to edge codes for twentieth-century large format films. Obviously, this is a complete study and a publication that is potentially a long-range project, but also a potentially useful one.

Again, I'd like to hear your ideas! Is anybody aware of such a resource in existence, or aware of materials

that might be used to contribute to such a resource, or willing to work on such a project? What about other publications? Would a VM-commissioned publication on basic archival techniques for visual materials collections be a useful endeavor? Do you envision other technical publications? Is this too ambitious for the VM section?

I've also been exploring the possibility of developing advanced workshops. Currently I'm working on two proposals to submit to the SAA Education Director. The first is a workshop on setting up lab services, copy services, and digital-imaging operations. The second proposal focuses on care and identification of twentieth-century color films. I've got my own ideas and instructors in mind, but your input can only help, so let me know what you're thinking.

Finally, it's three-year plan time. I've tried to weave some of these new ideas into the fabric of last year's plan and I'm hoping it will be an exciting time for all of us. We'll let you know about that plan in the June issue of *Views*.

CALL FOR NOMINATIONS

Judi Hoffman, Elections/Nominating Committee

Yes people, it is that time of year again, when the Past Chair looks high and low for dedicated VM sectionites who are able and willing to run for Chair-Elect! As that Past Chair, I am asking your help in submitting names for consideration, be it yourself or a VM Section colleague. The Chair-Elect—to be elected during the Section meeting at the 1998 Orlando SAA Annual Conference—serves in that position with the 1998-1999 Chair, Tim Hawkins, then takes over the reins as Chair of the VM Section for 1999-2000. So please, give some serious thought as to who can guide our Section to the doorstep of the new millennium! Then, contact me with any and all suggestions for nominees you might have, at 202-707-5903 or <jhof@loc.gov> no later than May 15, please.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, University of South Carolina

In October there was distressing news from the American Institute of Architects (AIA). The AIA librarian had resigned, and as reported last time, Tony Wrenn will retire in the spring. No replacements for either were planned as of late October. The AIA launched a study of its Library and Archives to determine its effectiveness for members and the public. This study included analysis of future trends in library and records management, as well as staffing and budget. Sale and outsourcing of the collections seemed to be considerations. The study was to be completed in December, with recommendations for action to follow.

The AIA collections are an irreplaceable resource for historians and architectural students seeking information about specific architects, the development of the profession, or the contents and development

of early architectural periodicals. These collections may be temporarily or permanently removed from public access, pending the outcome of the AIA's study.

Bill Maher wrote a letter to the President of AIA expressing SAA's concern about the impact the closing of the Library and Archives would have. He urged AIA to include in their study professional archivists and architectural historians from outside AIA. He also asked that they consider the fiscal costs as well as benefits closing their collections would have for AIA.

Inquiries concerning the outcome of the study may be addressed to Mr. Fred R. DeLuca, Acting CEO, The American Institute of Architects, 1735 New York Avenue, NW, Washington, DC 20006; voice (202) 626-7322, fax (202) 626-7587, e-mail <delucaf@aia.org> or write to Raj Barr-Kuman, FAIA, RIBA, President AIA, at the same address. You may also wish to express your concern to local AIA architect members or chapters.

A few months ago my local newspaper carried an article about an exhibit of architectural drawings for Kress stores at the National Building Museum in Washington, DC. Done in conjunction with Bernice Thomas' new book, *America's 5 & 10 Cent Stores: The Kress Legacy* [See **In Print**], the exhibit pulls from a collection of 6,000 photos and 7,000 drawings given to the Museum from Genesco Inc. in 1989. Thomas, an architectural historian in Atlanta, was impressed by the art deco Kress building of her childhood, and when it was later torn down, she decided to find out about the Kress company and its stores, which became Main Street icons. She eventually tracked down the Kress archives at the Genesco Inc. headquarters; Genesco bought out Kress in 1963. What Thomas discovered was that the Kress architects tried to relate buildings to area through motifs or overall design, such as tobacco leaf motifs or Spanish Colonial. While many know the name Kress from the Kress Collections of Art that formed the basis of the National Gallery of Art and other collections found in some smaller museums around the country, Kress will now be identified also as important in architectural history. The exhibit will be open through March 15, 1998.

Under people news, Waverly Lowell began her new year with a new position as head of the Documents Collection at the College of Environmental Design at the University of California at Berkeley. She will be responsible for developing a formal archival program for this collection. We wish Waverly all the best with her new and challenging project.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Association of Moving Image Archivists (AMIA) 1997 Annual Conference

More than 480 AMIA members and other archival moving image professionals and students met November 17-22, 1997, in Bethesda, Maryland, and other Washington, D.C., metro locations. This marked

our largest ever annual conference, with an increase of almost 200 attendees over the 1996 meeting.

Session topics included the current state of digital archiving, U.S. copyright law practices and trends, professional training in audio-visual archiving, advanced TV, digital reconstruction and restoration of moving images, pros and cons of digital compression on optical disc, the one-person archive, technology on a budget, commercialization of image archives, national film preservation plans and foundations, the Universal Preservation Format, independent video collections, television news archives, and shot level access to materials.

Other special features included a day-long basic training seminar in moving image archiving, a U.S. copyright workshop, the Reel Thing III technical symposium, a telecine workshop, presentations of online moving images from the Library of Congress National Digital Library, vendor presentations, screenings of archival moving image works, tours of various Washington, D.C. archival institutions, a keynote luncheon by ABC News' Carole Simpson, and receptions sponsored by NARA's Archives II, Discovery Channel Images, and the Canadian Embassy and National Film Board of Canada.

VM Section member Mary Ide was elected as a two-year Director of the AMIA Board, and the incoming AMIA president is Linda Tadic, former Chair of the AMIA Cataloging and Documentation Committee and reporter as such for *Views*. Congratulations!

IN PRINT

A Review

Michael Lesy. *Dreamland: America at the Dawn of the Twentieth Century* (New York: New Press). ISBN 565843827

Reviewed by Margaret Moorman, the art and architecture editor at <amazon.com>

Anyone who has flipped through a box of antique postcards has undoubtedly seen a few haunting gems by Detroit Publishing Company. The magnetism of the images—the result of a combination of brilliant photography and a special Swiss color-lithographic method—is indefinable. They crystallize a distant past that seems enviably ordered and serene.

Michael Lesy, author of the acclaimed *Wisconsin Death Trip* and other books, is a historian who has spent years poring over Detroit Company images in the Library of Congress. For *Dreamland*, he chose 208 of the original black-and-white negatives—a minuscule percentage of the 46,000 available. This selection offers a tantalizing glimpse of a hopeful, peaceful America at the turn of the 20th century.

Detroit photographers went everywhere. The famous William Henry Jackson toured fabled national glories—Yellowstone, the Grand Canyon—that only a handful of Americans had seen. His pictures were used to promote the construction of railroads to the

West, and they worked: the vast, varied landscape was irresistibly alluring. In cities, Detroit photographers shot rising skyscrapers (15 stories!), busy harbors, fancy stores, and streets filled with people going about their business. The granite and marble monuments look progressive and exciting, and the parks are elegant.

Lesy describes the times in sensitively crafted essays. He points out, for example, that while only a slender upper crust of Americans attended college, 90 percent of the citizenry was literate (compared to less than 60 percent today). They read 2,000 daily papers in English and 500 in 29 other languages. They were workers, dreamers, schemers, travelers, and they wrote postcards to one another wherever they went. For vicarious travelers, Detroit published boxed sets of images both familiar and new: the Wild West, the tamed but teeming East, and everything in between. Lesy also documents his own evolving perspective as he suddenly realized that many of the old pictures recorded the America his dying mother must have known as a child. To him, and to us, these beautifully composed photographs of steam locomotives, sprawling gingerbread hotels, and women in white dresses are documents of a lost era, quaint and curious. But to her they were the real thing—not history, but life itself.

A caveat: *Dreamland* is printed on black pages. The white type disappears, and even the numbers under the pictures are hard to read. This is doubly burdensome because the designer inexcusably relegated captions to the back of the book. You have to flip back and forth to find out that the city slickers out for a Sunday stroll in plate 59 are in Chicago, completely unrelated to the gents on the facing page, taking the air on a New York City promenade. And a quibble: For Detroit collectors, the photographs may seem denuded, printed in the original black-and-white instead of the richly colored, lithographed dreamscapes they became in postcard form. Their magical clarity is still mesmerizing, but some readers will be left wanting more.

The Books

Einstein, Daniel. *A Guide to Network Television News Documentary Series and Special News Reports, 1980-1989*. Lanham, MD: Scarecrow Press, 1996. 928 pp. ISBN 0-8108-3220-8 \$110 (cloth).

_____. *A Guide to Network Television News Documentary Series and Special News Reports, 1955-1979*. Lanham, MD: Scarecrow Press, 1987. 1069 pp. ISBN 0-8108-1898-1 \$92 (cloth).

_____. *A Guide to Network Television News Documentary Series and Special News Reports, 1955-1989*. The two-volumes set is forthcoming: ISBN 0-8108-3422-7 \$185.

Horton, Richard W. *Making Albums for Photos and Paper Collectibles*. Westfield, MA: Richard W. Horton, 1997. 62 pp. \$18 (includes postage). Order

- from Richard W. Horton, 46 Holland Ave., Westfield, MA 01085.
- Johnson, Drew Heath, and Eymann, Marcia, eds. *Silver & Gold: Cased Images of the California Gold Rush*. Iowa City: University of Iowa Press for the Oakland Museum of California, 1998. 264 pp. ISBN 0877456194 \$59.95 (cloth); ISBN 0877456208 \$30 (paper).
- Lawrence, John H., ed. *Hunter of Ruins: The Photography of Clarence John Laughlin*. Boston: Bulfinch Press, 1997. 112 p. ISBN 0-8212-2361-5 \$40 (cloth).
- Niven, Penelope. *Steichen: A Biography*. New York: Clarkson Potter, 1997. 672 pp. ISBN 0517593734 \$45 (cloth).
- Price, B. Bryon. *Imaging the Open Range: Erwin E. Smith, Cowboy Photographer*. Fort Worth: Amon Carter Museum, 1998. 187 p. ISBN 0-88360-090-0 \$49.99 (cloth).
- Reaves, Wendy Wick, and Friendly, Pie. *Celebrity Caricature in America*. New Haven: Yale University Press, 1998. 320 pp. ISBN 0300074638 \$45 (cloth).
- Rohrbach, John B. *A Passion for Birds: Eliot Porter's Photography*. Fort Worth: Amon Carter Museum, 1998. 64 p. ISBN 0-88360-089-7 \$19.95 (paper).
- Thomas, Bernice. *America's 5 & 10 Cent Stores: The Kress Legacy*. New York: John Wiley & Sons, 1997. 206 pp. ISBN: 0471181951 \$21.95 (paper).
- Ugnow, Jenny. *Hogarth. A Life and a World*. New York: Farrar, Strauss, & Giroux, 1997. 576 p. ISBN 0374171696 \$45 (cloth).
- van Hoogstraten, Nicholas. *Lost Broadway Theatres*. Princeton: Princeton Architectural Press, \$24.95 (paper) (updated and expanded) [No more information was available.].
- Wright, George S. *Monument for a City: Philip Johnson's Design for the Amon Carter Museum*. Fort Worth: Amon Carter Museum, 1998. 40 p. ISBN 0-88360-088-9 \$15.95 (paper).
- images, some never before publicly exhibited. The exhibition is STUNNING! My hat is off to co-curators Drew Heath Johnson and Marcia Eymann, Although I would highly advise anyone who can to see all three exhibitions while they are at Oakland, be advised that *Silver & Gold* will travel to the Crocker Art Museum from August 13 through October 10, 1999; and the National Museum of American Art, Smithsonian Institution, Washington, DC, from October 30, 1998 through March 7, 1999.
- A selection of images from the exhibition is available on the Museum's web site as a "virtual tour" at <<http://www.museumca.org/goldrush/silver.html>>.
- The exhibition is accompanied by a MARVELOUS, fully illustrated, 160-page catalog: *Silver & Gold: Cased Images of the California Gold Rush* edited by curators Johnson and Eymann [See **In Print** for publication information].
- opens April 12. *Degas at the Races*. National Gallery of Art, Washington, DC.
- opens April 25. *Broadway! The Great White Way in 1898*. Museum of the City of New York, New York, NY.
- opens June 13. Retrospective exhibition on the German 19th-century photographer Hermann Kronesummer. Organized by the Kupferstich-Kabinett (print collection) of the Staatlichen Kunstsammlungen (State Art Collection) Dresden, Germany. There will be a catalogue with a German-English glossary.
- opens August 29. *Prints and People: Narrative in American Printmaking, 1900-1945*. Amon Carter Museum, Fort Worth, TX.
- through April 3. *Word + Image: Swiss Poster Design 1955-1997*. Albin O. Kuhn Library & Gallery, University of Maryland, Baltimore County, Catonsville, MD.
- through April 12. *Max Waldman, Theatre Photographs*. Maitland Art Center, Maitland, FL.
- through April 14. *Feeling the Spirit: Searching the World for the People of Africa*. Museum of Photographic Arts, San Diego, CA.
- through May 2. *Mysterious Voyages. Exploring the Subject of Photography*. The Contemporary, Baltimore, MD. Exhibition is at the Alex Brown Building, Ground Floor, 1 South Street, Baltimore.
- through May 10. *Imagining the Open Range: Erwin E. Smith, Cowboy Photographer*. Amon Carter Museum, Fort Worth, TX.
- through May 10. *Shakespeare in Harlem, 1930-1950*. Amon Carter Museum, Fort Worth, TX.
- through May 15. *Isla Obscura. New Photography from Cuba*. Southeast Museum of Photography, Daytona Beach, FL.
- through May 15. *Harlista! Motorcycle Culture in Cuba Today. Photographs by Phillippe Diederich*. Southeast Museum of Photography, Daytona Beach, FL.

WHAT'S UP

A Review of California's Untold Stories: Gold Rush!

By Gary W. Ewer <gary@ieway.com>

I had the pleasure of attending the opening of *California's Untold Stories: Gold Rush!*—three exhibitions at the Oakland Museum in Oakland, California. The exhibitions opened Saturday, January 24, to coincide with the 150th anniversary of James Marshall's discovery of gold at Sutter's Mill. *Gold Fever* is an artifact-based exhibition and is amazing in its scope. *The Art of the Gold Rush* is an impressive exhibit of art works related to the Gold Rush.

The third exhibition is *Silver & Gold: Cased Images of the California Gold Rush* and features 150 cased

through May 15. *Say the Word: Photography and Test. Joan Demoss, Muriel Hasbun, and Robert Revere.* Rosslyn Spectrum Gallery, Arlington, VA.

through May 17. *Documentary Photographs.* University Art Museum, University of New Mexico, Albuquerque.

through May 24. *Masterworks of the Photography Collection: Transforming Nature.* Amon Carter Museum, Fort Worth, TX.

through June 14. *New York from Above: An Aerial View.* Museum of the City of New York, New York, NY.

through June 21. *Berenice Abbott's Changing New York, 1935-1939.* Museum of the City of New York, New York, NY.

through June 28. *Unseen Hurrell: Classics and Rediscovered Works.* Museum of Photographic Arts, San Diego, CA.

through August 23. *Celebrity Caricature in America.* National Portrait Gallery, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS

April 7, Laycock, England.

The **UK Photographic Materials Conservation Group** is pleased to announce its next one day conference, which will be held at Laycock Abbey, the family home of Sir William Henry Fox Talbot, the 'Father of Photography' and at the Fox Talbot Museum, Laycock, Chippenham, Wiltshire, England.

This is an exciting opportunity, exclusively arranged for the PhMCG, to view both the Museum and the Abbey. Conference speakers have been invited to talk on a variety of topics relating to the nature and identification of historic photographic processes. The conference will be held on April 7th 1998. Members and non-members alike are welcome.

It is hoped that coaches can be provided to ferry delegates to and from Laycock from Chippenham and Bristol rail stations. More information about this will be available closer to the time.

The Museums and Galleries Commission have generously agreed to provide grants to assist conservators to attend this conference. Information about eligibility and applications for grants can be obtained from the Hon. Secretary, David Parker, by telephone on 0181-876-3444 extension 2335, or in writing to PhMCG, PO Box 17286, Streatham, London SW16 2WT England.

May 18-22, Huesca, Spain.

Huesca Imagen 98: Photographic Preservation and Archival Practice: Preservation of the First

Direct Positives: Daguerreotypes, Ambrotypes and Ferrotypes.

This seminar is intended for archivists, librarians, researchers, gallerists, collectors and all those who take care, handle or study photographic collections. A considerable part of this patrimony, containing one of the most beautiful forms of our collective memory, depends on their knowledge and their zeal.

The seminar will be held at the conference room of the Diputacion Provincial de Huesca. (DIRECCION) and will commence with a reception on May 17, at 19:00 hours [*That's 7:00 p.m.*]. There, the participants will receive their credentials and instructional materials (CONFIRMAR RECEPCION). Daily sessions will take place from 10:00 a.m. to 13:30 [1:30] p.m. and from 17:00 [5:00] p.m. to 20:30 [8:30] p.m.

The seminar will be developed in Spanish and English. Simultaneous translation for the lectures and consecutive translation during the workshops will be provided in all the sessions.

Registration: The program fees of the seminar, including tuition, attendance to the sessions, instructional materials and program certificate, are 60.000pta. Full tuition will be refunded if cancellations are made a week or more before the program begins. Fifty per cent will be charged for cancellations made three days before. Refunds will not be given for cancellations made two days before or for non-attendance. Contact: Diputacion Provincial de Huesca. Departamento de Cultura, Avda. del Parque, 10, 22061 Huesca, Spain. +34 74 22 69 40, Fax: +34 74 24 31 12.

July 13-August 7. Rare Book School at the University of Virginia. Four different weeks:

Lithography in the Age of the Hand Press, Printing Design and Publication, Encoded Archival Description, Visual Materials Cataloging, Introduction to Electronic Texts and Images, Book Illustrations to 1890, Japanese Printmaking, 1615-1868, Non-book Media in Special Collections. Tuition for any course is \$595. For information contact: Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-2498; phone (804) 924-8851; fax (804) 924-8851; or e-mail <biblio@virginia.edu. The Web address is <<http://poe.acc.virginia.edu/~oldbooks/bap.html>>.

August 15-20, 1998. Balancing Traditional Preservation with Digital Access. Preserving Photographs in a Digital World. \$1,195. Rochester Institute of Technology, 66 Lomb Memorial Drive, Rochester, NY 14623-5604; 1-800-724-2536.

September 24, Austin, TX.

November 6, New Orleans, LA.

"Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment"

The Conservation Center for Art and Historic Artifacts is repeating its day-long workshop, "*Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment*" twice this fall. The speakers will be Lois Olcott Price,

Conservator of Library Collections at Winterthur Library and Joan Irving, Conservator at CCAHA, at both workshops, and a speaker from the host site to discuss management of their collections.

The first workshop will be on September 24, 1998, at the University of Texas at Austin, Graduate School of Library and Information Science, and is presented in cooperation with AMIGOS Bibliographic Council, Inc.

The second workshop will be November 6, 1998, at The Historic New Orleans Collection, New Orleans, Louisiana and is presented in cooperation with the Southeastern Library Network (SOLINET).

Cost: \$80.00 - Members of CCAHA, AMIGOS or SOLINET, \$90.00 - Non-members

For more information, For further information contact Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts (CCAHA), 264 South 23rd Street, Philadelphia, PA 19103, e-mail <ccaaha@hslc.org> Web <<http://www.ccaha.org>>, voice (215) 545-0613, or fax (215) 735-9313.

JUNE 10 THROUGH JULY 26. WORKSHOPS AND CONFERENCE ON PHOTOGRAPHIC PROCESSES IN DRESDEN, GERMANY

June 10-11. "True Large Format" (Burkhard Kiegeland)

June 12-14. Conference: "Photographie und Apparatur," discussing the relation image vs. apparatus in 19th-century photography.

June 20-21. Platinotype (Diether Muenzberg)

June 27-28. Daguerreotype (Grant Romer, U.S.A.)

July 4-5. Calotype (Richard Morris, England)

July 6-8. Collotype (Dietmar Guenther)

July 11-12. Wet collodion process (France Scully & Marc Osterman, U.S.A.)

July 25-26. Early photomechanical techniques like photolithography (Hans Ulrich)

The English-speaking teachers will be assisted by a German translator. The participation fee is 680,00 DM per workshop. Information about the exhibition, the symposium and the corresponding publications are available from Staatl. Kunstsammlungen Dresden, Oeffentlichkeitsarbeit, Dr. Helga Puhmann, Zwinger/ Theaterplatz 1, D-01076 Dresden, Germany, +49 351 4914622, Fax: +49 351 4914616. More information about the workshops can be found at <<http://ourworld.compuserve.com/homepages/kpollmeier>>

[**Views** welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

FROM THE LISTSERVs

Digital Cameras and Scanners

Timothy Vitale <tjvitale@ix.netcom.com>

There are several current articles on digital cameras, image processors and scanners out now. Look for the following:

- Review of 27 digital cameras on CNET at <URL:<http://www.computers.com/cdoor/0,1,0-21-2,00.html>>.

- Review of 8 low end image editors (nothing tops Adobe Photoshop, yet) at <URL:<http://www.cnet.com/Content/Reviews/Compare/Suite/?dd>>.

- Review of 18 digital cameras in the February 10, 1998, *PC Magazine*, Grotta, D. & Grotta S.W., Crossing the Threshold: Digital Cameras, pp 132-173 or <URL:http://www.zdnet.com/pcmag/features/digicam2/_open.htm>. For product info via *PC Magazine*: <URL:<http://ww2.infoxpress.com/zdn/pcmag/>>.

- Two very thorough reviews of top consumer digital cameras in February 1998 *Popular Photography*, McNamara, M.J. "Features: New Frontiers, New Digital Rollouts Break the Megapixel and Megabuck Barriers," pp. 50-53 + 196.

- Very nice article on the newest breed of scanners in: *Electronic Publishing*, January 1998, Hevenor, K., "Flatbeds Chase the Drum (scanner) Market," pp. 34-38-603-891-9166 for Penwell Publishing Co.; e-mail <carlapi@pennwell.com>.

Architectural drawings

Randolph Stilson <stilsonr@elwha.evergreen.edu>

I have been looking seriously for information describing conservation of ink on linen architectural and engineering drawings. The few items in the distlist archives suggest that the coating is potato starch but there is nothing that I can find in the literature that talks about the processes used in creating the coated substrate. Can anyone direct me to the written sources for this information?

Works on Paper in the Tropics

Jed Bark <jbark@warwick.net>

We have been contacted by a collector who keeps a number of contemporary prints in his home in the Caribbean. The prints are framed with Art-Sorb sheets behind the backmat and backed with a sheet of Mylar. Some have expanded a great deal, becoming very wavy, and some show evidence of mold growth. He plans to bring the works back to the Northeastern U.S. this Spring. We told him to bring them to a paper conservator for treatment, but couldn't give him a confident recommendation for re-framing them. We'd appreciate advice that we could pass on to the collector. More Art-Sorb? Acclimate materials (what would be ideal temperature and humidity?) and then seal the frames? We recognize the difficulty of achieving a good seal, and have considered sealed environments to pose risks of their own.

NEH PRESERVATION AND ACCESS APPLICATION DEADLINE 7/1/98

Barbara Paulson <bpaulson@neh.gov>

The National Endowment for the Humanities (NEH) is a grant-making agency of the U.S. federal government that supports projects in the humanities. Eligible applicants are: U.S. nonprofit associations, institutions, and organizations, as well as U.S. citizens and foreign nationals who have been legal residents in the United States for a period of at least the three years immediately preceding the submission of the application.

NEH's Division of Preservation and Access supports projects that will create, preserve and increase the availability of resources important for research, education, and public programming in the humanities. Support may be sought to preserve the intellectual content and aid bibliographic control of collections; to compile bibliographies, descriptive catalogs, and guides to cultural holdings; to create dictionaries, encyclopedias, databases, and other types of research tools and reference works; and to stabilize material culture collections through the appropriate housing and storing of objects, improved environmental control, and the installation of security, lighting, and fire-prevention systems.

Applications may also be submitted for national and regional education and training projects, regional preservation field service programs, and research and demonstration projects that are intended to enhance institutional practice and the use of technology for preservation and access.

Projects may encompass collections of books, journals, newspapers, manuscript and archival materials, maps, still and moving images, sound recordings, and objects of material culture held by libraries, archives, museums, historical organizations, and other repositories.

The Division has a single, annual deadline for applications, July 1. Final decisions will be announced the following March.

Guidelines and instructions can be downloaded from the NEH Web site:

<<http://www.neh.gov/html/guidelin/preserva.html>>

A list of recent awards is also available at that site under "What's New." To obtain a print version of the Guidelines or to address a question to the NEH staff, e-mail us at <preservation@neh.gov>, or write Division of Preservation and Access, NEH, Room 411, 1100 Pennsylvania Avenue, NW, Washington, DC 20506, (202) 606-8570.

OPENING OF THE EXHIBITION OF STEREO PHOTOGRAPHS ON INTERNET

<<http://www.artplus.es/fotobd/galeria>>

"Dear Friend:

"Discover the great surprise that is waiting for you in our Virtual Gallery: A "3-D" experience with images

of landscape, popular characters, holidays and eroticism from early 20th century Spain. These photographs belong to the Ragel Archive and were taken by an accomplished amateur, Liberio C. Porset, a tailor born in Bilbao around 1850 and with great artistic aspirations. Visit the exhibition!!! Connect now to <<http://www.artplus.es/fotobd/galeria>>. Currently the complete site offers a database of more than 300 Spanish photographers arranged by five subject areas including: artistic, advertising, fashion, press, and portraiture. It provides reference to biographical information, publications, exhibits, and more. Images by Spanish photographers are located in our portfolio section, which functions as a showcase for new works (look for the red suitcases). The site is constantly updated and includes a news section listing current exhibitions and information about contests and prizes around Spain, a service directory of photo-service companies and institutions and the virtual gallery. The site is unique in the world in providing the most comprehensive and updated reference for coverage of contemporary photography in a single country. The address is <http://www.artplus.es> We hope you will visit and let us know what you think of it. Additionally, if you or your institution has a web-site related to photography we will include a link from our pages to yours in our service section (Servicios) under links (Enlaces) if you send us an e-mail with the address. Thank you, Pamela Paulien, <artplus@ran.es>, <<http://www.artplus.es>>

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Falls Village, CT. For those of you interested in non-photographic prints and how they are made, Bamber Cascoigne's *How to Identify Prints*, is one of the best books on the subject. It's also hard to find. We've heard that it is available from Edw. R. Hamilton Bookseller, Falls Village CT 06031-5000. He has it in his December 1997 remainders catalog. It's \$35 plus \$3 shipping/handling. Not bad. Ask for catalog #538795.

Great Britain. 1998 will be a very good year to be coming to the UK; it is the Arts Council of Great Britain Year of Photography, <<http://www.photo98.com>>. E-mail <photo98@photo98.com> for more information; there are literally hundreds of events connected with photography being held all over the country.

Cambridge, MA. We recently heard from a doctoral candidate in art history at Harvard University beginning dissertation research on L.J.M. Daguerre. He is especially interested in Daguerre's pre-photographic career, particularly his paintings (salon, theatrical, panorama, and diorama) and hopes to place Daguerre within the context of early nineteenth-century French painting and popular arts, in the hopes of producing a picture of his early career as something more than just a backdrop to the invention of

The Society of American Archivists

527 S. Wells, 5th Floor, Chicago, IL, 60607



THE SOCIETY of
AMERICAN ARCHIVISTS

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

TIME-DATED MATERIALS
PLEASE EXPEDITE

photography. According to Mr. Pinson, "the links between *trompe l'oeil* painting and photography, I believe, are much more complicated than the previous literature has suggested."

At this stage, Mr. Pinson is soliciting any and all information on possible leads to archival evidence, letters, and artwork of Daguerre. He knows all of the basic sources, and has made a brief research trip to Paris, where he spent time at the Carnavalet, Bibliotheque Nationale, SFP, and the Archives de l'Opera. He returned to Paris in March for an extended period of research, and would be most grateful for all suggestions. Mr. Pinson may be reached at 60 rue Notre Dame de Nazareth, 75003 Paris, France, tel 01 42 74 20 72, e-mail <scpinson@fas.harvard.edu>.

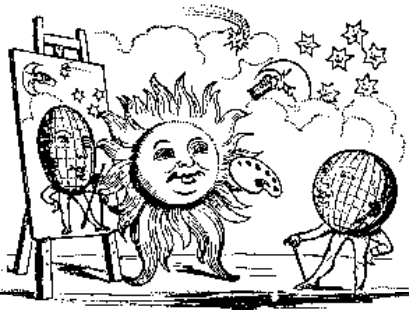
New Orleans, LA. The Historic New Orleans Collection recently acquired an unusual Ernest J. Bellocq photograph. Bellocq's reputation as a photographer is based on about 100 photographs he made in New Orleans's Storyville district in the early part of this century. His photographs of prostitutes in their working surroundings are unique in the history of the city's photography. Not all of Bellocq's work was so exotic. The Collection's recent acquisition is a photograph of a courtyard that appears to be in or near the French Quarter, where the photographer's business was located. This photograph is a straightforward view of the subject, not unlike Bellocq's Storyville portraiture. Its richness of descriptive detail makes it a valuable document of Belle Epoque New Orleans. For more information, contact the Historic New Orleans Collection at 533 Royal Street, New Orleans, LA 70130 (504) 523-4662 <hnocinfo@hnoc.org>; WWW: <www.hnoc.org>.

Washington, DC. The National Archives and Records Administration recently made its *Guidelines for Digitizing Archival Materials for Electronic Access* available on the NARA Web site at <<http://www.nara.gov/nara/vision/eap/eapspec.html>>. Take a look at them. The staff welcome comments.

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, 527 S. Wells, 5th Floor, Chicago, IL, 60607; (312) 922-0140; Fax (312) 347-1452; WWW <<http://www.archivists.org/>>.

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 106, National Archives and Records Administration Building (Archives I), 701 Pennsylvania Ave., NW, Washington, DC 20408; -0001; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <laurie.baty@arch1.nara.gov> **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@Indy.net>. **Chair:** Catherine J. Johnson, Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, (914) 738-0531; fax 738-7271, e-mail: <cjjxu@cunyvm.cuny.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 1998. Opinions expressed are those of the authors.



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

Volume 12, No. 3

August 1998

👉 **VOTE** 👈 **T-shirts** 👈 **VOTE** 👈 **T-shirts** 👈 **VOTE** 👈 **T-shirts**

CANDIDATE STATEMENTS

James K. Burant

I am delighted and honoured to be considered as a candidate for the position of Chair-elect of the Visual Materials section of the Society of American Archivists. VM is a dynamic and exciting section, and its members are among the most creative and thoughtful people in the profession. If I was fortunate enough to be elected to this position, I would try to maintain the energy levels and the enthusiasm which has characterized previous Chairs and Chairs-elect, and would try to move the profession forward as it grapples with such future challenges as electronic visual imaging (both in its creation and its preservation), the increasing fragmentation of our collective memory, the requirements of continued contextualization for visual materials, and the spiralling costs of storage and access for such media.

I feel that my twenty-two years of experience as a visual materials archivist, working in every area, from reference to collections management to acquisition, as well as my contributions to the profession, both in my own country and internationally, recommend me to the visual materials community. I hope you will cast a ballot on my behalf, in spite of the fact that I am unable (because of ongoing Canadian government funding restraints) to be in Orlando this August. Thank you for considering my candidacy, and for supporting me.

I hold an Honours B. A. (History and Art History; 1974) and an M.A. (Canadian Studies; 1979) from Carleton University, Ottawa. I have been with the National Archives of Canada since 1972. This past April 1998, I became the chief of Art, Photography, and Philatelic Archives in the Visual and Sound Archives Division.

My publications on archives and archival issues have appeared in *Archivaria*, *The Archivist*, *Provenance*, and *Off the Record*; on aspects of Canadian art history in the *Journal of Canadian Art History*, *Urban History Review*, *Imprint*, *Muse*, and the *Bulletin of the National Gallery of Canada*; and on Canadian photography, most recently in the British Museum's publication *Imaging the Arctic*, among other publications. I have also organized art exhibitions for the National Archives of Canada, the National Gallery of Canada, the London Regional Art Gallery, and the Ottawa Art Gallery and have

statements continue on next page

VISUAL MATERIALS ACTIVITIES IN ORLANDO

Wednesday, September 2

1:00-4:30 "Disney by Design." A behind-the-scenes tour of the Disney World campus that provides insight into the work of Disney artists, designers, architects and landscapers. \$ 86

Thursday, September 3

9:00 a.m.-10:00 a.m. Welcome/Opening General Session. Karal Ann Marling, "History on Display at Walt Disney World: The Them Park as Archives, History Lesson, and Historical Artifact."

10:30-12:30 Visual Materials Section Meeting

3:00 p.m. - 4:30 p.m.

3. Toward Integrated Archival Description: The Convergence of EAD, USMAARC, and APPM
5. The Future of Television News Film and Videotape Collections
7. War and Memory, Museums and Archives

4:45 p.m. - 6:45 p.m. Roundtable Meetings

- Architectural Records
- MicroMARCUsers
- RLIN users
- Visual Materials Cataloging and Access

Friday, September 4

8:00 a.m.-12:00 p.m. Tour of the Frank Lloyd Wright Built Campus of Florida Southern College. \$17

8:30 a.m.-10:30 a.m. Museum Archives Section

11:00 a.m.-12:30 p.m.

11. Appraisal in the Reel World
20. Popular Culture in Traditional Archives

12:30 p.m.-1:30 p.m.

23. Using Digital Technology to Integrate Archival Formats

3:45 p.m. - 5:45 p.m. Roundtable Meetings

- Art and Architecture Thesaurus
- Performing Arts

Saturday, September 5

8:30 a.m. - 10:00 a.m.

35. How Do I Preserve this Audiovisual Material?
36. The Iconography of Archives in Art

10:30 a.m. - 12:00 p.m.

45. Tracking American Television: The Documentation Trail
47. Mr. Chips Visits the Web: Marketing Archives and Archival Collections for the Twenty-First Century.
53. Diamonds in the Rough: Documenting the Collection of Fine Art

Sunday, September 6

8:30 a.m. - 10:30 a.m. VM Section Officers Meeting

SECTION DINNER TO BE ANNOUNCED AT THE MEETING. CHECK THE BOARDS FOR AN ANNOUNCEMENT

been a speaker, chair, commentator, or workshop leader at eight Association of Canadian Archivists Conferences, three Ontario Association of Archivists Conferences, and three Society of American Archivists conferences. I have spoken widely on archival issues and aspects of art history elsewhere in the United States, in Australia, and in Great Britain. I am a former president of the Ontario Association of Archivists, chaired the Program Committee for the 1994 ACA conference, served as chair of the Algonquin College Archives Technician Program Advisory Board, and act as an editorial advisor to the *Journal of Canadian Art History*.

John Slate

This may be a beaten-to-death topic, but I strongly believe that archivists have a duty to keep a perspective both on the past and on the future. In our work we must keep abreast of new technologies with preservation and access applications, and entertain ideas and concepts that will improve our work and—most importantly—help the users of our collections. One example of how the SAA VM Section can affect change is the endorsement and promotion of standards. At the same time, I would like to see my colleagues not lose sight of some of the most basic and practical activities in archival enterprise. As it has been said, one must crawl before they can walk. For the many archives trying to achieve even the most modest results, such things as preservation rehousing, the writing of clear collection descriptions, and environmental monitoring have higher priority than digitization (especially if you don't have the funds or the equipment!).

I also believe that our profession requires, more than ever, a stance that encourages the "ethical" use of images. In many instances we are asked to provide images that document people, places, and events in history. As most of us who work extensively with images know, pictures not only lie, but can be distorted and exaggerated to create false impressions and to suit personal agenda. As professionals we cannot dictate how images are used or censor their use, but we can be responsible to the record by pointing out the differences between the actual and the representational. Otherwise, we tacitly contribute to the already prevalent use of anachronistic and even false images that substitute for the "real thing." Sometimes the "real thing" simply does not exist.

I feel my humble experiences qualify me well for chair of this section. I have worked in an archives setting, most of it with visual materials, since entering college. Thirteen years of paraprofessional work in the archives of the Center for American History, The University of Texas at Austin, the curatorship of the Hertzberg Collection and Museum, San Antonio Public Library, and now archivist for the Texas African American Photography Archive have exposed me to a wide range of visual materials formats. I've worked in academic collections and public libraries, so I feel fortunate to understand the general needs and missions of the different constituencies we serve.

I'VE JUST FINISHED MY WEB SITE AND I'M GOING TO DISNEY WORLD! FROM THE CHAIR

Catherine Johnson, Dance Heritage Coalition

I was afraid of this! The year went by again in the blink of an eye. Between two kids, creating a Web site for the Dance Heritage Coalition and the usual slings and arrows of day to day living, I almost didn't realize that it was time to prepare for another annual meeting—but this time "We're going to Disney World!" Reading through the program that just arrived in my mailbox (and looking at all the great "visual materials" that were used to illustrate it) got me pretty excited. A great hotel, a range of interesting programs particularly suited to the Disney environment, and a chance to see my VM colleagues. What more could one ask for—a new Disney Theme Park just opened? You got it.

This year's section meeting will be held on Thursday, September 3, from 10:30 a.m. to 12:30 p.m. We'll quickly handle section business at the beginning, including committee reports and the election of the 1998-99 chair-elect (see nomination information and ballot in this issue of *Views*). The rest of the meeting will be devoted to break out sessions where section members can work in groups to further develop section plans, to brainstorm on areas of interest and to share experiences. Session topics will include moving-image materials; advanced workshop development; 1999 program proposals; a section Web site; and SAA publications on visual materials. If you have suggestions for additional topics please contact me prior to the meeting.

We sometimes come away from annual meetings with a lot of good ideas but no action agenda to see them through. This year I'm hoping that we can do some work in Orlando and end up with clear assignments and goals for the year so that when we meet in Pittsburgh in 1999 we'll be one year further ahead. To facilitate this, we've also scheduled a VM Section officers' meeting on Sunday morning from 8:30 a.m. to 10:30 a.m. **While this is called an officer's meeting it includes committee chairs, and we welcome anyone who wants to get more involved in the section and who may have an interest in a committee chairmanship or a role as an officer in the future.**

We have a great section with a lot of talent and interest and we've been able to accomplish a lot over the years. These days everyone seems to be running on overload instead of overdrive (especially me). My goal this year is to make the best use of our time together to set priorities and assign clear and simple tasks that help us to continue the great tradition of the VM section. I know I left Chicago with a lot of ideas that I then failed to implement because I had no implementation plan and no time when I got back home. I'm hoping to create a meeting structure this year that will make the doing easier once we leave Orlando. Of course that will require your help and participation, so come prepared!

At our last meeting, thanks to Judi Hoffman's encouragement, we determined to create a moving-image interest group committee as part of the VM Section. The growing interest in moving images among the traditional archives community is clear in the program for this year's conference, with four programs devoted to related topics (see page 1). The VM sections willingness to address this interest is indeed timely. Those interested in moving image materials will have a chance during our section meeting break-out session to talk and share ideas for ways in which SAA might address their needs.

You may notice that there are no advanced or even introductory workshops related to visual materials this year. The section hopes to redress this next year, as a particular focus of the Chair-elect Tim Hawkins' three-year plan (see it on this page). Tim has a lot of interesting ideas and a brainstorming meeting at last annual meeting fed him more. In order to develop workshops and programs, however, we need more input from our members. Please express your interest in attending workshops (and do so in writing, via e-mail, etc.). Suggest possible presenters and subjects to Tim. In his column for the last issue of *Views* Tim outlined some workshop ideas—please respond with some feedback. Remember the Section is here for communication—and not just one way. During the VM section meeting break-out session there will also be an opportunity to discuss potential workshop ideas so that members can participate more fully in their development. Despite the lack of an advanced workshop there are a lot of sessions, not to mention tours, that will be of interest to archivists dealing with visual materials. See the summary on page 1 that highlights sessions of particular interest.

Our ever faithful and productive Laurie Baty [*Aw shucks—Ed.*] has once again arranged for an annual section t-shirt. See the back page of this issue extensively for ordering information and **don't forget to send your order in advance**. Quantities are created based on pre-orders. Also, don't forget to plan to attend the annual section dinner for fun and frolic. Tim is searching for *the* place. Look for announcements in Orlando and at the Section meeting. I'm looking forward to seeing everyone in sunny Florida. If you can't make it, we'd still love to hear your ideas and thoughts on section activities. Send word to Tim Hawkins or me before or after the meeting. (P.S. Don't be surprised if you see me trailing my seven-year-old around the conference—how could I go to Disney World without him?)

FROM THE CHAIR-ELECT Tim Hawkins

I'm happy to see that Catherine has about covered everything in her column for this issue, so my contribution can be short and to the point.

I'm excited to be the incoming chair and have a lot of energy and ideas for the section in the coming year. In addition to developing workshops I'm hoping

to be able to do some fundraising to promote the web page and publications. I'm very committed to having a web page in place before the end of my term and, as I've stated in previous columns, I think this page could be a model home page as well as an incredible resource for visual resource professionals nationwide. Likewise, I'd like to see the section establish some new directions in publications and I'll be pushing for progress in that area.

Many of you have already heard from me concerning your involvement with the VM section. I plan on taking a very proactive view of my position and will be recruiting volunteers to move projects along. Please contact me if you have interest in being involved in specific projects. In lieu of that, however, I may be contacting you. When I look through the directory for the Visual Materials section I see a lot of talent out there. It really doesn't take much work to accomplish a lot if we have enough volunteers. I hope you'll all be thinking about contributing a little bit of your time to the section this year. I'm looking forward to working with you.

Visual Materials Section 3-Year Plan 1998

I. Core Activities

- A. Newsletter
- B. Annual Meeting

II. Special Projects/New Initiatives

- A. Independent Activities
 - 1. Review Section committee structures to assure that Section priorities are not duplicated or neglected. [1998-1999; Goal 4]
 - 2. Attempt to broaden the base of Section members participating in Section activities [Goal 4]
 - 3. Design Section T-shirts for internal sale [1998; have received Executive Committee approval]
- B. Cooperative Activities
 - 1. With other SAA units
 - a. Develop and implement a web site to be linked to the SAA site [1998-1999; Goal 1, 2,4]
 - b. Develop advanced workshops in *Care and Identification of Twentieth Century Color Films* and *Establishing Photographic Lab and Digital Imaging Services*. [1998-1999; Goal 2, 4]
 - 2. With external groups
 - a. Maintain communication with ACA through section liaison, suggest visual material questions on certification exam, and submit titles for recommended reading [ongoing; Goal 2]
 - b. Solicit funding from industry-specific organizations to support new publications [1998-2000; Goal 1, 4]

C. Publications

1. Continue review of SAA publications on visual materials and consider need for updates, revisions, and/or additional publications [1998-2000; Goal 1, 2]
2. Continue updating of on-line version of section bibliography and assess need for hard-copy publication [1998-1999; Goal 4]
3. Begin new publications by soliciting writers and editors, as well as opinions from section members, for potential publications on *A Catalog of Sheet Film Notch Codes*, *Establishing Photographic Lab and Digital Imaging Services* and other titles yet to be determined [1998-2000; Goal 1,2, 4]

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback <bilderbackb@tcl.sc.edu>

It is that time of year again. Annual meeting is just around the corner, so grab your mouse ears and plan to enjoy the sights and sunshine. Mark your calendars for Thursday, 3 September, when the Architectural Records Roundtable will meet from 4:45 p.m. to 6:45 p.m. A review of the program indicates that only two of the 68 sessions deal with architectural records and both are on Saturday: the morning offers "Architectural Records and Institutional Profiles: Assessing Changes as Organizations Evolve" and the afternoon features "Science, Community, and Architecture: Documentation Strategies in Practice." That leaves plenty of time for extracurricular activities.

There are three tours the architecturally minded might find of interest. Tuesday, 1 September, is the tour of Ybor City, a Latin American community. The Business Archives Section hosts a behind-the-scenes tour of Disney World. For Frank Lloyd Wright fans there is a tour of Florida Southern College on Friday. The campus contains 12 structures built between 1938 and 1958, comprising the most Wright buildings on one site.

A reminder about the "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment" workshops sponsored by Conservation Center for Art and Historic Artifacts. The first fall workshop will be held on 24 September at the University of Texas at Austin Graduate School of Library and Information Science in Austin, Texas; it is cosponsored by AMIGOS Bibliographic Council, Inc. The next workshop is 6 November at the Historic New Orleans Collection, New Orleans, Louisiana and is cosponsored by SOLINET. For further information contact Susan W. DuBois of CCAHA at 212-545-0613 or <ccaaha@hlsc.org>.

I am always interested in news of events and people to post for the benefit of all. Please send any updates to me at bilderbackb@tcl.sc.edu. See you all in O town.

AMIA'S CATALOGING AND DOCUMENTATION COMMITTEE

Barbara Jeanne Humphrys <bhum@loc.gov>

Hello to members of AMIA's Cataloging and Documentation Committee:

It's definitely feeling summery here in Washington, D.C., and that emphasizes the nudge from our organization's leaders and conference organizers to prepare for coming elections, conference scheduling, and other business.

As a first attempt, I am sending this column to the committee's membership via e-mail. It's been a challenge to reconcile all the various lists I've been able to put my hands on; I decided just to put something out there and see what happens. If you received this column via e-mail, please respond to me so that I can check on the accuracy of my information.

The roster has grown so large that using e-mail as much as possible helps to disseminate information quickly. Of course, not all members use e-mail, and I'll get this message to them by fax or snail mail. If you are on the roster (or think you are) and have not seen this column via e-mail or fax, please get in touch with me.

While I have your attention, I would like to put a few matters out there for consideration:

1. The roster itself. The document I call "the roster" now carries 59 names, and that does not (yet) include another 14 names of persons who expressed interest in this committee with their membership dues during 1997. (I have mailing addresses for some; nothing for others. This is a matter I'll be working on with Janice Simpson.) That's a hefty percentage of the membership, and— while all who are interested are welcome—we've only added names over the years...never (I don't think) culled those whose interests have migrated or who have left AMIA. When you reply to this message (see request, above), would you please confirm your interest in remaining on this committee?

2. I have been asked by 1998 (7-12 December) conference organizers to schedule times and rooms for our committee meetings. Unfortunately, this request does not come with any information about other conference events or sessions. So the best option seems to be to follow past practice and ask for meeting space for all day Tuesday (8 December) and Friday afternoon (11 December). If anyone has any comments or suggestions on conference meeting times, please let me know. Meanwhile, I'll try to find out more about the overall schedule and our options.

3. You should be hearing soon from Jane Johnson re: developments in AMIM revision.

4. And the most important topic at this time: election of a new committee chairman for the next 2-year term. The first order of business is to form an Elections Subcommittee, which will solicit nominations and run the election. Anyone interested in serving on this subcommittee should let me know asap.

I look forward to hearing from any or all of you.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Kate Bowers <kate_bowers@harvard.edu>

Visual Materials Cataloging and Access Roundtable will meet on Thursday, September 3 from 4:45-6:45 p.m. at the SAA conference in Orlando, Florida. Topics of discussion will be the year's developments in visual materials cataloging and improvements to the Roundtable's web site (<http://hul.harvard.edu/~kate/vmcar.htm>).

Members are encouraged to contact Kate Bowers (Harvard University Archives, Cambridge MA 02138 or <kate_bowers@harvard.edu>) with hot topics or questions for discussion among the group. Some suggested hot topics are: developing databases of visual materials, integrating access to visual materials with other archival materials, use of EAD for visual materials.

The incoming Chair of the Roundtable is James Eason of the University of California at Berkeley's Bancroft Library.

AMIA Cataloging and Documentation Committee

Jane D. Johnson <jdj@ucla.edu>

I am pleased to report that the Library of Congress has invited the Association of Moving Image Archivists to participate in the revision of Wendy White-Hensen's *Archival Moving Images: a Cataloging Manual (AMIM; 1984)*. As you know, the Committee has been working for several years to bring about such a revision, and had done a considerable amount of preparatory work, including the 1995 report, *Recommendations for Revision of Archival Moving Image Materials: a Cataloging Manual*.

I am writing to you as chair of the new *AMIM* Revision Subcommittee of the AMIA Cataloging and Documentation Committee. Our members include Paula Moehle (University of Georgia Libraries), Henry Mattoon (National Moving Image Database), Joanne Rudof (Fortunoff Video Archive for Holocaust Testimonies), and Judi Hoffman (Library of Congress). We will be working closely with the internal *AMIM* Revision Committee in the Library of Congress' Motion Picture/Broadcasting/Recorded Sound Division; the chair of that committee is Arlene Balkansky; our liaison from that Committee is Stephen Kharfen. Other members of the LC committee are Laurie Duncan, Pearlina Hardy, Marzella Rhodes, and Betty Wilson.

The revision process will be as follows. The Library of Congress Committee is preparing the initial revisions of the rules, chapter by chapter, and sending the drafts to our Subcommittee for comment. In addition to reviewing and revising these drafts, we are drafting wording in several areas not fully addressed in the original *AMIM*, namely, 1) group- and multi-level description (point 6 in *AMIM* revision report, page 2), 2) linked physical descriptions (point

8), and 3) record structure and title issues for documentary/non-fiction outtakes (e.g. news field tapes not cut into a final broadcast). We will also be doing some work on uniform titles.

In August, we should have drafts available for review by the Cataloging and Documentation Committee membership in its entirety. According to the original timeline, final revisions will be due to LC's Cataloging Policy and Support Office September 30, 1998.

If you have questions or comments about the *AMIM* revision project, please do not hesitate to contact me: Jane Dunbar Johnson, Cataloger UCLA Film and Television Archive, 1015 North Cahuenga Boulevard, Los Angeles, CA 90038 (213) 462-4921 x28 (voice), (213) 461-6317 (fax); jdj@ucla.edu (e-mail).

FROM THE LISTSERVs Conservation

Andrew Mace <amace@unix2.nysed.gov>

Storage Guide for Color Photographic Materials

The New York State Program for the Conservation and Preservation of Library Research Materials announces the publication of *Storage Guide for Color Photographic Materials* by James M. Reilly.

This publication is the result of a grant sponsored by the University of Rochester Libraries on behalf of the New York State Comprehensive Research Libraries and funded by the New York State Program for the Conservation and Preservation of Library Research Materials, part of the Division of Library Development in the New York State Library.

Over 95 percent of all photographs and films produced since the early 1960s have been in color, and billions of new color photographs are being made annually. Unfortunately, many of these materials are fading at an alarming rate. The *Storage Guide for Color Photographic Materials*, a 48-page book accompanied by a wheel of environmental conditions (a kind of circular slide rule), explains how and why color images fade, why they need special storage, and what can be done to make them last as long as possible. The *Color Guide* provides a generic overview of the stability of today's color photographic materials. It is the product of one of the most extensive accelerated-aging projects ever done for the purpose of learning how storage conditions affect image fading.

To make the best decisions about storing color photography, preservation managers must understand and be able to quantify the relationship between storage conditions and dye fading. The *Storage Guide for Color Photographic Materials* can serve as the basis not only for informed storage decisions, but also for discussions with architects, engineers, administrators, donors, and budget officers. The adequacy and cost-effectiveness of present or planned storage environments can be

evaluated in concrete terms. If a collection can be assigned a monetary value, then it is possible to assess in financial terms the impact of storing a collection at a particular condition. Preservation planners can now justify their activities in a way that budget planners can understand.

[See **In Print** for ordering information.]

Kory Berrett <kory@juno.com> Displaying Lantern Slides

Tamara Lavrencic <tamaral@gh.hht.nsw.gov.au> writes "Curators at the Museum of Sydney (Australia) are keen to display lantern slides using transmitted light. Has anyone had any experience in setting up a similar display? What type of light sources are "safe"? How did you control light exposure? Did you monitor light levels etc?"

About six years ago I treated a selection of lantern slides for the Atwater Kent Museum in Philadelphia. They too wanted to transmit some of the images onto the wall as part of an exhibition strategy and we talked about the efficacy of different approaches. In the end, they make photographic reproductions of the slides to 35mm color slides and projected them with a standard slide projector hidden in a dummy box built to look like the earlier machinery. The original slides were exhibited with diffuse backlighting using full spectrum fluorescent lamps (filtered for UV, of course) to light up translucent white acrylic backing panels. The exhibit was only up a few months at most. Perhaps the people at the Museum could tell you more. Hope this helps.

Exhibits

through August 1. *Imprints, David Plowden: A Retrospective*. Museum of Contemporary Photography, Chicago, IL.

through August 16. *New Harmonies: Masterpieces Across the Collection*, Amon Carter Museum, Fort Worth, TX.

through August 23. *Celebrity Portraiture in America*. National Portrait Gallery, Washington, DC.

through September 7. *Artists and the Avant-Garde Theater in Paris, 1887-1900*. National Gallery of Art, Washington, DC.

through September 8. *Robert Capa: Photographs*. Museum of Photographic Arts, San Diego, CA.

through September 30. *Tony Smith: through Drawings and Paintings*. Seagram Gallery, New York.

through December 6. *Making Architecture. The Getty Center from Concept through Construction*. Getty Museum, Los Angeles, CA.

through October 16. *Photos by Gifford: An Oregon Legacy*, Oregon Coast History Center, Newport, OR.

opens August 29. *Prints and People: Narrative in American Printmaking, 1900-1945*, Amon Carter Museum, Fort Worth, TX.

opens September 5. *Masterworks of the Photography Collection: Picturing Modern Life*, Amon Carter Museum, Fort Worth, TX.

opens October 24. *Photos by Gifford: An Oregon Legacy*, Columbia Gorge Discovery Center & Wasco County Historical Museum, The Dalles, OR.

In Print

Kowsky, Calvert. *Country, Park, & City. The Architecture and Life of Calvert Vaux*. New York: Oxford University Press, 1998. 378 p. ISBN 0195114957. \$45 (cloth).

Reaves, Wendy Wick. *Celebrity Caricature in America*. Washington: Yale University Press and the National Portrait Gallery, 1998. 320 p. ISBN 0300074638. \$45 (cloth).

Reilly, James. *Storage Guide for Color Photographic Materials*. Albany: University of the State of New York. 48 p. \$20. Checks payable to The University of the State of New York. Order forms may be found at <<http://www.nysl.nysed.gov/libdev/storage.htm>>. Credit card orders may be placed through the Image Permanence Institute. Cost through IPI, \$25 (\$3 s&h); 1-716-475-5199.

Rodríguez, Joseph. *East Side Stories: Gang Life in East LA*. New York: Power House Books, 1998. 192 p. ISBN 1576870022 \$39.95 (cloth).

Wilson, Charis and Wendy Madar. *Through Another Lens*. New York: Weatherhill Inc. (North Point Press/Farrar, Straus & Giroux), 1998. 376 p. ISBN 0865475210 \$35.

SAVING AMERICA'S TREASURES

President Clinton's budget requested \$50 million in each of the two next fiscal years to support a program entitled, "Save America's Treasures." If approved by Congress, the program will help preserve "significant documents, objects, manuscripts, photographs, works of art, maps, journals, still and moving images [whoever wrote this forgot they'd already said photographs], sound recordings, and historic structures and sites that document and illuminate the history and culture of the United States." Heritage Preservation (formerly the National Institute for the Conservation of Cultural Property) is working with the White House Millennium Council to develop the "Save America's Treasures" program and is compiling a comprehensive list of all types of objects and collections that have conservation needs and local, regional, or national significance.

Heritage Preservation encourages all museum to submit examples of objects and collections in need of conservation or preservation treatment or care. Send examples to: Heritage At Risk, Heritage Preservation, 3299 K St., NW, Suite 602, Washington, DC 20007-4415. Include brief description of the object or collection, including its

OFFICIAL ABSENTEE BALLOT - 1998
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Orlando.

You may bring this ballot with you to the Section Meeting.

If you mail it in, it must be postmarked no later than August 19, 1998.

Mail this ballot to: Ms. Judi Hoffman
 2135 N. Taylor St., Apt. D
 Arlington, VA 22207

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ James K. Burant

_____ John Slate

_____ write in _____
 (only individuals who have consented to nomination may be listed)

If you already mailed in your ballot from the special mailing in July, Please do not vote again. Thank you!

 significance and conservation needs, and professional-quality photographs or slides. If available, please include additional information (e.g., newspaper or magazine articles, brochures, or conservation assessments). Call Karen Groce at (202) 625-1495 with any questions.

 Association of Moving Image Archivists
 8949 Wilshire Boulevard
 Beverly Hills, CA 90211
 Telephone: (310) 550-1300
 Fax: (310) 550-1363
 E-mail: amia@ix.netcom.com

DIGITAL COPYRIGHT LEGISLATION

On April 1 the House Judiciary Committee approved the "WIPO Copyright Treaties Implementation Act" (HR 2281). The bill, which is supported by the Clinton administration and has strong bipartisan support in Congress, would implement an international copyright treaty, signed by the United States in 1996, which seeks to update copyright law for the digital era.

Artful Dodging

Washington, D.C. The National Museum of American History recently announced the acquisition by purchase of the Scurlock Collection. Dating from ca. 1904-1994, the collection documents the work of Addison Scurlock and his two sons, George and Robert. The collection consists of approximately 250,000 negatives and several thousand prints. A modest case exhibition is on display at the museum through November.

Los Angeles, CA. The Association of Moving Image Archivists (AMIA) has announced a new address. The association may now be reached at:

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, 527 S. Wells, 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 106, National Archives & Records Administration, 700 Pennsylvania Ave., NW, Washington, DC 20408-0001; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <laurie.baty@arch1.nara.gov>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@statelib.lib.in.us>. **Chair:** Catherine J. Johnson, Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, (914) 738-0531, fax 738-7271, e-mail: <cjjxu@cunyvm.cuny.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1998. Opinions expressed are those of the authors.

The Society of American Archivists

527 S. Wells, 5th Floor, Chicago, IL, 60607



THE SOCIETY of
AMERICAN ARCHIVISTS

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Annual Meeting T-shirts Again Available

Front

*Visual Materials Section
Society of American Archivists
Orlando, Florida
1998*

Back (7" diameter)



Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the SAA logo on the back and VM section information on the front left breast "pocket," bright orange ink!

To get the size you want, advance orders are necessary. The section must have your order and check in hand **no later than August 5, 1998**. If you are unable to order in advance, the section will have large and extra large shirts for sale at the meeting.

Any profits go to support newsletter costs (we always get great support from SAA and we want to help out).

We will deliver shirts at the meeting, but you may send us the correct postage and we will mail your shirt to you after the meeting. **Order now to get the fit!**

Send this form with a check made payable to: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813.

Prices: S-XL \$12 2X, 3X \$15 Postage \$3

Name _____

Address _____

_____ ZIP _____

Phone () _____

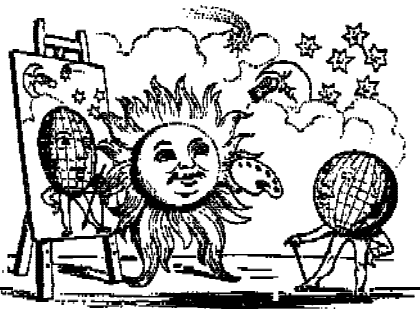
(Indicate number ordered in the size box below)

Size S M L 1X @ \$12 _____

2X 3X @ \$15 _____

Postage @ \$3 _____

Total \$ _____



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

Volume 13, Number 1

December 1998

ORANGE JUICE GLAD YOU WERE IN ORLANDO?

Visual Materials Section Meeting Update

Minutes

Visual Materials Section, Society of American Archivists

September 3, 1998

Introductions.

Catherine Johnson (Dance Heritage Coalition), Chair, opened the meeting at 10:30 a.m.

She introduced Tim Hawkins (Tim Hawkins Consulting), Chair Elect; Laurie Baty (NHPRC), newsletter editor; and indicated that Judi Hoffman (Library of Congress), past chair and chair of the nominating committee, was unable to attend because of the death of her father. She had a card for section members to sign and encouraged donations.

Section business.

Laurie Baty announced that section T-shirts would be available at the meeting. Large and extra-large were available, 100 percent cotton. Cash and checks made payable to Laurie were welcome. Any money made on the sale of the shirts is given to SAA to offset the cost of the expanded newsletter.

A sign-up sheet passed around.

The section dinner would be at the Big River Grille on the Boardwalk at about 6:00 p.m. A sign up sheet is posted on the message board. Check the board for the exact time.

Architectural Records Roundtable. Beth Bilderback (University of South Carolina) reported that the roundtable meeting will be today at 4:45.

Visual Materials Cataloging and Access Roundtable. James Eason (UC-Berkeley), reported that the roundtable's meeting would also be today at 4:45. Cataloging issues would be the primary focus of that meeting.

Association of Moving Image Archivists (AMIA). Mary Ide (WGBH, Boston) reported for Judi Hoffman that AMIA's annual meeting would be in Miami Beach from December 7-14, 1998. Association of Moving Image Archivists (AMIA). Mary Ide (WGBH, Boston) reported for that the annual meeting would

**JOHN SLATE
WINS
CHAIR-ELECT**

be in Miami Beach from December 7-14, 1998. For more information, check the AMIA Web site at <<http://www.amianet.org>>. Sony Pictures has set up a graduate scholarship (AMIA's second) and another scholarship is the Mary Pickford. Each pays \$3,000 per year. Work continues on the revision of *Archival Moving Images: A Cataloging Manual*.

The Library of Congress had begun circulating drafts for review by the AMIA-AMIM review committee chaired by Jane Johnson from the UCLA Film & Television Archive. AMIA-AMIM review members have also been circulating comments and reviews of drafts among themselves. The LC draft (over 200 pages) will be posted on the AMIA Web site soon. After the AMIA-AMIM review process is completed, a revised LC draft will be re-posted to the AMIA website, and notice will be made to various appropriate listservs, newsletters, and other publications seeking comments from the field at large. [See related articles, p. 6—Ed.]

A moving image Compendium of Practice, similar to the NHPRC-funded *MARC for Archival Visual Materials: A Compendium of Practice* by Linda J. Evans and Maureen O'Brien Will (published by the Chicago Historical Society in 1988) is underway. A draft was distributed at last year's AMIA conference in Bethesda, Maryland. The project is spearheaded by Linda Tadic and other staff from the Peabody Archive at the University of Georgia. It is intended to represent actual, existing cataloging practice and documentation. Sample records, etc., have been submitted from some 20 or more archives, both large and small, from across the country. Anyone interested in this project should contact Linda Tadic, Head, Media Department, Curator Peabody Award Archive, University of Georgia Libraries, Athens, GA 30602-1641; (706) 542-1971 (voice); (706) 542-4144 (fax); <ltadic@libris.libs.uga.edu> (e-mail).

The Moving Image Genre-Form Guide, intended as a complete replacement of *Moving Image*

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

Officers

Chair

Tim Hawkins
 Tim Hawkins Consulting &
 Freshwater Photos
 727 Pearl Street, No. 703
 Denver, CO 80203
 (303) 832-8052
 e-mail: freshh2o@earthlink.net

Chair-Elect

John H. Slate
 Photo Archivist
 Texas African American Archives
 P.O. Box 140244
 Dallas, TX 75214
 (214) 823-8824 (direct); 824-3377 (messages);
 fax 824-3378
 e-mail: jslate@onramp.net

Past-Chair

Catherine J. Johnson
 Dance Heritage Coalition
 P.O. Box 479
 Pelham, NY 10803-0479
 (914) 738-0531; fax 738-7271
 e-mail: cjjxu@sunysb.sunysb.edu

Committee Chairs

Advanced Workshop

Contact Tim Hawkins

Bibliography

John Slate

Elections/Nominating

Catherine Johnson

Newsletter

Laurie A. Baty
 NHPRC
 National Archives Building
 700 Pennsylvania Avenue, NW
 Room 1111
 Washington, DC 20408-0001
 (202) 501-5610 x252; FAX 501-5601
 e-mail: lab0254@aol.com

Publications

Jennifer Watts
 Curator of Photographs
 The Huntington Library
 1151 Oxford Road
 San Marino, CA 91108
 e-mail: jwatts@huntington.org

Three-Year Plan

John Slate

Liaisons

Academy of Certified Archivists

Laurie A. Baty

Architectural Records Roundtable

Beth Bilderback
 Assistant Manuscripts Librarian
 South Caroliniana Library
 University of South Carolina
 Columbia, SC 29208
 (803) 777-5183; fax 777-5747,
 e-mail at L700024@VM.SC.EDU

Association of Moving Image Archivists

Judi Hoffman
 Library of Congress
 M/B/RS Division
 Washington, DC 20540-4690
 (202) 707-5903; fax 707-2371
 e-mail: jhof@loc.gov

AMIA Cataloging and Documentation Committee

Barbara Humphrys
 Library of Congress
 M/B/RS Division
 Washington, DC 20540-4690
 (202) 707-0162; fax 707-2371
 e-mail: humphrys@mail.loc.gov

SAA Council Liaison

Peter Hirtle
 Digital Access Coalition
 2B Kroch Library
 Cornell University
 Ithaca, NY 14853-5302
 (607) 255-3530; fax 255-9524
 e-mail: pbh6@cornell.edu

Visual Materials Cataloging & Access Roundtable (VMCART)

James Eason
 Archivist for Pictorial Collections
 The Bancroft Library
 University of California-Berkeley
 Berkeley, CA 94720
 (510) 642-8170; fax 642-7589
 e-mail: jeason@library.berkeley.edu

Materials: Genre Terms (cited in cataloging records as "mim") and published in 1988 by the Library of Congress, is also undergoing revision. A draft dated February 1998 has been completed by three authors at the Library of Congress: Brian Taves, Judi Hoffman, and Karen Lund, with additional input from the archival/library, cataloging, scholarly, and moving image fields. The draft is available at the LC Web site <<http://www.loc.gov/rr/mopic.migintro.html>>. It is currently in use by LC's Motion Pictures Division and the authority code is cited as "migfg." It should be noted that it differs significantly from "mim."

Work continues on the U.S. National Moving Image Preservation Plans Committee to implement the recommendations in LC's *Television and Video Preservation 1997: A Study of the Current State of American Television and Video Preservation* (published 1997 by the Library of Congress). It is a comprehensive survey of television and video preservation and needs, and runs five volumes (bound as three). Several task forces are presently at work developing plans or recommending revisions of stated plans for the project's implementation. They include task forces on: preservation, access, cataloging, storage, and funding. It is a companion piece to the film preservation study conducted and published several years ago. Purchases must be made through the Government Printing Office (ISBN 0-8444-0946-4). For more information, contact Steve Leggett, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, James Madison Building, Room 338, Washington, DC 20540-4690; (202) 707-5912 (voice); <sleg@loc.gov> (e-mail).

Finally, there is a session on Saturday at 10:30 on "Tracking American Television: The Documentation Trail."

SAA Council liaison. Peter Hirtle (Cornell University) reported on the SAA Council's effort to oppose the extension of copyright. There would be a session on Saturday on copyright.

Committee Reports.

Bibliography. Information is to be sent to John Slate (Texas African American Archives).

Publications Review. Jennifer Watts (Huntington Library). Nothing to report.

Advanced Workshop. Catherine Johnson reported that this committee needed a chair.

Program. Friday at 1:45 there would be a Web presentation.

Newsletter. Laurie Baty reported that there had been three regular issues of *Views* plus a special mailing for the ballot and T-shirt orders. SAA is now printing on 11x17 paper and saddle stitching so that the newsletter is finally looking like a newsletter. She thanked Bruce Johnson for his ongoing editorial

assistance and once again asked that she be placed on mailing lists to receive information on members' institutions. Laurie reminded the group that the newsletter is their newsletter, not hers. She also went over the deadlines, and reminded the attendees that they needed to be thinking in advance when taking those deadlines into account. The October 1 deadline is for information current in December, February 1 for April, and June 1 for August. Laurie also indicated that she had review copies for a number of publishers and that anyone interested in reviewing visual-materials related books should contact her. She had one book, *Signs*, a Getty publication on Walker Evans and asked for a reviewer. Tim Hawkins took the book. [See p. 9—Ed.]

Open Announcements.

Katherine Hamilton-Smith (Curt Teich Postcard Collection) announced that she had published a directory of post card collections holdings. For more information please contact her.

Kit Leary, Oregon Shakespeare Festival, announced that *Magic Fire*, a show commissioned by the festival, would be at the Kennedy Center in Washington, DC, November 12 through early December. Tickets would be available September 13. *Magic Fire* is set in Argentina in the time of the death of Evita Perone.

An archival position at the American Jewish Historical Society in Massachusetts was announced. Interested parties should contact Katherine Jacob at the society.

D. Mark Katz's online photo auction in November was announced. The Web site for this auction is <<http://www.diamondlightphotos.com>>.

Donna Longo DiMichael from the Pequot Museum of Mashantucket, CT, announced the availability of a 3-year cataloger position. Inquiries should go to her.

Linda Ries (Pennsylvania Historical and Museum Commission) announced that the publication on history of photography in Pennsylvania received the Hamer Award.

Election.

Tim Hawkins read the statements for James K. Burant and John Slate, the two Chair-elect candidates, neither of whom were able to attend the meeting. Ballots were passed out, marked and collected.

Break-out Sessions.

Chris Paton, a member of the SAA Program Committee for the Pittsburgh, PA, meeting, encouraged the submission of proposals sponsored by the section.

The meeting then broke out into four subgroups to discuss and reported back on the topics:

- **Program and Workshop** (Catherine Johnson). Brainstormed on program proposals. "Meeting the Challenge of Contemporary Records" is the theme for the Pittsburgh SAA meeting. Two proposals were discussed: Nicolette Bromberg (State Historical Society of Wisconsin) will coordinate "Collecting Contemporary Photographs" and a second proposal, with no immediate coordinator was "The Loss of the Visual Record," which would look at the loss of materials now that so many images are being captured through digital technology.

- **Publications Review** (Jennifer Watts). Look at current SAA publications pertaining to photographs, need for updating, author suggestions, and so on. Jennifer announced lively discussion, focusing primarily on a much-needed revision of Ritzenthaler. Also that the bibliography needed to be brought up to date. Papers presented at SAA should be looked at for publishability. The section also felt that, as new SAA publications came out, there should be a way to ensure any necessary VM components are included. Examples given are the SAA publications on copyright and law, which need sections on visual materials and digital issues. A more advanced reader also would be useful. The group also questioned whether SAA could re-issue Jim Reilly's *The Albumen & Salted Paper Book*, originally published by Light Impressions (1980) and now out of print. Other possible publications included a processes/costume book and a 20th century costumes book, similar to Joan Savera's *Dressed for the Photographer* would be useful.

- **Moving Images** (Mary Ide). Judy Hoffman had raised the question of a separate SAA interest group for moving-image archivists. The group proposed Visual Materials Section support following initiatives:

- ☞ SAA sponsored Video Tape & Film Workshop - care & preservation focus
- ☞ SAA formal liaison with Association of Moving Image Archivists (AMIA); this would allow for reciprocal discounts on workshops and conference
- ☞ VMS review the annual AMIA conference at SAA meeting
- ☞ VMS support SAA sessions on: New Digital Technologies and Digital Migration Issues; Use, Marketing and Licensing of Moving Image Materials; Copyright and Moving Image Materials; Filmography Development (identification of clips within a moving image program should accompany final program); Primer on Visual Literacy and Related Issues.

In addition there was an interest in VMS facilitating information about the following: Locating Moving Image Reference Materials; Archivists, Museum

Curators and Interactive Projects: Relative Logistics, Problems and Dialogue; How to Produce a Short PR Film/Video for Your Archive; List Funding Sources for Moving Image Material Access and Preservation; List of Vendor Sources for Moving Image Technical Needs, e.g. film transfer. List of Moving Image Equipment Sources.

- **Web site** (Tim Hawkins). Tim announced that the individuals who sat in on this discussion would form a committee to continue to look into a Web site for the section.

Results of the election.

Tim Hawkins announced that John Slate was elected Chair-elect.

The meeting was adjourned at 12:30 p.m.

Respectfully submitted,

James Cartwright (University of Hawaii)
Secretary *Pro Tem*.

FROM THE CHAIR

Tim Hawkins

Tim Hawkins Consulting

Outside the piped-in sounds of gentle waves washed up on the artificial beaches of the Boardwalk. The SAA conference, held in September at the Dolphin Hotel at Disney World in Orlando, provided the perfect venue for any of us who have ever pondered the post-modernist question, "What is real?"

Inside, 45 members of the Visual Materials Section discussed more concrete questions, like, "What programs and workshops should we propose for Pittsburgh?"; "Which publications need to be updated?"; "What's going on with the development of a Web site?"; and, of course, "Have the T-shirts arrived yet?"

A half hour of liaison and committee reports provided updates on the current status of section activities. The election of the Chair-elect followed, with a surprising number of ballots returned. The conjecture was that the mailing of a separate ballot with the T-shirt order form led to a much higher return rate than usual, and should be considered as an option for upcoming elections. AND THE WINNER IS: John Slate from the Texas African American Archives. (Not to worry Jim, I've got plenty of extra volunteer work for you!)

At this point the meeting split into groups to discuss a variety of topics, including: publications reviews, moving image group, program development, and the Web site. I led the Web site group, and as this is my pet project I'll be going off on a tangent now.

Section leadership names addresses, phone, and e-mail will be found on page 2 of this issue of Views.

It's an honor to be selected as the leader of a section. It's a bit of an energizing experience. For a while after this happens the ideas for the upcoming year can seem infinite. After writing a couple of columns and putting together a session proposal or two, though, the reality sets in that there's only so much that can be done as a volunteer to an organization. All of you know this. I had a lot of ideas when I was elected last year. I still do, but the reality is that I'd be happy to accomplish just one major goal in the next year. The goal I've selected is to establish an exceptional Web site for the Visual Materials Section. If I can make that one thing happen I'll feel I've succeeded.

My vision for a VM Web site is as an information resource to the visual materials community. This would be: a resource to link VM Section member sites to a central search engine; an on-line venue for current and past issues of *Views*; a directory to VM archivists, curators, and experts; an area to find the bibliography on-line; links to vendors and suppliers of archival storage materials; and, links to sites that provide a variety of technical information. And, of course, I'd like to do this with a jazzy visual interface. What else? Tell me what you'd need on a Web site.

We established a Web Site Committee in Orlando and have located two potential host sites. I'm willing to beat the bushes for corporate funding if necessary. If you were not able to attend the Orlando meeting and have interest in participating in Web site development please let me know via e-mail (<freshH2O@earthlink.net>. That's o as in *oxygen* by the way. I know that's a simple mistake, but it happens.)

Beyond the Web site, I feel my place is to be here to help. If any of you heading up committees or other projects need help of any kind please feel free to call on me.

And to answer the big question: Yes, the T-shirts DID show up. Kudos to Laurie for the Florida Orange design, and for hawking, how many? 26? unsold shirts in the hall. [*Actually, I think it was more like 15—Ed.*] I think we want her on our side!

FROM THE CHAIR-ELECT

John Slate

Texas African American Archives

First of all, I want to thank all who voted, because this section is only as responsive as those who vote and voice their choices. It is an honor and a privilege to be regarded as worthy of holding this office, and I hope I will serve the section faithfully. Your suggestions and comments are very important to me, and I will entertain any idea you may have.

As Chair-elect of one of the most vital and progressive units within SAA, I want to make sure we continue the good work of past chairs, but especially of the present chair. Tim's publication ideas are great, and I support them and any new ones we can formulate. There can never be enough manuals or texts to help those of us who process or manage visual materials for an ever-increasing body of users. Perhaps a manual about arrangement and description of visual materials collections? The Ritzenthaler text is an important one, but I would like to take it a step further.

I also need to apologize to the Section for not yet completing the updated Visual Materials Bibliography. With your indulgence I will, with the assistance of Margaret Compton and Larry Landis, finish and make it accessible through a Web site.

In the following months, let's pledge to work together in person, on the internet, by telephone, and by mail to put our ideas into action and view the results at our next meeting. If you haven't met me in person, why not do so virtually? I can be reached at <jslate@onramp.net>.

VMCAR MEETING REPORT

Orlando, September. 3, 1998

The Visual Materials Cataloging and Access Roundtable met in Orlando on September 3. The meeting was chaired by Kate Bowers of the Harvard University Archives, with Vice-chair and Chair-elect James Eason of the Bancroft Library, UC Berkeley. Kelley Gove, of Radcliffe College, has agreed to serve as Vice-chair and Chair-elect for the coming year.

A quick show-of-hands indicated that, of about 25 attendees, most members work with original visual materials, a few with surrogate images, 6-10 work with moving-image collections, and 3 are from museums, 1 from a commercial agency, about 6 are from governmental archives, and about 10 from colleges or universities.

Reports were made on Visual Materials and Description Section meetings, and an update on AMIA activities was given.

The Description Section Web site may be accessed at <<http://www.library.yale.edu/~dsmith/saa/saadescr.htm>> and the AMIA Web site at <<http://www.amianet.org>>.

A variety of resources were reported on by roundtable members:

ArtMARC Sourcebook: cataloging art, architecture, and their visual images is a recent (1998) publication with useful reports from various institutions engaged in image cataloging. Chapters include reports from slide libraries, architectural collections, fine art collections, and historical societies, among others. Several detailed tables provide ready comparison of various institutions' use of MARC fields for different data types. Although there is a heavy emphasis on art slide collections, there is good variety represented, and the comparisons are interesting and informative.

Art and Architecture Thesaurus: Michelle Futornick of the Getty Information Institute announced the AAT Roundtable, at which the new Getty Thesaurus of Geographic Names (TGN) would be discussed. Also, reorganization at Getty will change the nature and name of the GII, but they will continue all current activities and AAT support & development. See: <<http://www.gii.getty.edu/>> and <<http://www.gii.getty.edu/vocabulary/index.html>>.

Library of Congress (LC): Anne Mitchell reported that their Farm Security Administration photo site is up on the Web [Go to <<http://memory.loc.gov/ammem/>> and search on "FSA"—Ed.], as is a baseball card collection [<<http://memory.loc.gov/ammem/bbhtml/bbhome.html>>]. No news to report on LC *Thesaurus for Graphic Materials* (LCTGM). Both LCTGM I and II are available via the Web [<<http://lcweb.loc.gov/lexico/>>], LCTGM I and II are linked from this page—Ed.]. Alpha testing of EAD continues. Minor revisions to Elisabeth Betz Parker's *Graphic Materials: Rules for Describing Original Items and Historical Collections* have been issued (some time ago) and are included in the Cataloger's Workstation CD-ROM, but no new paper edition is being planned. Many roundtable members expressed strong interest in an updated edition of this text, and Anne Mitchell agreed to look into this further at LC. Anne Mitchell and James Eason will be in contact to discuss further.

VMCAR Web site: after discovering that all but one roundtable member have and use the Web, input was requested for useful resources for the VMCAR site <<http://hul.harvard.edu/~kate/vmcar.htm>>. Kate Bowers will continue to maintain this site. There was interest in supplementing the membership list with areas of expertise or interest, and e-mail addresses of those willing to be contacted by colleagues. The Chair will request such listings from members via e-mail.

An informal and often spirited group discussion was held, with suggested discussion topics: EAD for

visual materials, and use of non-MARC image databases. Discussion then returned to publications and resources including the need for updates to *Graphic Materials* (Betz Parker) and to *Archives & Manuscripts: Administration of Photographic Collections* (Ritzenthaler).

More detailed meeting notes, and other Roundtable information, are available at <<http://hul.harvard.edu/~Ekate/vmcar.htm>>.

Association of Moving Image Archivists Barbara Humphrys, Library of Congress

The Association of Moving Image Archivists' (AMIA) annual conference will be held in Miami, Florida, December 7-12. Although the meeting will most likely be history when *Views* is out, information about the meeting and AMIA may be obtained from AMIA's Web site <<http://www.amianet.org/>> or from the AMIA office at (310) 550-1300.

The principal news from the AMIA Cataloging and Documentation Committee is that substantial work has been done toward revising the *Archival Moving Images: a Cataloging Manual* (AMIM). The AMIM Revision Subcommittee of the AMIA Cataloging and Documentation Committee met in Long Beach, California, October 4-5 to complete the first phase of a cataloging rule revision effort that began last spring.

In March 1998, the Library of Congress (LC) invited the AMIA Cataloging and Documentation Committee to participate in the revision of Wendy White-Hensen's cataloging standard, *Archival Moving Images: a Cataloging Manual*. This work is the standard descriptive cataloging tool for the field, and has not been updated since its original publication in 1984. The Committee began laying the groundwork for such a revision several years ago with its nationwide survey (resulting in the 1995 report, "Recommendations for Revision of *Archival Moving Image Materials: a Cataloging Manual*"), and a subsequent survey that formed the basis of the Compendium of Cataloging Practices.

The chair of the AMIM Revision Subcommittee is Jane Johnson (UCLA Film and Television Archive). Committee members include Ruta Abolins (University of Georgia Libraries), Henry Mattoon (National Moving Image Database), Joanne Rudof (Fortunoff Video Archive for Holocaust Testimonies), and Judi Hoffman (Library of Congress). The Committee is working with the internal AMIM Revision Committee in the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS), which is chaired by AMIA member Arlene Balkansky. The revision process is being coordinated and overseen by the Library of Congress Cataloging and Support Office (CPSO) [See following article—Ed.].

M/B/RS has prepared a draft of the basic *AMIM* text, the bulk of which is Chapters 0-7, covering the general rules and seven areas of description (title, edition, country of production, etc.). The AMIA subcommittee was asked to comment on LC's drafts, and to also propose rules for several additional areas, namely uniform title, unedited footage, transcription, information sources, collection level records, and new glossary terms.

The AMIA subcommittee is recommending an approach to description which is significantly different from both the original cataloging rules and the LC drafts. Some restructuring of the rules to accommodate uniform title and transcription, for example, should facilitate use of the rules while bringing them more in line with other national standards and current cataloging practices in the field. The AMIA contributions thus far have taken the form of alternative drafts of several chapters, and three new chapters: "Object of the Record," "Choice of Access Points," and "Uniform Title." Each chapter includes a preface that summarizes and justifies differences from the LC approach.

Shortly after the Long Beach meeting, the AMIA Subcommittee submitted its draft to CPSO. CPSO will work with M/B/RS and the AMIA subcommittee to incorporate both drafts into a single document, to be distributed for field-wide review in December (see related announcement). During this general review period, LC will look at other AMIA subcommittee contributions and comments that are beyond the scope of the first draft.

Look for the AMIA drafts on the AMIA Web site. For further information about the project, please contact:

Jane D. Johnson
Chair, AMIM Revision Subcommittee
AMIA Cataloging and Documentation Committee

Cataloger
UCLA Film and Television Archive
1015 North Cahuenga Boulevard
Hollywood, CA 90038
voice: (323) 462-4921 x28
fax: (323) 461-6317
e-mail: jdj@ucla.edu

A REQUEST FROM THE LIBRARY OF CONGRESS CATALOGING POLICY AND SUPPORT OFFICE

A revision of the cataloging manual, *Archival Moving Image Materials*, is in progress [See *preceding article*—Ed.]. The purpose of this manual is to provide instructions for the descriptive cataloging of archival

film and video within the framework of the second edition of the *Anglo-American Cataloguing Rules*. The manual was originally compiled in 1984 by Wendy White-Hensen of the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS). The current revision, coordinated by the Library's Cataloging Policy and Support Office (CPSO), has been undertaken by a committee of M/B/RS staff with contributions from a committee of the Association of Moving Image Archivists (AMIA).

The draft revision will be available for review and comment from December 1, 1998, to March 1, 1999, on the Library's CPSO home page at <http://lcweb.loc.gov/catdir/cpso/>. Printed copies may also be requested during the review period from CPSO by e-mailing cpso@loc.gov.

FROM THE LISTS

American Museum of Photography

The American Museum of Photography™, has recently opened at <http://www.photographymuseum.com/>. The site replaces collector and independent historian William Becker's "Photography's Beginnings: A Visual History" and incorporates all the features of its predecessor. The new on-line exhibition is *An Eye for the World*, rediscovered Pictorialist and Modernist images from 1934-5 by Shotaro Shimomura. Other available exhibits have been improved with sharper and clearer scans. They include:

- *Small Worlds*, a series of historic scenes and groups in the carte de visite format;
- *At Ease*, American daguerreotype portraits with relaxed, informal poses; and
- *Of Bricks & Light*, an extended exhibition of architectural photographs from 1845-1915.

New features on the site include:

- A Museum Book Store that offers staff-written reviews and discount online ordering;
- A Buyer's Guide to products designed for preserving and protecting photographs; and
- A Registrar's Office providing a contact point for matters concerning exhibition loans and rights-and-permissions.

[N.B.—*This clever Web site is for a private collection owned by William Becker—Ed.*]

European Society for the History of Photography

You are cordially invited to visit the recently created Web site of the European Society for the History of Photography, a group which, since its establishment in 1978, has provided opportunities for those interested or involved in the history of photography to exchange news and views and share knowledge. The site is at www.wmin.ac.uk/media/ESHP/.

Walker Art Center Goes Interactive

The Walker Art Center invites you to participate in an online exploration of art and the digital age: *The Shock of the View: Artists, Audiences, and Museums in the Digital Age* will be online September 22, 1998-March 16, 1999.

The Walker Art Center, in association with the Davis Museum and Cultural Center, Wellesley College, the San Jose Museum of Art, the Wexner Center for the Arts, The Ohio State University, and Rhizome, announces a six-month online project that explores the similarities and differences between "old" art practices and "new" digital work.

Shock of the View begins with online exhibitions—"object lessons"—that pair works of art or performances from a museum collection with digital works of art. Every three weeks new work will be added, organized around the broad themes of object, space, performance, and the hybrid. Commentaries by invited curators, artists, educators, and critics and an ongoing listserv will explore the ways digital media impacts artists, audiences, and museums.

An abbreviated list of participants includes: Mark Amerika, Simon Biggs, Natalie Bookchin, Kathy Brew, Toni Dove, Timothy Druckrey, Richard Flood, Jennifer Gonzalez, Ken Goldberg, Rachel Greene, Diane Gromala, Bill Horrigan, Steven Johnson, Sandy Stone, Mark C. Taylor, Laura Trippi, and Benjamin Weil.

They welcome your participation and hope you will join the discussion. The site may be found at <<http://www.walkerart.org/salons/shockoftheview/>>. Email: <shock-subscribe@rhizome.walkerart.org> to join the listserv.

IN PRINT

The Reviews

- Ramsay, Jr., Jack C. *Photographer. . . Under Fire: The Story of George S. Cook (1819-1902)* (Green Bay, WI: Historical Resources Press, 1994) 191 p. \$29.95 (at <<http://www.barnesandnoble.com>>) ISBN 0964251108.

reviewed by Beth Bilderback, Assistant Manuscripts Librarian, South Caroliniana Library, University of South Carolina.

The name George Smith Cook is not often on the tip of one's tongue when discussing the history of photography. Despite his early and life-long involvement in the field, Cook fell into the shadow of his friend and ex-partner, Mathew Brady. As soon as the news of Daguerre's invention reached the United States, Cook was making plans to learn the art of photography, and for Cook it was an art as well as a means of documentation. Cook began chronicling the Civil War before it started and continued to do so despite physical

dangers and limited supplies. He established photojournalism in South Carolina and became the Confederate counterpart to Brady in the North. He instructed untold numbers of photographers, including his two sons who would continue his gallery after his death, and kept many photographers in business through a brisk equipment and supplies trade. Yet little has been written about Cook the man or the photographer.

Ramsay, the great grandson of Cook, brings more of the man to light. George Cook kept meticulous records from his early apprenticeship to the end of his career and instructed his sons to do the same. Most of these records survive and are held by the Valentine Museum in Richmond, Virginia, and the Library of Congress. The Cook Collection of cased images, glass plate negatives, and film negatives is held by the Valentine Museum. Therefore a wealth of information is available to researchers concerning Cook's photographic business. Ramsay also had access to materials held by the family, including a diary kept by Cook's eldest son, George LaGrange, for all of his adult life, as well as to stories passed down in the family. Not being a photographic historian, however, Ramsay often overlooks the significance and implications of Cook's work. Many questions beg asking, and Ramsay does not indicate whether the information is available in the records or not.

Cook found himself in New Orleans on the eve of the birth of photography. He worked at odd jobs and as a portrait painter, but soon after hearing about Daguerre's invention and seeing it demonstrated, he learned the trade. By 1843, Cook had received instruction from a Mr. Ely and others and was managing Ely's gallery very successfully. Cook made specific notes about lighting, camera position, depth of field, preparation of chemicals, and gilding daguerreotypes. Ramsay fails to follow through, though, to compare Cook's recipes and processes to his competitors. There is no indication as to who this Mr. Ely was, how he learned the art, or from whence he came.

Feeling confident in his new trade, Cook left New Orleans for inland sites in 1845. He criss-crossed the Southern states for four years, providing instruction to numerous students, establishing galleries that he then turned over to a promising pupil, and selling equipment and chemicals. Even after settling in Charleston, South Carolina, in 1849, Cook continued to sell supplies to many of his former students. Ramsay provides a good description of his travels and income per town, indicating Cook's acute business acumen for he never stayed in a place that was not profitable. What Ramsay does not seem to realize and never points out to his reader is that Cook is largely responsible for the early expansion of photography throughout the Southern hinterlands.

Cook's venture into photojournalism began in early 1861 when he photographed Major Anderson and his staff at Fort Sumter. Cook sent these negatives to Edward Anthony in New York who then mass produced photographs for sale. This venture also boosted Cook's national reputation, although already well established by this time. Cook continued to photograph scenes in and around Charleston during the War, often ignoring physical danger to obtain an image. He made history

by photographing an exploding shell and a naval engagement between monitors. Cook was one of the few Southern photographers who could work outside the studio due to limited supplies. Being the businessman he was, Cook maintained contact with his Northern suppliers and bought shares in a couple of blockade runners to ensure his supply line. When he had surplus equipment and chemicals, he sold to inland photographers. The reader, though, is left to wonder how Cook compared to photographers in other Southern ports, and what was the real impact of his supply trade during the war both to individual photographers and to the profession in the South.

A significant part of the book is devoted to Cook's son, LaGrange, due in large part to the existence of his extensive diary. Although LaGrange provides a wonderful glimpse into post-war society and events, very little is written of his father's business. Other than working long hours in the studio and opening galleries in other cities at different times, Ramsay gives little indication of Cook's professional activities from 1865 to 1880 when he moved to Richmond, Virginia. Even after that time, Ramsay seems to focus on LaGrange and his brother, Huestis, who later took over the business from Cook. There is only a brief mention of the honor bestowed on Cook by the Photographer's Association of America in 1890. Cook remained an active photographer until his death in 1902. He made daguerreotypes, ambrotypes, wet plate negatives, dry plate negatives, albumen prints, and probably various other printing-out-prints, although this was not discussed. Cook worked through many changes in photography, its processes and equipment, and might have contributed improvements in some way.

For the general reader, Ramsay's book is interesting and readable. Ramsay gives depth to Cook's life through family stories and the intimacy only kinship can afford. He gives enough background on photography and its early noted practitioners to provide context for Cook's work. Yet Ramsay leaves the reader wanting more. What is looked for now is a companion book that will delve deep into Cook's photographic business with all its associations and ramifications and give him his proper place in the history of photography.

- *Walker Evans: Signs*. Los Angeles: Getty Trust Publications, 1998. 96 p. ISBN 0892363762(cloth) \$19.95.

reviewed by Tim Hawkins, Tim Hawkins Consulting.

"Walker Evans showed us how to see America, and we continue, for the most part, to see it his way." These final words to Andrei Codrescu's essay in *Signs* summarize an attitude held by many toward the work of Walker Evans.

In *Signs* the Getty Museum has focused on a subject matter that permeates Evans' body of work. Through this focus Evans took the commonplace details of everyday life to sketch a broad portrait of America. By including the clutter that most photographers of the period consciously excluded, Evans produced images rich in the details of life.

Signs brings into focus, also, a significant historical issue. It could be argued that Walker Evans was the first modernist photographer. By concentrating on billboards, posters, road signs, and other images of the printed word Evans brought us self-referential images—photographs that allude to the process of communication. "Meditations on the art of photography" as Codrescu calls them.

Beyond that, however, as Andy Grundberg points out in a discussion of Evans' *American Photographs*, "They are signs in the literal sense, but they are also signs of the growing dominion of acculturated imagery. In other words, Evans showed us that images designed to create desire were omnipresent." And further, "Evans was attempting to create a text with his photographs. He in fact created an evocative nexus of signs, a symbiology of things American. And the experience Evan's opus describes is one in which imagery plays a role which can only be described as political."¹

Walker Evans laid the groundwork for many who would follow him. As Codrescu aptly points out in the extensive essay accompanying *Signs*, Royal Baking Powder Steps (p. 13) is "a corner-turning picture, both personally for Evans, who composed a perfect geometric abstraction, and for his successors, like Robert Frank and Andy Warhol, who absorbed it." Indeed, without the work of Walker Evans, *The Americans* might not have been possible.

Signs is a finely produced book, with superb reproductions. The layout and design, at first inspection, appear busy and chaotic. They include a cluttered intermingling of full-bleeds mixed with photos featuring generous borders—borders in contrasting pure whites and deep blacks—and a corresponding mix of contrasting typefaces. As with Evans' signs though, the cluttered design is right for the subject matter.

This is but a small slice of Walker Evans' work—50 prints selected from the Getty Museum's collection, the largest holding of prints made by Walker Evans himself. In a very limited selection of 50 images, however, *Signs* highlights, in a small yet exquisite way, an important theme from one of the twentieth century's most important photographers.

¹Andy Grundberg, *Crisis of the Real: Writings in Photography* (New York: Aperture Foundation, 1990.), p.14-5.

The Books

Barber, James G., and Verone, Amy, eds. *Theodore Roosevelt: Icon of the American Century*. Washington: National Portrait Gallery?, 1998. ISBN 0295977531 (Price not available at press time.)

Bello, Jane Halsman, and Bello, Steve. *Phillipe Halsman: A Retrospective. Photographs from the Halsman Family Collection*. Boston: Bullfinch Press, 1998. 212 p. ISBN 0821223739 (cloth) \$75.

Cotten, Jerry W. *Light and Air: The Photography of Bayard Wootten*. Chapel Hill: University of North Carolina Press, 1998. 272 p. ISBN 0-8078-2445-

3 (cloth) \$37.50. For a description of this publication, see <<http://www.lib.unc.edu/ncc/wcotten/>>.

Howe, Kathleen Stewart. *The Tamarind Papers, Volume 17 (1997-98). Intersections: Lithography, Photography, and the Traditions of Printmaking*. Albuquerque: University of New Mexico Art Museum. March 1998. 120 p. \$29.95 (paper). With essays: "Photography's Non-reproducibility, or, the Rhetoric of Touch," by Stephen C. Pinson; "Nature's Supernaturalism: William Henry Fox Talbot and Botanical Illustration," by Douglas Nickel; "Lithophotographie: An Art of Imitation," by Jeff Rosen; "The Battle for a Market: Art Reproductions in Print and Photography from 1850 to 1880," by Pierre-lin Renie; "F. Holland Day and the Appeal of Hand Wrought Appearances," by James Crump; "'In the Colors of Nature': Detroit Publishing Company Photochroms," by Thomas W. Southall; "Ben Shahn and the American Racial Divide," by Susan H. Edwards; "The Prison Series: A Conversation with James Casebere," by Jan Howard; "At Play in the Fields of the World: Lithographs by Walton Ford," by Kathleen Stewart Howe.

Johnson, Drew Heath and Eymann, Marcia, eds. *Silver & Gold: Cased Images of the California Gold Rush*. Iowa City, IA: Univ of Iowa Press, 1998. 264 p. ISBN: 0877456194 \$59.95 (cloth). (to be reviewed)

Lawson, Julie. *Women in White. Photographs by Clementina, Lady Hawarden*. Edinburgh: Scottish National Portrait Gallery, 1997. 23 p. ISBN 0903598787 (paper) price not available.

Lowry, Bates, and Lowry, Isabel. *The Silver Canvas: Daguerreotype Masterpieces from the J. Paul Getty Museum*. Los Angeles: J. Paul Getty Museum, 1998. 256 p. ISBN: 0892363681 (cloth) \$80. (to be reviewed)

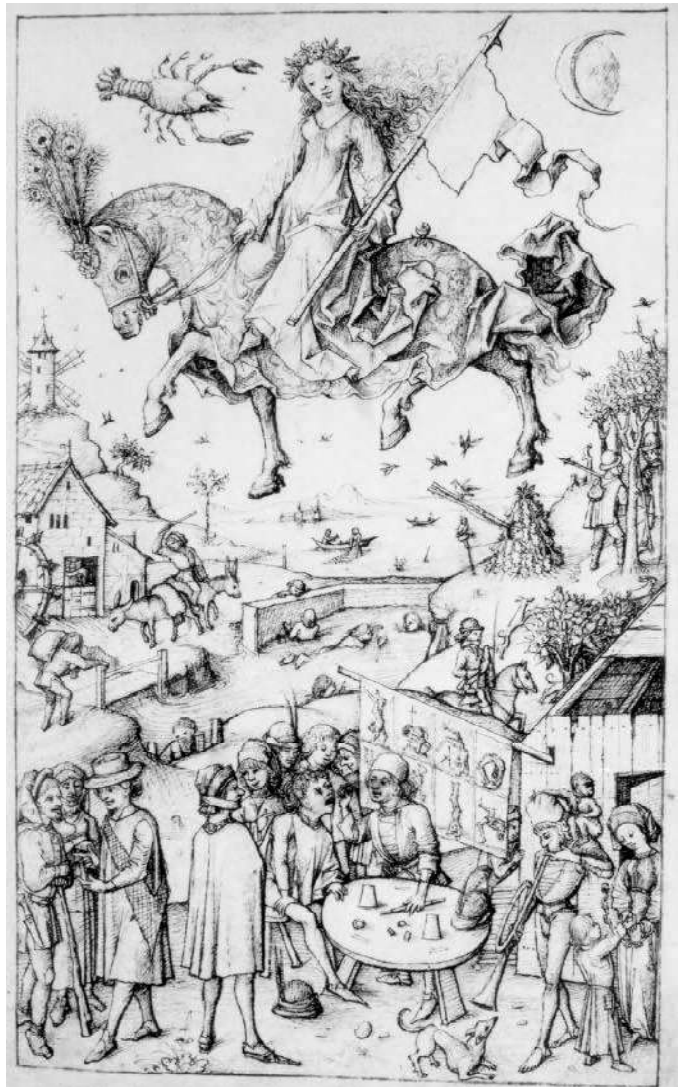
Martin, James C. and Martin, Robert Sidney. *Maps of Texas and the Southwest, 1513-1900*. [No. 18 in the Fred H. and Ella Mae Moore Texas History Reprint Series.] Austin: Texas State Historical Association, 1998. 190 p. ISBN 0-87611-169-X \$39.95 (cloth). (This is a new edition.)

_____. *Contours of Discovery. Printed Maps Delineating the Texas and Southwest Chapters in the Cartographic History of North America*. Austin: Texas State Historical Association, 1998. 66 p. ISBN 0-87611-058-8 \$49.95 (portfolio).

Rouse, Sarah. *Into the Light: An Illustrated Guide to the Photographic Collections in the National Library of Ireland*. 120 p. ISBN 0907328296 (paper) £9.95. (to be reviewed)

Stevenson, Sara. *Photographing Children* [Edinburgh]: National Galleries of Scotland, [1993?]. 22 p. ISBN 0903598388 (paper) £4.95.

Singer, Robert T. *Edo: Art in Japan, 1615-1868*. New Haven: Yale University Press, 1998. 448 p. ISBN



Luna and Her Children (17r) from *The Housebook, 1475-1485. The Housebook Master. Middle Rhenish, active c. 1465/1500. Pen and ink with watercolor and metal leaf. Collection of the Princes of Waldburg-Wolfegg. See Christoph Graf zu Waldburg Wolfegg, Venus and Mars. . . in The Books and Love and War: A Manual for Life in the Late Middle Ages in What's Up. [The exhibition, combining the manuscript Housebook and contemporary prints, is a MUST SEE!!—Ed.]*

0300077963 (cloth) \$85. [Also Washington, DC: National Gallery of Art, 1998; ISBN: 0894682261 (cloth).]

Waldburg Wolfegg, Christoph Graf zu. *Venus and Mars: The World of the Medieval Housebook*. New York: Prestel, 1998. 116 p. ISBN: 3-7913-1839-X \$40 (paper).

WHAT'S UP

opened October 29. *Silver & Gold: Cased Images of the California Gold Rush*. National Museum of American Art, Washington, DC.

opened November 6. *Philippe Halsmann: A Retrospective*. National Portrait Gallery, Washington, DC.

opened November 26. *The History of Photography: Selection from the Collection*. Victoria & Albert Museum, London.

through December 6. *Making Architecture. The Getty Center from Concept through Construction*. Getty Center, Los Angeles, CA.

through December 19. *ellipse photo 98*. The Ellipse Center, 4350 N. Fairfax Drive, Arlington, VA.

through January 3, 1999. *Masterworks of the Photography Collection: Picturing Modern Life*. Amon Carter Museum, Fort Worth, TX.

through January 10. *Mary Cassatt*. Art Institute of Chicago, Chicago, IL.

through January 10. *Aubrey Beardsley*. Victoria & Albert Museum, London.

through January 15. *Eve Arnold: In Retrospect*. Southeast Museum of Photography, Daytona, FL.

through January 15. *... and the daughter married the prince. By Eileen Cowin*. Southeast Museum of Photography, Daytona, FL.

through January 15. *Tet + 30: Central Florida Remembers Vietnam*. Southeast Museum of Photography, Daytona, FL.

through January 15. *Requiem: By the Photographs Who Died in Vietnam and Indochina*. Southeast Museum of Photography, Daytona, FL.

through January 15. *Going Back: New photographs from Vietnam*. Southeast Museum of Photography, Daytona, FL.

through January 15. *An Avalanche of White Lies and Prayers. An Installation by Mary Jean Viano Crowe*. Southeast Museum of Photography, Daytona, FL.

through January 17. *A Practical Dreamer: The Photographs of Man Ray*. J. Paul Getty Museum, Los Angeles, CA.

through January 29. *Contrasts*. Seagram Gallery, 375 Park Avenue, New York. Open Monday through Friday, 9-5.

through January 31. *Love and War: A Manual for Life in the Late Middle Ages*. National Gallery of Art, Washington, DC.

through February 7. *Theodore Roosevelt: Icon of the American Century*. National Portrait Gallery, Washington, DC.

through February 15. *Edo: Art in Japan, 1615-1868*. National Gallery of Art, Washington, DC.

through February 21, 1999. *Ray Atkeson, Photographer*. Oregon History Center, 1200 SW Park, Portland.

through February 28. *Brassaï: The Eye of Paris*. Museum of Fine Arts, Houston (TX).

through March 28. *Dagerreotypes to Digital*. Oregon History Center, 1200 SW Park, Portland.

through April 11. *Masterworks of Photography Collection: Land of Plenty, Land of Contrast*. Amon Carter Museum, Fort Worth, TX.

through April 12. *Henri Cartier-Bresson: Elsewhere. Photographs from the Americas and Asia*. Victoria & Albert Museum, London.

opens February 14. *Mary Cassatt*. National Gallery of Art, Washington, DC.

opens April 13. *Brassaï: The Eye of Paris*. National Gallery of Art, Washington, DC.

opens April 25. *Photographs from the Collection*. J. Paul Getty Museum, Los Angeles, CA.

opens May 11. *Love and War: A Manual for Life in the Late Middle Ages*, the Frick Collection, New York, NY. [This is an edited version of the exhibition by the same name appearing earlier at the National Gallery of Art.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Berkeley, CA. The Bancroft Library at UC Berkeley is pleased to announce the completion of the Robert B. Honeyman Jr. Collection Digital Archiving Project. Funded by the Library Services and Technology Act, this one year project sought to make the Robert B. Honeyman Jr. Collection available on the internet. The collection, comprised of more than 2,300 paintings, drawings, prints, lettersheets, and other materials related to Early California and Western America, is one of the premier sources of pictorial documentation of the history of California and the West and is a valuable resource for teaching, learning, and research. Increased access has been made available via a comprehensive and detailed online finding aid encoded using EAD (Encoded Archival Description), archival digital images of all items in the collection hyperlinked to the online finding aid, and USMARC collection, series, and sub-series level records. The collection will be available on-line in late fall 1998 and will become a core part of the California Heritage Digital Archive and the Online Archive of California. Look for it at <<http://sunsite2.berkeley.edu/oac/>>.

Detroit, MI. Douglas Haller, a former VM Section Chair, has joined the staff of the Walter P. Reuther Library at Wayne State University as Coordinator of Audiovisual Collections. The collections include the recently acquired Detroit News Collection, dating from the Civil War to the 1980s. Since 1986 Douglas has been Head Archivist at the University of Pennsylvania Museum, Philadelphia.

Denver, CO. Section member Randy Gitsch recently produced *Keepers of the Frame*, a

The Society of American Archivists

600 South Federal, Suite 504, Chicago, IL 60605



THE SOCIETY of
AMERICAN ARCHIVISTS

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

documentary film on the subject of film preservation and restoration. The film was screened at IFFM (Independent Feature Film Market) in New York in September. If you're interested in learning more about this film, contact Randy at Mount Pilot Productions, 1685 S. Colorado Blvd., #S-139, Denver, CO 80222; (303) 758-4356; e-mail <MtPilot@EarthLink.net>.

Fort Worth, TX. The Amon Carter Museum recently received a generous grant from the Dorr Foundation to purchase an Ilford 2150 paper processor and to hire a photography technician to operate the processor. In 1990 the museum received the donation of Nell Dorr's

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

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 111, National Archives Building, 700 Pennsylvania Ave., NW, Washington, DC 20408; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <lab0254@aol.com>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@Indy.net>. **Chair:** Tim Hawkins, Tim Hawkins Consulting, 727 Pearl Street, No. 703, Denver, CO 80203; 303-832-8052; e-mail: <freshh2o@earthlink.net>.

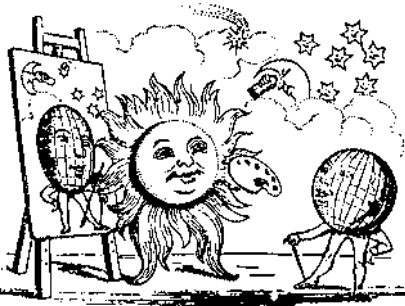
Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1999. Opinions expressed are those of the authors.

(1893-1989) complete archives of prints, negatives, and personal papers. Dorr opened her first studio in Florida in the 1920s and later moved to New York, where she ran a studio and participated in several exhibitions, including the 1955 Museum of Modern Art's *The Family of Man*. The Amon Carter is preparing for a comprehensive exhibition of her work. The Dorr Foundation grant will allow the museum to make Dorr's materials more accessible.

New York, NY. We are relieved to report that the "Hay Wadsworth" daguerreotype portrait, reportedly of Abraham Lincoln, offered at Christies this past October, was bought in buy the house. We showed a known early likeness of the 16th president alongside that of the image reproduced in the auction house catalog, and not one person thought that the two were related. An eye-witness to the auction reported that the bidding was less than lively.

The October 2, 1998, issue of the *Wall Street Journal* included an article on "Collecting/Photography: Accidental Art," that discussed the rise of the collectability of snapshots. Check it out on page W16.

Portland, OR. Sharon M. Howe has joined the staff of the Oregon Historical Society (OHS) as Curatorial Assistant. Her predecessor, Mandy York-Oates, is now Archivist for the Southwest Writers' Collection at Southwest Texas State University. Sue Seyl, the Photographs Curator at OHS won 2 gold and 2 silver medals in rowing at the World Masters Games held in Portland during August. For those of you who follow this, her silvers were in WD2X and WD4X and the gold were in WC8+, and WD2-. [*There's a prize for the first correct answer deciphering of those events—Ed.*]



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

Volume 13, Number 2

April 1999

From the Chair

Tim Hawkins, Freshwater Photos

How do we communicate?

Yesterday morning I talked with John Slate on the phone, discussing what we needed to do for this issue of *Views*. We both had received e-mail messages from Laurie Baty letting us know it was time to get ourselves into gear. I also had e-mailed John a few times in the past week. In addition I had e-mails from Peter Hirtle soliciting Council items and e-mails from Program Committee members telling me it's time to finalize my program proposal for Pittsburgh. Oh yes, they called me on the phone and left voice-mail messages on my machine. Finally, you'll read all of this in a month or so when it comes to you in the mail.

At the risk of sounding like a high school teacher, I've been thinking a lot about communication lately. I'm working on a consulting job at TCI, the cable company being absorbed by AT&T, and it has me immersed in the world of communication-speak: Cable modems, DSL, cell-phones, long-distance and local phone services, and more. Being out of my office a lot I wonder if I should finally break down and get a cell-phone? Most people know they can get me by e-mail, but that's not immediate. I wonder what is the best way to communicate now that we have so many options?

However, none of us have the time to be spending more of it communicating with each other just because the technology exists. We're all busy people and right now I've got almost a hundred e-mails in my in-box. The way I see it, communications technology isn't really easing any workloads.

I didn't realize how much information I didn't have about the Visual Materials Section until I took over the Chair position. I discovered that I didn't even know who fills more than half of the committee chairs, let alone what the committees are working on. There's a lot going on, but how do we communicate what we're doing with each other?

This all leads, of course, to my pet project, the Visual Materials Section Web site. It's in its infancy, but check it out at <www.gsu.edu/~libpjr/vm.htm>. Special thanks to Peter Roberts for setting it up and hosting the site. We'll be working to make the site more sophisticated and, I hope, a useful communications tool for the section. Let me know what you like and what's missing. What can we have here that will help you in your day-to-day work? How can we help you save time finding the information you need? Would a bulletin board or newsgroup area be useful? I'm interested in hearing your comments. I'm also interested in how you get them to me.

HEY!!!

If you're interested in running for Chair-elect, let Catherine Johnson know asap. E-mail her at cjjxu@cunyvm.cuny.edu by May 15.

Check out the VM Section's COOL Web site <<http://www.gsu.edu/~libpjr/vm.htm>>

THREE-YEAR PLAN

John Slate, Chair-Elect, Texas African American Archives

Tim Hawkins has helped the Section move forward with a number of significant projects, some of them well on their way, some of them worthy of continued emphasis. In this revised 3-year plan I hope you will find something of interest and volunteer to help.

Perhaps our most visible and well-received achievement is this newsletter, edited by the intrepid Laurie Baty. Most newsletters are no more than about three pages long; VM Section requests and usually gets approval to produce up to 12 pages. Another area of visibility are in advanced workshops. Although we won't have a workshop available at Pittsburgh, Tim Hawkins will by then have submitted two proposals to Joan Sander. Tim also has worked on and will have a Section website up by meeting time, when he will give a demonstration. We will increase our "outreach" to allied visual materials groups (Visual Resources Association, AMIA) with postings to their respective listservs to encourage attendance, promote collaborative projects, etc. As I take the chair in September, I hope to pursue Tim's very worthwhile projects, a review of publications and recommendations to the publications committee for new VM-related titles, and corporate sponsorship for our website and publishing projects. Sounds good, no?

Visual Materials Section 3-Year Plan 1999

I. Core Activities:

A. Newsletter [Laurie Baty, Editor]

B. Annual Meeting

II. Special Projects/New Initiatives

A. Independent Activities

1. Review Section committee structures to assure that Section priorities are not duplicated or neglected. [Tim H. to report by Sept. 1999; Goal 4]
2. Attempt to broaden the base of Section members participating in Section activities [Listerv postings during 1999-2000; Goal 4]
3. Design Section T-shirts for internal sale [1999; have received Executive Committee approval]

B. Cooperative Activities

1. With other SAA units
 - a. Develop and implement a web site to be linked to the SAA site [Near completion 1999, then ongoing; Goal 1, 2,4]
 - b. Develop advanced workshops in "Care and Identification of Twentieth Century Color Films" and "Establishing Photographic Lab and Digital Imaging Services." [Proposals submitted 1999, implemented in 2000-2001; Goal 2, 4]
2. With external groups
 - a. Maintain communication with ACA through Section liaison, suggest visual material questions on certification exam, and submit titles for recommended reading [ongoing; Goal 2]
 - b. Continued cooperation with allied roundtables through liaisons, reports and input from Architectural Records, VM Cataloging, etc. [ongoing; Goal 2]
 - c. Solicit funding from industry-specific organizations to support new publications [1999-2001; Goal 1, 4]

C. Publications

1. Continue review of SAA publications on visual materials and consider need for updates, revisions, and/or additional publications [1999-2000; Goal 1, 2]
2. Continue updating of on-line version of Section bibliography and assess need for hard-copy publication [Updated by Sept 1999; periodic updates; Goal 4]
3. Begin new publications by soliciting writers and editors, as well as opinions from Section members, for potential publications on "A Catalog of Sheet Film Notch Codes," "Visual Ephemera," "Establishing Photographic Lab and Digital Imaging Services," and other titles yet to be determined [1999-2001; Goal 1,2, 4]

of Environmental Design at UC-Berkeley where the collection is fascinating and the challenges on-going. The absence of Mark Coir due to a biking accident was noted, and all wished him well on his recovery. With sadness, Waverly told of the death of David Jackson, an active member of the Roundtable; a memorial will be found on the back page of this issue of *Views*.

Waverly raised the issue of how to deal with clip art books. She has several in her collection that are all very similar and all difficult to handle and store. Although no consensus was reached, there was good discussion on sampling, reformatting, and storage options. Waverly said she might pursue the discussion on the Roundtable distribution list. Another question posed to the group was whether architectural records are the same and/or treated the same as manuscript records. This discussion led to the topic of session proposals for next year's meeting in Pittsburgh and to the status of the architectural records workshop. Susan Dubois from the Conservation Center in Philadelphia indicated their "Have You Got the Blues" workshop was developed as a complement to the existing workshop. The group agreed the workshop should continue and should be expanded to two days to adequately cover topics such as arrangement and description, access by researchers, and preservation. Waverly also noted the Carnegie Mellon University Architecture Archives Web site has links to other architectural sites; the URL is <http://www.library.cmu.edu/Libraries/ArchArch/>.

The meeting concluded after a slide presentation by Waverly on her facility and collections of works by John Gale Howard, Julia Morgan, Henry Meyers, and others. Without the co-chairs present, the group decided not to hold elections. Waverly will talk with Nancy Loe and Mary Woolever about conducting an election using the distribution list. Also, no program was set for next year's meeting, so if anyone would like to volunteer to talk about his/her collection, project, etc., please let Nancy or Mary know.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Jane Johnson, UCLA

The Cataloging and Documentation Committee elected a new chair for 1998-2000: Jane D. Johnson of the UCLA Film and Television Archive.

The AMIM Revision Subcommittee continues its work alongside the Library of Congress (LC) to revise *Archival Moving Image Materials: A Cataloging Manual*. The AMIA Subcommittee is recommending an approach to description which is significantly different from both the original rules and the LC draft, in order to simplify cataloging and bring the rules into conformity with current practices in the field. It is particularly concerned that the new *AMIM* maintain consistency with other existing standards (especially in the areas of transcription, uniform title, and main entry) and provide additional guidelines in areas not previously addressed (e.g., choice of access points).

Architectural Archives Roundtable

Beth Bilderback

The Roundtable met on 3 September during the annual meeting of SAA in Orlando. Neither co-chair was there due to family illness and other obligations, so Waverly Lowell led the meeting. Catching up on member news, Waverly said she was glad to be with the College

AMIA has put six new and alternative draft chapters up on the AMIA website <<http://amianet.org/>>, along with comments on the Library of Congress draft. The LC draft is available at the CPSO website <<http://lcweb.loc.gov/catdir/cpso/amimcovr.html>>. The review period ends March 15, 1999. For more information on the *AMIM* Revision project, see the AMIA website, or contact *AMIM* Revision Subcommittee Chair Jane Johnson at jdj@ucla.edu.

The *Compendium of Cataloging Practice* has been on hold for the last year due to "staffing changes." Abigail Leab Martin is the new chair of the Compendium Subcommittee. The Subcommittee will be getting back to institutions to confirm the currency of existing survey data, and projects a publication date of late 1999.

In other business, the Cataloging and Documentation Committee will be working to develop its own page on the AMIA website. Two conference program proposals are planned for the 1999 conference in Montreal: a comparison of approaches to subject analysis of moving image materials, and a comparison of descriptive cataloging practices. The incoming chair is particularly interested in developing an outreach program in order to better tap into the interests and expertise of the entire membership, including those who are unable to attend the annual conference. The Committee over the next two years would like to increase its visibility both within and outside the organization, through a more active Web presence and through more frequent communications with its membership. As always, the Committee welcomes input from anyone interested in moving image cataloging issues. Please contact Committee Chair Jane Johnson with comments, questions, or suggestions, at: UCLA Film and Television Archive, 1015 North Cahuenga Boulevard, Hollywood, CA 90038, (323) 462-4921 x28, (323) 461-6317 (fax), <jdj@ucla.edu> (e-mail).

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

James Eason, Bancroft Library

I am pleased to report that progress has been made on two goals identified at our annual meeting in Orlando. First, the roundtable website (kindly maintained by member and past chair Kate Bowers) has been updated to include new members. (<http://hul.harvard.edu/~kate/vmcar.htm>) I have also compiled a membership e-mail list and, after receiving input from members, we plan to add contact information and an "areas of interest or expertise" section to the web listing in order to facilitate communication between colleagues throughout the year.

Secondly, discussion has been underway at Library of Congress Prints & Photographs Division about the desirability of a revised edition of Elisabeth Betz Parker's *Graphic Materials: Rules for Describing Original Items and Historical Collections*. It sounds

like there is considerable internal interest in pursuing this, and I have drafted a letter expressing the support for such a revision that was voiced at our Orlando meeting.

I look forward to seeing many of you in Pittsburgh in September. In the meantime, if you would like to be added to our membership list, update your listing, or send along thoughts about your experience with the current edition of *Graphic Materials*, please do contact me at: <jeason@library.berkeley.edu>.

AMIM DRAFT REVISION DEADLINE FOR COMMENTS EXTENDED

In response to the ALCTS Media Resources Committee and the OLAC Cataloging Policy Committee's deadline extension requests, CPSO and the Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) have extended the deadline for all comments until April 9, 1999. This date was chosen for the following reasons:

1. Conflict with M/B/RS ILS training. At this point, M/B/RS staff are scheduled to start training in the new LC ILS the first week of May. The deadline of April 9, would allow M/B/RS committee members to devote their full energies to processing comments before ILS training begins.

2. M/B/RS arrearage reduction pressures. The draft revision committee has already spent a lot of time coming up with the draft revision, this at the expense of the arrearage reduction mandated by Congress. M/B/RS division management would really like to see cataloging staff return to arrearage reduction as soon as possible, especially since LC expects a drop in productivity with the implementation of the LC ILS on June 1, 1999.

For more information, contact Tom Yee, Acting Chief, Cataloging Policy and Support Office, Library of Congress, Washington, DC 20540; e-mail <tyee@loc.gov>.

IN PRINT

The Reviews

- *Light and Air: The Photography of Bayard Wootten*, by Jerry W. Cotton, University of North Carolina Press, 1997. 253 p. ISBN 0-8078-2445-3.\$37.50 (cloth).

Reviewed by Beth Bilderback, USC

One of the pioneers among early twentieth-century women photographers and the best-known North Carolina photographer of her time, Bayard Morgan Wootten (1875-1959), is brought once more before the public.

Struggling as a female photographer in a male dominated profession, Wootten helped to raise the status of women within her professional organizations. She was endowed with an indomitable spirit, a sense

of adventure, and an eye for light and composition. For Wootten, photography was not only her livelihood, it was also her tool for artistic expression, which accounts for her dedication to pictorial photography well after the movement's decline.

Born in the small town of New Bern, North Carolina, Wootten inherited her mother's artistic talent and received some art training while at the North Carolina State Normal and Industrial School at Greensboro, today the University of North Carolina at Greensboro. Wootten's father, Rufus Morgan, was a photographer, but he died when she was only five years old. After a brief teaching career in Georgia and a short marriage, Wootten returned to New Bern with two young sons in 1901. Wootten and her mother painted anything that would sell, but the income was meager.

Wootten began experimenting with photography in 1904 with the help of Edward Gerock, a New Bern photographer for whom she colored photographs during her adolescent years. The following year she studied under Igantius (Nace) Wadsworth Brock in Asheville. North Carolina's earliest pictorial photographer, Brock served as Wootten's mentor. Establishing a studio in New Bern was easy; getting the trade was not. Here Wootten's ingenuity and willingness to take risks stood her well. In 1906, she saw a good market in the newly established National Guard Camp Glen. Wootten convinced the commander to allow her on the base and in her first summer sold 2,300 postcards. She eventually was issued a uniform to wear on base and set up a studio there as well. In 1921 Wootten was invited to Fort Bragg to set up a studio there. By this time she had invited her half brother, George C. Moulton, to join her in the business. She also established a studio in Chapel Hill to take advantage of the university trade. Wootten eventually moved to Chapel Hill. At the height of her career, she had several photographers on staff at her various studios.

Cotten does an excellent job of placing Wootten within the history of photography during the early part of this century. Her attachment to and defense of pictorial photography well after its decline in favor of straight photography is ably demonstrated. She joined the Pictorial Photographers of America (PPA) shortly after it was formed in 1916. Wootten never produced high-art photographs, perhaps because her need to earn a living required her to combine artistic and commercial photography. The pictorialist's need to add emotion, however, led Wootten to photograph white people in the mountains of North Carolina and Tennessee and African Americans in the Low Country of South Carolina and to show them in a soft light. Cotten uses photographs within the text as both illustrations and studies. For instance, Wootten's pictorial photographs are compared to similar, realist, photographs by Dorothea Lange to show composition, lighting, and other aspects of Wootten's work.

In 1907 Wootten was elected third vice president of the Photographers' Association of Virginia and the Carolinas. Although in line for the presidency, she never held that office. This incident possibly started Wootten on her activist path. Wootten was active in

the Women's Federation of the Photographers' Association of America (PAA), where she held offices, wrote articles for the *Bulletin of Photography*, and displayed her photographs alongside those of Frances Benjamin Johnston and Gertrude Kasebier. She also worked with the Federation to change the constitution of PAA to allow women officers in 1919. Wootten experienced the frustrations of being overlooked and pointedly ignored because she was a woman. She lost more than a few assignments to male photographers, even on projects she proposed. But she was willing to do things many were not—photographing from an airplane or hanging by a rope to get a close-up of a waterfall.

The book includes 190 illustrations including 136 duotone reproductions. While Wootten illustrated several books in the 1930s, many of the duotone images have never been published. Wootten was known primarily for her landscape and architectural photographs during her career, but her portraits of black and white Americans in the lower levels of society create an enduring legacy. Despite a fire in her studio in 1932, it is fortunate that most of her negatives and other information spanning Wootten's 50-year career have been gathered and cared for by Cotton and the North Carolina Collection at the University of North Carolina, Chapel Hill. The book is an important contribution to the history of photography, women, and the South.

- Carl Mautz. *Biographies of Western Photographers*. Nevada City, CA: Carl Mautz Publishing, 1997. 600 p. ISBN: 0-9621940-7-7 \$85 (cloth).

Reviewed by Anne Donaghy, Independent Scholar

Carl Mautz's *Biographies of Western Photographers* is a gargantuan effort to assemble in one volume the names and brief biographies of working photographers in 27 territories, states and provinces in both the United States and Canada. As the successor to Mautz's *Checklist of Western Photographers*, this book brings together the efforts of many individuals to provide a jumping off place for research on photographers in the western U.S. or Canada. The key to this work is its subtitle *A Reference Guide to Photographers Working in the 19th Century American West*—it is just that, a very fine reference guide.

Based on Matz's own collection of photographers' imprints and the research of numerous individuals, data is broken down into a sensible, practical, alphabetical listing of names and places. One does, however, wonder why Western Canada precedes Washington. Each region is slightly different but the basic approach is the same. Entries themselves are composed of name, life dates if available, locations of photographic activity, and bibliographic references for additional published information. The biographies range from the very brief to the extensive, the dates from sketchy to exact. More thorough information is available for some areas while others have been assembled from a survey of directories. Unfortunately

specific sources, the backbone of most regional directories, are not included. Outside of the who's who of regionalists cited in the acknowledgements and brief citations at the beginning of each region, we really don't know most sources. It should also be noted that Carl Mautz publishes a variety of reference books related to photograph history, including directories.

The front matter includes an extensive, detailed, and very well-illustrated introduction to collecting imprints, maker-identified marks placed in the daguerreian case, or at the bottom or on the verso of a paper print. Mautz clearly defines the different types of imprint and includes additional details for dating and tracing the careers of photographers based on this information alone. I would, however, be more cautious about immediately accepting manuscript notes on images—there is no guarantee that the individual you think wrote the note did so; whenever possible check another source. Jeremy Rowe's brief introduction to dating images based on format and mount provides the essentials in less than two pages.

Along the way we meet many interesting individuals. Big names: Curtis, Vance, Jackson. Lesser known names: the Myers brothers of Idaho (Horace not only ran studios, but also sold lithographs, etchings, easels, souvenirs, etc.), and John worked mostly as an operator in both the East and West. He also was arrested "for making silver dollars out of block tin"; Olive Goodwin, a lady daguerreotypist in Minnesota, who developed a throat disease from working with potassium cyanide and committed suicide. J.R. Cardwell of Portland, Oregon, whose customers could browse a museum of animals stuffed by his operator, R.A. Desmond, who was also a taxidermist. And an endless array of men and women who worked from tents, in studios and on the trail.

This is an immensely useful book with one distinct shortcoming—the cross-referencing isn't consistent. While the index may list several states for any given individual, the entries often do not. Occasionally the listing sends the reader to another state only to find yet another "see also" reference. The index itself sends the reader to a geographic region, not a page number, thus making tracking individuals across the western territories somewhat cumbersome. Mautz himself acknowledges "much more research is required to create . . . [an] integrated picture." The solution is simple, until the next edition, start in the index. I would also like to have seen a separate listing for women photographers similar to the "Traveling Photographers" section, but perhaps that will come in the future.

Regional photographic historians are producing a vast wealth of knowledge that benefits all researchers. By reading newspapers, city directories and imprints they are documenting the development of the profession more fully and allowing us to look into the everyday world of photography in the nineteenth century. We should all be grateful to Mr. Mautz for his dedication to the search.

- Williams, Gregory L. *Guide to the Photograph Collections of the San Diego Historical Society*. (Special edition of the *Journal of San Diego History*, 44:2-3 (Spring/Summer 1998):155 pp. \$14.95.

Rouse, Sarah. *Into the Light—An Illustrated Guide to the Photographic Collections of the National Library of Ireland*. Dublin: National Library of Ireland, 1998. 120pp. £10.

Reviewed by Erika Gottfried, NYU

These guides to two very different collections, while they have much in common, offer a study in contrasts that is interesting and instructive.

On the one hand, the San Diego Historical Society's (SDHS) materials comprise a large regional collection (ca. 2 million images divided into 420 collections) covering quite a broad range of topics that reflect the diverse population of that region over the course of roughly 130 years. On the other hand, the materials housed in the National Library of Ireland (NLI) represent a national collection offering a sweeping visual history of Ireland over 150 years, and which, although they form the largest collection of Irish photographs in the world, are actually much smaller in number (ca. 300,000 photographs in nearly 90 collections) than SDHS's collections.

But fascinating as the collections are, my focus here is not on the collections themselves, but on how well the guides recently published to them render access to researchers.

To begin with, both guides are expensive and ambitious publications, visually stunning, lavishly illustrated (SDHS with 69 black-and-white photographs, NLI with 91 black-and-white and color photographs) with high-quality reproduction and layout. While the NLI guide is the more beautiful, resembling more of a catalog for an exhibition than a finding aid, the design of the SDHS guide is more accessible—larger and clearer print, among other things, make it easier to use.

Both guides include an introduction, descriptions of each of their collections, and an index of subjects and names. The SDHS guide also includes a numerical list of the collections and an appendix listing the subject divisions of the print reference portion of its collections, and the NLI guide includes a "how to use this guide" section, a glossary, bibliography, chronological listing of the collections, listing of collections by size, and a physical format/genres index for the guide.

In the main, collection descriptions in the SDHS guide are clear and readable and provide enough information to give a basic idea of collections' contents. But they suffer from a number of limitations. First, there is a lack of consistency in basic introductory information offered. Descriptions sometimes do and sometimes do not include information on provenance, donation date, amount of material, collection arrangement, and bulk dates. Presentation of the same basic information is inconsistent, as well; amount of materials, for example, is sometimes rendered as number of items,

sometimes by feet, sometimes by cubic feet. In addition, there is no indication of whether color material is included in any given collection and unexplained numbers (which may or may not be accession numbers) accompany some entries.

The second, and more serious problem is that contextual information is largely absent from the SDHS guide's collection descriptions—they are purely descriptive. For example, the entry titled, "US Naval Hospital Historic American Buildings Survey (HABS)" doesn't explain what entity produced or sponsored HABS (it happens that it's a prominent program of the National Park Service). In many cases, the lack of contextual information seems to be based on an assumption that guide users are already familiar with local history and topography, (for instance, a number of collections are described as picturing "mining operations," without distinguishing what kind of mine [coal? gold?]), which in turn assumes a regional/local audience for the guide. But the guide's own introduction states that the Society's photographs, in addition to their regional importance, "should be seen as a collection of . . . national and international significance." Providing contextual information is vital for any archives trying to reach a national and international audience.

In contrast, the NIL guide provides its collection descriptions with the basic information and consistent form and style lacking in SDHS's. And, instead of the dreary pedestrian language one often encounters in finding aids, the writing is graceful and efficient. At their best, the NIL guide's collection descriptions are mini-essays rich with contextual information. The description of the William Lawrence Collection (1865-1914; one of NIL's largest and most popular), for example, represents a mode of linking relevant social, economic, national history with the history of the commercial photographic business that generated the collection.

Use of photographs in guides to photographic collections needs to meet a higher standard than the pretty pictures/wallpaper treatment used in most other kinds of publications. Happily, all of the reproductions in the NIL guide have been carefully placed to accompany the description of the collection from which they are drawn, and all photo credits include a citation for a specific collection name and sometimes an individual item number. Captions, while not terrifically informative, are adequate. The same cannot be said for the reproductions in the SDHS guide. None of the images reproduced are given an individual collection credit line, thus making it impossible for researchers to order them directly. Reproductions seem only to be used as decorative elements; none of them appears to be juxtaposed with any of the collections from which they are drawn. A number of captions, too, are problematic. One particularly intriguing image of what may relate to the relocation of Japanese Americans during World War II, for example, while it gives names and dates, lacks any other information positively identifying it as such. Also, in a number of places original captions seem to have been used unedited to describe photographs with some unfortunate results. For example, an image of

men turning firehoses on a group of other men is accompanied by: "Fireman using the 'water cure' on Wobbly demonstrators, 1912." Besides the fact that the caption doesn't tell readers what or who the Wobblies were, it humorously describes a violent assault without comment. Imagine, if you will, how it would sound and the reaction it would provoke, if an image of civil rights demonstrators being hosed down by deputy sheriffs was described in any publication today as a "water cure."

Finally, one major weakness both guides share is their indexes. (These are indexes to the guides themselves, not to the collections.) The introductory paragraph for the NIL subjects and persons index states that no attempt was made to make it exhaustive. This is no exaggeration; so little is indexed as to render it virtually useless. This is less of a problem than might be imagined, however, as the relatively small size and homogeneity of the collections and the high level of collection description allow useful browsing of the guide.

The SDHS guide index is much more ambitious and extensive than NIL's (reflected in their respective lengths: SDHS's at 18 pages; NIL's total not quite four). Its strengths include a conscientious effort to highlight images of various ethnic groups (especially Native Americans) in the collections, by providing multiple listings for them as well as extensive cross-references. It also does a superior job of literally reproducing most of the main topics and names listed in the collection descriptions. This technique generates a useful core of subject headings, but is not adequate by itself. Only if an index is edited extensively, enriching it with broad, overarching subject headings under which the topics and names drawn from the collection descriptions might be usefully grouped--those more "generic" subjects that researchers are more likely to look under--can it provide truly comprehensive access to collection descriptions. The SDHS index did not receive this kind of editing. The SDHS guide's appendix listing the subject divisions of the print reference portion of the collections, mentioned earlier, does supplement the partial subject access offered by the index, but not enough to substitute for a more comprehensive index. Typical examples of the shortcomings of this "unedited" approach to a guide index include: two separate entries for "labor parade" and "union parade," and the omission of a listing for images of a specific hotel simply because the description for the collection containing the images didn't include the heading, "hotel." Cross-referencing could be stronger, also. For example, how would researchers using this index looking for images of female airplane pilots find Elsie De Villiers unless they already knew her name? She's not listed under "aviation." Moreover, there are no cross-references between the listings for "labor unions," "strikes" and specific labor organizations. Last, as with the photograph captions, there is the problem of uncritical acceptance of donors' descriptions of subjects, as for example the description of an I.W.W. "riot," and repeated references to the "Mexican Insurrection." Quite a few

historians and others have characterized these same events as “demonstrations” or “police riots” or “revolutions.”

In all, while both of the guides could be improved, each highlights what are clearly marvelous, exciting collections, and are written in ways that will attract researchers to sample their riches.

The Books

Marino, Cesare. *The Remarkable Carlo Gentile: Pioneer Italian Photographer of the American West* 120 p. ISBN 1-887694-14-5 \$35 (cloth) ISBN 1-887694-13-7 \$22.95 (paper).

Miles, Ellen. *George and Martha Washington: Portraits from the Presidential Years*. Charlottesville: University Press of Virginia, 1998. 64 p. ISBN 0813918863. \$17.95 (paper).

Palmquist, Peter E., comp. *Robert W. Marks: Writings in Celebration of Photography's Centennial* Arcata: By the compiler, 1998. 348 p. \$75 (cloth; \$5 s&h). Order from Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521.

Stewart, Jeffrey C., ed. *Paul Robeson: Artist and Citizen*. New Brunswick: Rutgers University Press, 1998. 304p. ISBN 0813525101. \$40 (cloth). ISBN 081352511X. \$22 (paper).

1998 KRASZNA-KRAUSZ BOOK AWARDS—SEVEN OF THE WORLD'S BEST PHOTOGRAPHY BOOKS

A study of ground-breaking German photographer Otto Umbehr and a pioneering book on photography in science each received a £5,000 prize at the Kraszna-Krausz Photography Book Awards ceremony held at the Royal Society of Arts in London on Tuesday evening February 2. Five other books received special commendations, carrying awards of £1,000 each, making the total prize money £15,000. For the 1998 awards, a record total of over 270 books from 18 countries were submitted in two categories. Eligible books were those published in any language between June 1996 and May 1998. All the books submitted to the 1998 awards were on show at the awards ceremony.

Prize-Winners

The two £5,000 main prize-winners are:

Art, Culture & History books category:

Umbo: Otto Umbehr 1902-1980 by Herbert Molderings (Richter Verlag, Germany). The judges praised this as “a beautifully written and illustrated book on a photographer who is acknowledged as important but is not sufficiently well known.” Molderings introduces a character whose input and influence in today’s world of photography cannot be ignored. The impressive research, lucid text and lavish illustrations

ensure that Umbo can now claim his place as a major figure in 1920s photography. Molderings illuminates Umbo’s career and impact, from early Bauhaus to close-up portraiture and photojournalism.

Craft, Technology and Scientific Books category:

Beauty of Another Order: Photography in Science edited by Ann Thomas (Yale University Press, UK/ USA in association with the National Gallery of Canada). The judges called this “an outstanding book, notable for its clarity and integrity, which is innovative as well as informative and readable.” Beautifully illustrated, with essays by experts in the history of photography and scientific photography, *Beauty of Another Order* presents a pioneering collection of photographs of science subjects that raised questions about human evolution and behaviour, the nature of matter and the place of our planet in the universe. The book is edited by Ann Thomas, curator of the photographic collection of the National Gallery of Canada, with contributions by Marta Braun, Mimi Cazort, Martin Kemp, Jim McElhone, and Larry Schaaf.

Special Commendations:

The five books which have been awarded special commendations of £1,000 each are:

Photography: An Independent Art—Photographs from the Victoria & Albert Museum 1839-1996 by Mark Haworth-Booth (V & A Publications, UK and Princeton University Press, USA).

Real Fantasies: Edward Steichen's Advertising Photography by Patricia Johnston (University of California Press, USA).

High Speed Photography and Photonics edited by Sidney F Ray (Focal Press, UK).

Parisian Views by Shelley Rice (The MIT Press, USA/UK).

Delta: The Perils, Profits and Politics of Water in South and Southeast Asia by Daniel Schwartz (Thames & Hudson, UK; Scalo, Switzerland, Germany, and USA; SEI, Italy).

The Judges

An international panel judged the 1998 Kraszna-Krausz Photography Book Awards:

Ute Eskildsen, Director of the Department of Photography at the Museum Folkwang in Essen, Germany; Vicki Goldberg, writer and photography critic of the *New York Times*; and Barbara Lloyd, writer and photographer, based in England.

The Awards

The Kraszna-Krausz Book Awards reward the best books published on the art, history, practice and technology of the moving image (film, television, video and related media) and still photography. Open to entries world-wide and in all languages, the Awards are made annually, with prizes for books on the moving

image alternating annually with those for books on still photography. The 1999 Awards will be for books on the moving image.

Entries for the next Photography Book Awards will be invited in the year 2000.

The Kraszna-Krausz Book Awards are sponsored by the Kraszna-Krausz Foundation, formed in 1985 by Andor Kraszna-Krausz, who arrived in London from his native Hungary in 1938 and founded Focal Press, which became a leading imprint in the literature of photography, film and television. Andor Kraszna-Krausz died in 1989.

For further information, contact the Awards Administrator: Andrea Livingstone, 122 Fawnbrake Avenue, London SE24 0BZ, England; tel/fax 171-738 6701; e-mail <k-k@dial.pipex.com>.

NEW COLLECTION AVAILABLE FROM THE LIBRARY OF CONGRESS NATIONAL DIGITAL LIBRARY PROGRAM

Inventing Entertainment: The Motion Pictures and Sound Recordings of the Edison Companies

Perhaps the most famous American inventor, Thomas A. Edison has had an extraordinary impact on modern life through his inventions, which have included the incandescent light bulb, the phonograph, the Kinetograph (a motion picture camera), and the Kinetoscope (a motion picture viewer). In his lifetime, he received 1,093 patents, and became a prominent manufacturer and businessman by marketing his inventions.

The collections in the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress contain a wide range of the surviving products of Edison's entertainment inventions and industries. The Library's National Digital Library Program is making a large sampling of these items available on its World Wide Web site <<http://memory.loc.gov/>> in a presentation entitled "Inventing Entertainment: The Motion Pictures and Sound Recordings of the Edison Companies." In its first release available January 13, 1999, the site features 341 Edison motion pictures, 81 disc sound recordings, and several photographs, advertisements, and magazine articles. Cylinder sound recordings will be added to the site in the near future. Brief histories are given of Edison's involvement with motion pictures and sound recordings, and there is also a special page focusing on the life of this famous inventor.

The disc recordings offered on the website reflect the variety of material produced by the Edison Company. Selections include instrumental, popular vocal, spoken word, spoken comedy, foreign language, religious, opera, and concert recordings.

Motion pictures from the earliest experimental films made in 1891 to films made in 1918, the year the company ceased production, are featured on the site. The company's earliest films were actualities showing famous people, news events, disasters, people at

work, new modes of travel and technology, scenic views, expositions, and other leisure events. As actualities declined in popularity, production shifted to comedies and dramas. A representation of all these genres is available on the website, including topics such as the Galveston Cyclone of 1900, the Paris Exposition of 1900, the Boer War, railroads, the Alaska Gold Rush (1897), and scenic views from around the United States at the turn of the century. Famous figures such as Annie Oakley, President McKinley, and the Duke of York appear in these films. Notable early dramas such as *The Great Train Robbery* (1903) and *Jack and the Beanstalk* (1902) are also featured, as well as an early exercise in puppet animation entitled *R.F.D. 10,000 B.C.* (1917).

Edison himself is featured on his own inventions in a motion picture entitled *A Day with Thomas A. Edison* (1922) and in a disc sound recording entitled *Let Us Not Forget* (1919) where he speaks on America's allies in World War I.

For more information or questions about this collection or about the National Digital Library Program, please contact <ndlpcoll@loc.gov>. The site address is <<http://memory.loc.gov/ammem/edhtml/edhome.html>>.

WHAT'S UP

through April 11. *Masterworks of Photography Collection: Land of Plenty, Land of Contrast.* Amon Carter Museum, Fort Worth, TX.

through April 12. *Henri Cartier-Bresson: Elsewhere. Photographs from the Americas and Asia.* Victoria & Albert Museum, London.

through April 18. *Paul Robeson: Artist and Citizen.* National Portrait Gallery, Washington, DC.

through May 5. *Sounds of Unheard Voices: Portrait of a Daytona Beach Neighborhood, 1943.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 5. *Sounds of Unheard Voices: A Community Photo Project.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 5. *Sounds of Unheard Voices: Facing Death. Portraits from Cambodia's Killing Fields.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Años Continuos, An Installation by María Martínez-Cañas.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Mexican Women/Mujeres Mexicanas.* Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 7. *Sounds of Unheard Voices: Kenro Izu. Light Over Ancient Angkor.* Southeast Museum of

Photography, Daytona Beach Community College, Daytona Beach, FL.

through May 15. *Crowning Glory: Five Decades of Beauty Queens*. Texas African American Photography Archive, Dallas, Texas.

through August 8. *George and Martha Washington: Portraits from the Presidential Years*, National Portrait Gallery, Washington, DC.

opens April 6. *Albert Londe*. Hotel de Sully, 62 rue Saint-Antoine, 75004 Paris.

opens April 13. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.

opens April 25. *Photographs from the Collection*. J. Paul Getty Museum, Los Angeles, CA.

opens April 25. *Photographs from the Collection*. National Gallery of Art, Washington, DC.

opens May 11. *Love and War: A Manual for Life in the Late Middle Ages*, the Frick Collection, New York, NY. [This is an edited version of the exhibition by the same name appearing earlier at the National Gallery of Art.]

through August. *Silver and Syrup: Selections from the History of Photography*, Victoria & Albert Museum, London.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

MEETINGS AND CALLS FOR PAPERS:

September 10-12, 1999, University of North London. *Researching Culture: An international, multi-disciplinary conference on: traditions, approaches and methods for analysing culture*. For more information, contact: Jayne Morgan, "Researching Culture" Conference Organiser, School of Social Sciences, University of North London, Ladbrooke House, 62-66 Highbury Grove, London N5 2AD UK, or e-mail her at <j.morgan@unl.ac.uk>.

November 20, 1999, 10:00 am -4:00 pm. *Visual Culture: A Future for the Anthropology of Visual Communication Purpose: A forum for graduate students to present and discuss their works-in-progress*. A day-long forum sponsored by the Graduate Student Association of Visual Anthropologists (GAVA-T) at Temple University during the American Anthropological Association meeting in Chicago, Illinois. The program will be chaired by Irma Preikschat and John Jackson, representatives of the organizing body. **Deadline for submitting proposals is April 15, 1999.**

Proposals are being solicited from any student engaged in research about the anthropology of visual communication/visual anthropology. Preference will be given to those who are either currently engaged in the planning of a research project or in the analysis of work completed. This event will be a place where constructive criticism and discussion will be of use to the researcher. *A Future for the Anthropology of Visual Communication* seeks to cultivate a community of young scholars interested in all facets of the discipline; possible areas to be covered include, but are not exclusive to, visual and pictorial media, for example photography, ethnographic film, dance, the body, and the plastic arts. The format of the presentations may be paper, performance, or video/film clips. As the time is limited and the organizers wish to give as many people time to present and have discussion, presentations will be limited to no more than 20 minutes. The program, abstracts and papers from the 1998 Futures Conference are available at <<http://astro.ocis.temple.edu/~ruby/aaa/>>.

Please send a presentation proposal with: your name, address, email (include addresses where they can reach you after July 1), institution affiliation, title of presentation, 100 word abstract, list of equipment needed, and required performance space to Futures Conference, Irma Preikschat via email at ipreiksc@astro.ocis.temple.edu or surface mail at: Futures Conference, Irma Preikschat, Temple University, Department of Anthropology, Gladfelter Hall 2nd Floor, 11th and Berks Street, Philadelphia, PA 19122. Participants whose work is selected will be notified by July 15, 1999. The program will be circulated by September 15, 1999.

Spring 2000 in Dresden, Germany. *Collection Photography: Past—Present—Future*. Sponsored by the Fortbildungszentrum fuer Museen / Landschaftsverband Rheinland and the magazine *Rundbrief Fotografie*. The aim of the colloquium is to contribute to a more conscious execution and utilization of illustrative photographs, and to stimulate a dialogue between the cultural-historical and scientific-technical disciplines in the archive, library and museum sectors. Photographs have always been taken and utilized as working materials and for publications in all the sciences. As a medium for observing artifacts or natural phenomena, as an illustrative archive, photographs have made a considerable contribution to the content and method of collecting and systematising all sorts of phenomena. The interpretation of what is photographed has been, and still is, influenced by the specific features of the photographic apparatus and the developing and printing processes, to say nothing of the styles of the respective photographers and the status of the reproduction media. Although this culture, with all its many and varied aspects, still exists today, nevertheless digital processes have already begun to adapt the objects and collections to the emerging new needs.

They are requesting papers which, from a current and/or historical viewpoint, deal with the interests, techniques and modes of utilisation of photographs, for example, in

- the reproduction of paintings or drawings
- the depiction of three-dimensional objects
- the examination of the content and make-up of collection items
- the documentation of facts and situations
- photographs for exhibitions, inventories and publications
- the emergence of new institutions and professions
- the competition between verbal and pictorial documentation
- the shift from the medium of drawing to photograph to digital image, or
- the utilisation of photography in other related sectors.

Entries and inquiries to: Wolfgang Hesse, *Rundbrief Fotografie*, P.O. Box 21 02 56, D-01263 Dresden, Germany; phone: +49 (0) 351 / 316 09 90; fax: +49 (0) 351 / 316 09 92; e-mail: <undbrief@dresden.nacamar.de>; <<http://www.foto.unibas.ch/rundbrief/>>.

Fall 2000 issue of *exposure*, the journal of the Society for Photographic Education. The editor is looking for articles on photography, race, and American society. Submissions should address the role of photography in the construction of race as a cultural phenomenon and may pertain to any area of culture, including anthropology, art, economics, history, popular culture, psychology, and science. Manuscripts may range from 5,000 to 7,500 words. Submissions should be sent to exposure guest editor, Joel Eisinger, 4505 Oakland Ave. S., Minneapolis, MN 55407. **The deadline for submissions is May 31, 1999.**

[**Views** welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page. — Ed.]

GEORGE EASTMAN HOUSE 1999 HISTORIC PROCESS WORKSHOPS

Experience nineteenth-century photography, hands-on, at the Historic Process Workshops given at the George Eastman House, International Museum of Photography and Film, in Rochester, New York. This internationally recognized program is the only series of workshops recreating the methods of nineteenth-century photographers.

During April and June learn the albumen printing process, the most widely used printing process in the

19th century. Mike Robinson, proprietor of Century Darkroom in Toronto will lead the class through the procedures from beginning to end. Make your own albumen paper and create prints from nineteenth-century negatives.

In May, watch Kenneth E. Nelson, daguerreotypist, recreate the original photographic process. The participants will then be divided into teams to produce a daguerreotype using the same materials and formula as the original practitioners.

In June, observe a complete demonstration and then try your hand at the wet-plate collodion process with Mark and France Scully Osterman, wet-plate photographers. Make your own ambrotype self-portrait under the guidance of these long-time expert practitioners.

The 1999 Historic Process Workshops for the year will be held on:

April 10-11	Albumen (basic)
May 1 or 2	Daguerreotype
June 12-13	Albumen (basic)
June 26 or 27	Wet-Plate Collodion
October 16-17	Wet-Plate Collodion (Adv.)

Participation in the appropriate workshop or actual experience in the process is necessary to take an advanced class. All workshops run a full day, from 9 am to 5 pm. Class sizes are limited and these workshops fill quickly so register soon. To request a brochure and registration form or for more information call (716) 271-3361, extension 325 and leave a message, or or e-mail <workshop@geh.org>.

The cost is \$150 per one day workshop, \$300 per two day workshop and \$350 for an advanced class.

Registration forms are available on their website at <<http://www.eastman.org/>>.

NEDCC OFFERS ITS PRESERVATION MANUAL ON-LINE AT •<www.nedcc.org/>

The Northeast Document Conservation Center (NEDCC) announces the on-line availability of the third edition of its publication *Preservation of Library & Archival Materials: A Manual*, edited by Sheryl Ogden. The updated and expanded version of the manual became available March 1, 1999 on NEDCC's Web site at <www.nedcc.org>. A desire to make current information readily available at no cost prompted NEDCC to update the manual, adding important topics, and to make it available on the Web. In addition, if a user prefers the convenience of a book, a bound version will be available through NEDCC later this year.

The manual is approximately 350 pages in length and consists of a series of 51 technical leaflets. The third edition contains eight new leaflets, including *Digital Technology Made Simpler*; *The Relevance of Preservation in a Digital World*; *Preservation Assessment and Planning*; *An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers*;

Collections Security: Planning and Prevention for Libraries and Archives; and more.

In addition, every leaflet from the first two editions has been updated to reflect new information and changing opinions. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. Professional illustrations make the "how-to" leaflets easy to understand and use.

The Institute of Museum and Library Services (IMLS), a Federal agency that fosters innovation, leadership and a lifetime of learning, supported the project to convert NEDCC's preservation manual to electronic format for Internet access. In addition, NEDCC receives major funding for its field service program from the National Endowment for the Humanities.

The Northeast Document Conservation Center is a nonprofit regional conservation center specializing in the conservation of paper-based materials including books, documents, photographs, architectural drawings, maps, posters, wallpaper, and works of art on paper. It performs paper conservation, book binding, preservation microfilming, and duplication of photographic negatives. Its purpose is to provide the highest quality conservation services and to serve as a source of consultation and training for institutions that hold paper-based collections.

For information about ordering the printed version, contact Gay Tracy at Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810; phone (978) 470-1010 ext. 217; fax (978) 475-6021; or email <tracy@nedcc.org>.

FROM THE LISTSERVs

Views of Iceland, Anyone?

Dear Listmembers:

A colleague of mine is seeking photographs taken in Iceland before 1870. He has been going through majority of the collections that are available up here in the Frozen North but wonders if there is something to be found in foreign collections, both public and private. It is well known, for example, that foreign travelers came to Iceland with their camera equipments - some of their photos are known but others, and probably the majority of them, have vanished.

If you know of photos that are taken in Iceland before or around this period I would appreciate if you could contact me at <sbh@reykjavik.is>.

Sigurjón Baldur Hafsteinsson, forstodumadur/director, Ljssmyndasafn Reykjavíkur /Reykjavik Museum of Photography, Borgartun 1, 105 Reykjavik, Iceland; e-mail: <sbh@reykjavik.is>; WWW <http://www.reykjavik.is/ljosmyndasafn>.

Nitrate Identification

Douglas Nishimura, IPI, Rochester, NY

[There was some discussion about nitrate film leading up to the comments below. — Ed.]

I think that the test method described by Federico [in an earlier post] needs some explanation.

Mr. Federico wrote,

Easy. Put one in the palm of your bare (clean) hand for about 5 to 10 seconds. Look, if it bends upwards is nitrate. My advice is to try the first method only, leaves no doubt, risk and damage to the object is zero and is very much easier.

This test [described by Mr. Federico] is based on the expansion of gelatin with moisture absorption and a very thin base. For the very thin film pack negatives on nitrate base, as the gelatin absorbs moisture from your hand, the film will curl upwards. This will also happen with very thin polyester films too (although polyester didn't appear until the late 1950s.) Be aware that not all films had an anti-curl layer (or pelloid) and therefore it can be very important which side of the film is down. Nitrate base doesn't absorb as much water as the cellulose acetates and this is why it was considered to be a relatively (dimensionally) stable base. The thicker bases will also curl, but to a much smaller extent. In the extreme we see this when we process a roll of 35 mm film. When the film is wet, it curls with the emulsion side out. When it's dry, the curl reverses and the emulsion side is in.

The film pack negatives were slightly longer than the conventional cut sheet film (4 X 6 is about right) and by necessity, were very very thin. Manufacture of this film on nitrate was discontinued in the US in 1949 so chances are the film that you have in this size is probably nitrate.

There are a variety of methods for determining acetate and nitrate bases, although none of them are absolutely reliable. Many are relatively dangerous as well as destructive. As a result, the recommended procedure for identifying film bases is as follows:

1) Check for edge markings and notch codes.

Often nitrate said "nitrate" and safety said "safety" although duplication of negatives (by contact printing) has resulted in safety films carrying the "nitrate" label and vice versa.

2) Check dates.

Kodak has been the only company to supply data on dates of last nitrate manufacturer for various formats of film, but other companies probably made change-overs at approximately the same time.

x-ray films	1935
135 (35 mm) roll film	1938
Portrait and commercial sheet film	1939
Aerial film	1942
Film packs	1949
Roll film (616, 620, etc.)	1950
Prof. 35 mm motion picture film	1951

3) Usually steps 1 and 2 are enough. However, if there is still doubt, check deterioration characteristics. Nitrate often becomes amber in color, although you'll have to scrape a little of the emulsion away in order to verify that it's the base and not the gelatin changing color. Scrape only if the film looks amber, of course. Also nitrate often develops sticky emulsions.

4) Physical and chemical tests.

Float test. There were a couple of solvent or solvent mixtures used for this test. Probably the most common one was trichloroethylene. The test must be done in a well ventilated area with appropriate gloves. (It is listed as a NIOSH occupational carcinogen.)

A 6 mm square is taken from the film and put into a test tube or small bottle with the trichloroethylene. The solution is shaken to ensure that the the punch is completely immersed. If it sinks, it's nitrate. If it floats, it's acetate. Polyester sits around the middle. Experience from a variety of sources indicates that the punch size and shape are important to the success of the test. (This test is from ISO 543/ANSI IT9.6 Annex C. The Annexes are considered to be informative and not officially part of the standard.)

Burn test. The field (burn) test from ISO 543/ANSI IT9.6 uses a piece of film approximately 16 mm wide and 35 mm long. The film is folded lengthwise in half, creasing it sufficiently that it stands upright. "With a match flame, ignite one of the top corners of the film." (I think that a lighter will do just as well.) "If the specimen ignites easily, burns downward rapidly and vigorously with a bright yellow flame, and is completely consumed in less than 15 s, the film probably contains dangerous quantities of cellulose nitrate and probably will not pass the tests of this [ISO 543] International Standard for safety film. If the specimen ignites with difficulty and burns only partially, or if it burns completely in a time not under 15 s, it is likely but not assured that the film will pass the tests described in this International Standard." This test is from the Annex and is not part of the official standard.

An earlier version of the test required the film to be folded into an "L" shape again so that it stands upright. An important part of the test is the fact that nitrate will burn downwards while the other films will not.

Diphenylamine test: This test uses 0.5 grams of diphenylamine dissolved in 100 ml of 90% sulfuric acid. Slowly pour 90 mL of concentrated sulfuric acid into 10 ml of water with constant stirring. Slowly add 0.5 g of dphenylamine insuccessive small portions.

This is a redox indicator that turns blue in the presence of oxidizing agents of a certain minimum strength just as acid-base indicators turn color when exposed to at least a minimum strength acid or alkaline. The problem with this test is that until recently virtually everyone used a small amount of cellulose nitrate as a subbing layer so that the gelatin emulsion

would stick to the cellulose acetate base. This means that both cellulose nitrate and cellulose acetate bases will produce a positive test result. The difference is in the time that it takes. Nitrate will turn color almost immediately while acetate will take a few minutes. The film also must be clean since objects conservators found that even dust on some artifacts would cause a positive test result.

One of the better publications on this topic is *Guidelines for Care & Identification of Film-Base Photographic Materials* by Monique C. Fischer and Andrew Robb. These were two photo conservation students at the University of Delaware program.

New Issue, *Études Photographiques*

Andre Gunthert, Société Française de Photographie

I am happy to announce the release of the 5th issue of the French review *Etudes Photographiques*. It contains the reproduction of the oldest known photographic portrait, taken in 1837 by Daguerre himself; see <<http://www.etudes.photographie.com/divers/portrait.html>>.

Among the book reviews (all of them available on our website), I especially would like to mention the two written by Larry Schaaf, both of them available in English on the site, about Michele and Michel Auer's CD-Rom <<http://www.etudes.photographie.com/noteslect/ndi0502eng.html>> and Bates and Isabel Barret-Lowry's "The Silver Canvas" <<http://www.etudes.photographie.com/noteslect/ndi0504eng.html>>. [I second that. Larry's is right on target, as usual.—Ed.]

PhotoArts Seeking New Web Page Reviewer

Jim Wintner, <<http://colophon.com>> *Colophon Page*; <<http://photoarts.com>> *PhotoArts*

Due to the much lamented retirement of Felix Mantilla as contributor to *PhotoArts*, we are seeking a successor to continue the tradition of his very popular reviews of Internet sites specializing in fine art photography and related resources. We have found that these are some of the most visited pages on *PhotoArts* and wish very much to find someone with an equally unique voice.

Please visit the current review pages <<http://photoarts.com/reviews/>> to take in the current offerings in this area. If you feel you are able to step into Felix's shoes (not literally, we're having them gold-plated as a momento), please contact me.

Whoever takes over this role will have complete freedom of expression.

The Robert B. Honeyman, Jr. Collection Digital Archiving Project.

The Bancroft Library of the University of California, Berkeley, is pleased to announce the completion of The Robert B. Honeyman, Jr. Collection Digital Archiving Project. This project, the first digitization project funded by the Library Services and Technology Act through the California State Library, has made the

Robert B. Honeyman, Jr. Collection of Early Californian and Western American Pictorial Material available on the internet. This important research collection, which has never before been published in its entirety, has now been made accessible through high resolution digital representations of each item in the collection accompanied by detailed descriptions and subject and format indexing.

The Honeyman collection is comprised of over 2300 items dated from ca. 1790 to ca. 1900, including original oil paintings, watercolors, drawings, prints, ephemera and other materials related to the old West, with emphasis on the early California and Gold Rush periods. Views depict the changing landscape of the West under the impact of westward migration, the development of towns and cities, early settlements, California missions, railroads, Gold Rush scenes, pioneer and frontier life, native populations, social history and other topics.

Included are sketches from important early expeditions, several representing the earliest known views of a particular subject, as well as works by significant artists, such as Albert Bierstadt, Maynard Dixon, Charles Nahl, and William Keith; and printing firms, such as Currier & Ives, Britton & Rey and Kuchel & Dresel.

The Honeyman project is the first major contributor to the Museums and the Online Archive of California (MOAC) project which seeks to establish best practices for including museum collections within the California Digital Library's Online Archive of California (OAC). The Honeyman project uses the Encoded Archival Description (EAD) standard, an SGML platform independent descriptive standard maintained by the Library of Congress, and will serve, along with the other participants involved in the MOAC project, as a model implementation of the EAD standard for museum and special collections.

As the newest entry into the Online Archive of California - a union database of primary resources available in repositories throughout the state - the Honeyman Digital Archive will become part of the California Heritage Collection. Residing within the OAC, the California Heritage Collection is a digital repository comprised of over 30,000 images related to the history of California and the West from selected collections held by The Bancroft Library and will now be the home of the Robert B. Honeyman, Jr. Collection digital archive.

The main goal of the Honeyman project was make this unique primary resource collection available on the internet to researchers in various disciplines, K-12 students, and other users. By demonstrating the feasibility of using descriptive standards and controlled terminology to facilitate access, the Honeyman project will also be of significance to the archival, library and museum communities which are looking at standardized frameworks for presenting cultural heritage information within networked environments. The Robert B. Honeyman, Jr. Collection can be browsed within the California Heritage Collection at: <<http://sunsite.berkeley.edu/CalHeritage/>>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Hollywood, CA. "Keepers of the Frame," the Mount Pilot Productions feature-length documentary on film preservation and restoration, has been accepted into the "South By Southwest" Film Festival. The Austin, Texas-based event rounds out the film's March festival rollout, joining screenings at the Santa Barbara International and Cleveland [*A film fest in Cleveeland??—Ed.*] International Film Festivals. The film's producer, Randy Gitch, is a member of the Section.

Portland, Oregon. Section member Richard H. Engeman has flown the University of Washington coop and landed as the Director of Manuscripts and Archives Collections, Oregon Historical Society, 1200 SW Park Avenue, Portland, Oregon 97205, richarde@ohs.org, <http://www.ohs.org>, 503-306-5247. We wish him the best in his new position!

New York, NY. We heard from our colleague Daile Kaplan, who had the following to offer:

Dear colleagues,

I'm working on a book about Albert Arthur Allen, a colorful Bay Area fine art photographer best known for his fanciful tableaux of female nudes. A transplanted easterner and "naturalist," by 1917 his photographs were featured in nudist publications with the credit "Alo Studios." At some point in the early 1920s he was apparently in a serious motorcycle accident that left him a paraplegic. Nevertheless, he produced a series of important portfolios through the late 1920s. At this same time, he was indicted on charges of mailing obscene materials by the Purity League and the Society for the Suppression of Vice -- the very folks who targeted Mapplethorpe. While he was acquitted in the federal courts on three separate occasions, the fourth trial resulted in his conviction and 6 months of jailtime.

I would appreciate hearing from anyone with information about repositories holding Allen's photographs or papers. I'm also posting this notice on the off chance that an heir or a descendent of one of his many models will come forward.

Thank you. You may reach me by phone at (212) 254-4710 or by e-mail <DKaplan276@AOL.COM>.

Vilnius, Latvia. For those of you who are interested in the history and current status of Lithuanian photography check out the new Web site of the Union of Lithuanian photographers at <<http://www.photography.lt>>.

Virtual World. There will be a new discussion list in the field of alternative photographic processes. It is intended to be complementary to any other lists and that discussion should be maintained in the civilised manner displayed by members of this list.

One may subscribe by sending an e-mail to: <altartcraftphoto-subscribe@listbot.com>.

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Coming in June: Ballot and T-shirts!

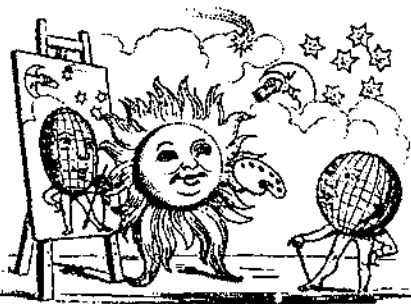
IN MEMORIAM

David Jackson, head of the NCSU Libraries' Special Collections Department, died Friday, August 14, 1998. Jackson joined the NCSU Libraries in January 1995; he was also an alumnus of NC State, holding an M.A. in public history. He received a B.A. in history from Kenyon College. David Jackson's many accomplishments during his tragically brief career demonstrate the magnitude of the university's loss. He was the guiding force in founding and implementing the NCSU Libraries' North Carolina architectural archive and in developing the library's new Special Collections Department, and he initiated the use of digital technologies to make the department's holdings accessible over the Internet. Additionally, David Jackson directed major exhibits honoring NC State's World War II classes and former School of Design professor George Matsumoto. Jackson is survived by his wife, Maggi, and his daughter, Acy. The family has asked that donations in his memory be made to Preservation North Carolina, 101 St. Mary's Street, Raleigh, NC 27605.

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, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, Program Officer, NHPRC, Room 111, National Archives Building 700 Pennsylvania Avenue, NW, Washington, DC 20408-0001; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <lab0254@aol.com>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@Indy.net>. **Chair:** Tim Hawkins, Tim Hawkins Consulting & Freshwater Photos, 727 Pearl Street, No. 703, Denver, CO 80203, (303) 832-8052, e-mail: <freshh2o@earthlink.net>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is April 1, 1999. Opinions expressed are those of the authors.



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

Volume 13, Number 3

August 1999

CANDIDATE STATEMENTS

The nominating Committee has named the two candidates running for Chair-elect. They are: James K. Burant of the National Archives of Canada and Miriam Meislik, Archives of Industrial Society, University of Pittsburgh. Their statements/bios follow.

Jim Burant

I would like to express my thanks for being nominated once again for the position of Chair-elect of the Visual Materials Section (VM) of SAA. I have always admired the work of the VM and the SAA, and would like to have an impact in the directions that the Section will take. Visual materials are an increasingly important aspect of archival work, and there are many issues relating to their acquisition, access, diffusion, and use that are constantly being faced.

I completed both an undergraduate Art History degree in 1974, and a Master's Degree in Canadian Studies (1979) at Carleton University in Ottawa. My current title is Chief, Art, Photography and Philatelic Archives, Visual and Sound Archives Division, National Archives of Canada, a position I have held since 1998. I have worked at the National Archives since 1976, first as a reference archivist, then for ten years as chief of Collections Management, first in the Picture Division and then in the Documentary Art and Photography Division, and finally for nine years as Chief of Art Acquisition and Research. I have published on archives and archival issues, and on aspects of Canadian art history, Arctic photography, and on printmaking, in *Archivaria*, *Provenance*, *Journal of Canadian Art History*, *Imprint*, and the *Urban History Review*. I have organized exhibitions for the National Archives of Canada, the National Gallery of Canada, the Ottawa Art Gallery, and other Canadian institutions. I have been a speaker, chair, commentator or workshop leader at nine Association of Canadian Archivists (ACA) Conferences, at three Ontario Association of Archivists Conferences, and at the SAA in 1992, 1993, 1995, and 1997. I have also spoken on archival issues elsewhere in the United States and in Australia. I recently chaired the Program Committee for the 1994 ACA conference, and have held several offices in local and provincial archival associations, including the presidency of the Ontario Association of Archivists, in 1991-92.

I love visual images, and am a particularly strong advocate of their proper recognition within the field of archives. I hope that you will support my candidacy at the upcoming annual meeting. If you have any questions for me, don't hesitate to contact me at <jburant@archives.ca> or by phone at (613) 996-7766.

**Annual Meeting Information
Will Be Found on Page 2.**

Miriam Meislik

I received my degree in Library Science with specialization in Archives from the University of Pittsburgh. My experience, spanning 9 years, has placed me in public libraries, county records management, museum archive and university archives. Currently, I am the Associate Archivist/Photograph Curator for the Archives of Industrial Society at the University of Pittsburgh. My responsibilities include all media formats across all collections housed in the archives. I am a Pittsburgh area native, and live there with my husband, Michael, and two cats, Mr. Man and Marmalade.

I would like to see the group take a more active role in discussing the issue of image use on the Web and copyright. I would like the Visual Materials Section to develop general guidelines that could be used for decision making purposes. I feel very strongly about the protection of our image resources. Making our images available on the Web is essential to our collection growth, outreach, and education of our researchers and the general public. We also have an obligation to protect them the best we can. By developing a general strategy, I believe that we will help section members and the profession as a whole.

From the Chair

Tim Hawkins, Freshwater Photos

Get Involved in Pittsburgh!!

As I prepare for the Pittsburgh meeting, and my final duties as Chair of the Visual Materials Section, I'm thinking about how stimulating it was to be in the position for a year. I found it to be a very rewarding experience and thank you all for the opportunity to do it.

So for my final column as Chair I'll be very brief. I encourage all of you to experience involvement with the Visual Materials Section in some way. Attend the annual meeting in Pittsburgh. Attend VM-sponsored sessions. Volunteer for a committee appointment. Put together a program proposal for Denver 2000. Contribute to the newsletter. Suggest a new publication or workshop. Join us for the Section dinner.

Let's Ketchup in Pittsburgh

Monday and Tuesday, August 23-24

Digital Imaging Workshop
Administration of Photographic Collections

Wednesday, August 25

9:00-4:00 p.m. Tour - Falling Water
2:00-5:30 p.m. Tour - WRS Motion Picture and Video Lab
6:45-10:00 p.m. *Touch of Evil* Screening

Thursday, August 26

12:45-2:15 p.m.
7. Getting the Job Done: Project Management for Archives
8. Show Me the Money: Marketing and Licensing Graphic Materials and Ephemera
9. Appraisal and the Long-term Preservation of AV Archival Documents: Who? What? Where? When? Why? And How?
12. Putting Audio and Moving Images on the Web

Friday, August 27

8:00 am-10:00 a.m. Visual Materials Section Meeting

Introductory Business
Welcome and Announcements
Introduction of Section Officers
Tee-shirts update
Section Dinner
Local collections open-houses
Liaison Reports
Committee Reports
Chair Elect Nominee Introductions and Voting
New Business
Program development for Denver 2000
Committee vacancies
New publications ideas
Advanced workshops ideas
Web site demo
Meeting turned over to incoming Chair
Announcement and introduction of new Chair-elect

12:45-2:15 p.m.

23. New Research in Photographic Preservation and Digitization

6:30-7:30 p.m. Roundtable Meetings

Art & Architecture
Visual Materials Cataloging & Access

Saturday, August 28

8:45-10:15 a.m.

Architectural Records
EAD (Encoded Archival Description)
Visual Materials Cataloging and Access Roundtable

10:30 a.m.-12:00 p.m.

Plenary session with motion pictures

2:00 p.m.-3:30 p.m.

38. Art on Paper: How Visual Artists Document Their Lives and Work
47. Proactive Collecting: Collaborating with Modern Photographers
49. Art and the Archives: Procedure and Policy

5:30-7:30 *Keepers of the Frame* Screening

Submit your URLs for the web site. Run for office. Buy a tee-shirt.

We've got an exciting meeting planned in Pittsburgh. There will be special film screenings and lab tours in addition to a wide variety of interesting sessions. The complete program may be viewed on the Host Committee web site at <http://www.library.cmu.edu/SAA-PghHostCmte/schedule.html>. I hope to see you there!

From the Chair-Elect John Slate

I will keep my comments brief, but I want to mention several things to keep in mind as annual meeting time rolls around.

First, we have several committees which need your input. Please consider donating some of your skills to one of them to help enhance the group. For instance, we need ideas and people to run with them for advanced workshops; we also have a bibliographic committee, a publications committee, and will have a Web site committee soon. There's also the "outreach" task of monitoring the doings of visual-materials groups and listservs to make sure we are getting our name out there and to encourage interaction with VM. There's never a better time to get involved than now—so please contact me or Tim Hawkins or any officer to find out more.

Secondly, I would like to point out that we have a very solid track record of getting visual materials-related sessions onto the annual program. If you have an idea for a session, please email or call me now so we can get a formal proposal in by the deadline—which comes soon after the annual meeting. We would also be delighted to co-sponsor a session with another unit. Time is of the essence. Several very worthy suggestions were made recently and were declined only because of time or logistical problems. Act now! Send before midnight tomorrow! I might even include a ginsu knife.

See you in Pittsburgh!

Architectural Archives Roundtable Beth Bilderback

The 1999 annual meeting has little to offer in the area of architectural records. The Architectural Records Roundtable will meet Friday morning at 8:45. There are no sessions dealing with architectural records specifically, but some topics may be of general interest. "Cooperation/Competition: Strategies for Dealing with Contemporary Business Records" (working with businesses to preserve their records) and "Show Me the Money: Marketing and Licensing Graphic Materials and Ephemera" are at the same time Thursday afternoon. Another session on use of archival material beyond historical research is "Archivists Alchemy: Turning Records into Nazi Gold" on Friday afternoon. For those dealing with electronic architectural records, there are several sessions discussing electronic records. A tour of Frank Lloyd Wright's Fallingwater is scheduled for Wednesday, and the host committee indicates self-guided tours are available. The Carnegie Mellon University's Architecture Archives would be worth a visit while in town. The archives' web site is <http://www.library.cmu.edu/Libraries/ArchArch/>. I look forward to seeing you all on 27 August.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Jane Johnson, UCLA

AMIA's Cataloging and Documentation Committee has been working on two major projects: the revision of *Archival Moving Image Materials: a Cataloging Manual (AMIM)*; in conjunction with the Library of Congress) and its *Compendium of Cataloging Practice*, which will document the cataloging practices of many diverse institutions.

AMIM REVISION

The AMIM Revision Subcommittee on April 9 submitted its comments on the Library of Congress draft revision of *Archival Moving Image Materials: A Cataloging Manual*. Library of Congress Cataloging Policy and Support Office (CPSO) Acting Chief Tom Yee notified the Subcommittee that the Library's own AMIM Revision Committee and CPSO plan to carefully examine issues raised by AMIA and other reviewing organizations in order to consider them in the final revision process. Bob Ewald, CPSO senior cataloging policy specialist, will serve as CPSO liaison to the LC Revision Committee during this process.

COMPENDIUM

Progress continues on the Cataloging and Documentation Committee's *Compendium of Cataloging Practice*. All participating institutions have been contacted to ensure currency of information, corrections have been integrated into the existing text, and several other sections have been completed, including all appendices. Appendices will include an overview of all the institutions involved with the project, term lists used by the respondents and a discussion and definition of MARC tags. A completed draft will be ready for review at the annual AMIA conference in November.

COMMITTEE ON U.S. NATIONAL PRESERVATION PLANS

In addition to the work of the Cataloging and Documentation Committee, AMIA accepted an invitation from the Library of Congress to review, prioritize, and develop strategies for implementing the two U.S. national moving image plans: "Redefining Film Preservation: a National Plan" and "Television and Video Preservation 1997." To coordinate this project, AMIA's Executive Board established an *ad hoc* Committee on U.S. National Preservation Plans, which in turn established task forces to work on specific areas. The Cataloging Task Force was charged with proposing realistic strategies for enhancing access to descriptive information about moving images, identifying ways to increase the availability of information to all users about moving image materials and their location, and identifying ways to assist those who hold moving image collections to increase and improve their descriptive capabilities. The Task Force's recommendations were submitted to the Library of Congress in May.

ANNUAL CONFERENCE

AMIA's ninth annual conference will be held November 1-6, 1999, in Montreal, Quebec. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA Web site at <<http://amianet.org/>>.

NEGATIVE SPACES TO BE FILLED

Yes, this is also appearing in an SAA publication! The Walter Reuther Library, is hiring an Audiovisual Archivist (Archivist I). Responsibilities: Facilitate access to AV collections. Degree in History, Library/Information Science or related discipline, specialization in Archival Administration or comparable experience. Strong communication skills. Salary \$29,000-\$31,000 plus benefits. Resume and contact information for three professional references to: VM Section Member Douglas Haller, Coordinator of Audiovisual Collections, Walter P. Reuther Library, Wayne State University, 5401 Cass Ave., Detroit, MI 48202-3613, (313) 577-2663. EEO/AFA. **CLOSES September 30.**

AMON CARTER MUSEUM CLOSING FOR RENOVATION

As you may have heard, the Amon Carter Museum is scheduled to undergo a major renovation that will more than triple the size of the galleries to display the Museum's collection of American art. As a result, the Museum will close to the public on August 1, 1999, and will reopen in the fall of 2001. Further information on the building constructor is available through the Museum's web site, <<http://www.cartermuseum.org>>.

In order to accommodate the move to a temporary location, a number of museum services will be affected:

Registrars:

Reproduction requests: suspended until 9/30/99
Loan requests: suspended until 9/1/99
Art shipments in and out: suspended until 9/1/99

Library:

Outgoing interlibrary loan requests: suspended until 9/1/99
Archival services for external researchers: suspended until 9/13/99
Library access for external researchers: suspended from 6/30/99 until 9/1/99

Education:

Teaching Resource Center services: suspended until 9/13/99
Guided tours: suspended from 7/19-10/18/99
Teacher in-service training programs: suspended until 1/2000

While they regret any inconvenience their closing may cause you and your institution, they look forward to offering greatly improved services and facilities when the museum reopens. Staff plan to be completely back in business in the fall of 2001. Updates will be posted on the Museum's web site.

IN PRINT

The Reviews

Lowry, Bates, and Lowry, Isabel Barrett. *The Silver Canvas. Daguerreotype Masterpieces from the J. Paul Getty Museum*. Los Angeles: The J. Paul Getty Museum, 1991. 200p. ISBN 0-89236-1 (cloth) \$80, 0-89236-536-6 (paper) \$39.95.

Johnson, Drew Heath, and Eymann, Marcia, eds. *Silver & Gold. Cased Images of the California Gold Rush*. Iowa City: University of Iowa Press, 1998. 0-87745-619-4 (cloth) \$59.95. 0-87745-620-8 (paper) \$29.95.

For those of you who love daguerreotypes—those first viable forms of photography—then you will love these two books. Expensive? Yes. Worth the price? Yes. These two catalogs are from exhibitions held last year.

The Silver Canvas. Daguerreotype Masterpieces from the J. Paul Getty Museum is the result of the Lowry's extensive survey of the museum's daguerreotype holdings—predominantly, but not exclusively European. They have selected many amazing and absolutely exquisite images and have written excellent introductory essays as well as in-depth item-level entries. The catalog itself is divided into a prologue and six chapters, with a "roster" of daguerreians represented in the Getty collection as well as a selected bibliography rounding out the volume. The chapters' titles are all suggestive of what one will find therein, from "The World Poses for the Sun" and "The Artificial Retina" to "A Nation in Transition." Each chapter opens with a detail from one of the daguerreotypes contained in that section; with that exception, the daguerreotypes are reproduced full size. I found the opening essays and the item-level entries to be informative, thorough, and very well written. What I found to be peculiarly odd about this catalog, however, was the fact that some images are reproduced in full color while others are reproduced in black-and-white. There did not appear to be any reason behind the decision and I found it to be a little disconcerting. The Getty, not generally known for its stinginess, would have been better off reproducing all of the images in color. Nonetheless, the images are rich, lush, and a wonderful assembly of truly amazing images.

Silver & Gold. Cased Images of the California Gold Rush presents a comprehensive overview of currently known, extant Gold Rush images. Johnson and Eymann (a Section member), as well as Therese Thau Heyman (the doyenne of California photo history), romantacist John Wood, and the indubitable Peter Palmquist have presented engaging, cohesive, and interesting discussions of these images and their history. The essays are well-written and thought provoking and the images making up the exhibition are from a wide range of public and private collections. As with the *Silver Canvas*, the images are reproduced full size. And, as with the *Silver Canvas*, what is odd about *Silver & Gold* is that the first 50 plates are reproduced in full color with the remaining 100 in black-and-white. True, Oakland Museum is not as flush as the Getty, and one can certainly understand its inability to underwrite the cost of four-color reproductions, but to be brought to a full stop with the switch from full color to black-and-white is annoying. The folks generally buying these two catalogs will be devotees of the medium and generally are willing to pay a little more for full-color reproductions. Cheap as I am, I'd certainly be willing to have it all and to pay a little more for it.

So if you or your institution have important early photographic collections, save your money and buy these books—they are definite "musts" for anyone interested in daguerreotypes.

The Books

Bajac, Quenton. *Tableaux Vivants: Fantasies Photographiques Victoriennes (1840-1990)*. Paris, 1999. 79p. \$35.

Bustard, Bruce I. *Picturing the Century: One Hundred Years of Photography from the National Archives*. Seattle: University of Washington Press, 1999. 144p. ISBN 0295977728. \$24.95.

Carr, Carolyn Kinder. *Hans Namuth: Portraits*. Washington: Smithsonian Institution Press, 1999. 184p. ISBN 1560988096. \$39.95.

Dodier, Virginia. *Lady Hawarden: Studies from Life, 1857-1864*. ISBN 1 85177 283 9 (V&A Publications) £30 ISBN 0-89381-815-1 (Aperture) \$45.

Fanning, Patricia, ed. *New Perspectives on F. Holland Day: Selected Presentations from the Fred Holland Day in Context Symposium Held at Stonehill College, North Easton, Massachusetts, April 19, 1997*. [n.p.], 1998, 88 p. \$25.

Howlett-West, Stephanie. *Behind the Lens: A Price Guide to Books on Photography*. \$38. [no other information at press time.]

Hulick, Diana Emery and Joseph, Marshall. *Photography, 1900 to the Present*. Englewood Cliffs: Prentice Hall, 1998. 416p. ISBN 0-13-254095-9 (paper). \$41.

Mathon, Catherine. *Duchenne de Boulogne, 1806-1875*. , 1999. 255p. (paper) \$55. [no other information at press time.]

Nickel, Douglas R. *Snapshots: The Photography of Everyday Life, 1888 to Present*. San Francisco: San Francisco Museum of Art, 1998. 94 p. ISBN 0918471451 \$29.95.

Nickel, Douglas R., Hambourg, Maria Morris, and Ross, David. *Carleton Watkins: The Art of Perception*. New York: Abrams, 1999 ISBN 0810941023 (cloth) \$65 (due in September). San Francisco: San Francisco Museum of Art, 1999. ISBN: 0918471516 (paper) \$35.

Sexton, Sean, and Johnson, Robert Flynn. *Plant Kingdoms: The Photographs of Charles Jones*. New York: Smithmark Publishing, 1998. 128 p. ISBN: 0765108364 \$25.

Tupitsyn, Margarita. *El Lisssizky: Jenseits der Abstraktion: Fotografie, Design, Kooperation*. Munich, Paris, London, 1999. 239 p. \$80.

Voss, Frederick, and Reynolds, Michael S. *Picturing Hemingway: A Writer in His Time*. New Haven: Yale University Press, 1999. 160p. ISBN 0300079265 (cloth) \$35.

WHAT'S UP

through August 8. *George and Martha Washington: Portraits from the Presidential Years*. National Portrait Gallery, Washington, DC.

through August 30. *Lady Hawarden: Studies from Life, 1857-1864*, Victoria and Albert Museum. London, England.

through August 30. *Silver and Syrup: Selections from the History of Photography*, Victoria and Albert Museum. London, England.



Deir-el-Bahri, The Ramesseum, 1851/2. Salted-paper print from waxed-paper negative, Leavitt Hunt (American, 1831-1907). Collection of Richard Morris Hunt, Architect (1827-1895). Prints & Drawings Collection, The Octagon, the Museum of the American Architectural Foundation. Reprinted with permission. See What's Up for exhibition information.

- through September 6. *Mary Cassatt*. National Gallery of Art, Washington, DC.
- through September 6. *Hans Namuth: Portraits*. National Portrait Gallery, Washington, DC.
- through September 6. *Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America*. National Portrait Gallery, Washington, DC.
- through September 22. *Landscapes: Record of an Action*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Mark Maio: Against the Grain*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Aerial Photographs by Marilyn Bridges. This Land is Your Land*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Natural Abstractions: Photographs of Land and Sea*. Lee Dunkel. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Marianne Alvarez. Barrier Islands*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Tall Tree*. Steh Dickerman. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through October 10. *Nadar/Varhol: Paris/New York*. Getty Museum, Los Angeles, CA.
- through October 10. *Light in the Darkness: The Photographs of Hill and Adamson*. Getty Museum, Los Angeles, CA.
- through November 7. *Picturing Hemingway: A Writer in His Time*. National Portrait Gallery, Washington, DC.

through November 7. *Edward Sorel: Unauthorized Portraits*. National Portrait Gallery, Washington, DC.

through December 31. *A Backward Glance: the Rough Riders at Montauk: The Photography of Dwight Lathrop Elmendorf*. Theodore Roosevelt Gallery, Pusey Library, Harvard University, Cambridge, MA.

through January 2, 2000. *A Voyage of Discovery: The Nile Journal of Richard Morris Hunt*. The Octagon, The Museum of the American Architectural Foundation, Washington, DC.

opens September 8. *Skrebneski: The First Fifty Years*. Museum of Contemporary Photography, Chicago, IL.

opens October 17. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.

opens October 24. *From Schongauer to Holbein: Master Drawings from Berlin and Basel*. National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

MEETINGS & LECTURES

August to November 1999. ||| *static* ||| *stillness / reception / interference* at the Centre for Contemporary Photography. Monthly Lectures, Wednesdays 6.30 pm.

25 Aug.	Lesley Stern	'Remaking'
29 Sept.	Simon During	'Occult Relation'
20 Oct.	Judy Annear	'World Without End'
24 Nov.	Scott McQuire	'Walls of Light-Immaterial Architectures'

STATIC presents a diverse series of responses—historical and speculative—to the largely abstracted notion of photography as a still medium. Today photographs are in motion everywhere, whether as film, transmitted over the air for television, plastered on buses, or downloaded via the Internet. This series of lectures aims to address the trans-mediated nature of contemporary photography, and to consider its impact upon the theory, practice and exhibition of still photography. Single Ticket \$7 / \$5 CCP Subscriber. Email: ccp@alphalink.com.au, Website: www.cinemedia.net/ CCP, bookings essential. Call 03 9417 1549.

10-12 September 1999. *Researching Culture*, an international interdisciplinary conference. Hosted by the University of North London. For registration details, visit their website <<http://www.unl.ac.uk/SICS/culture.htm>> or email: <j.morgan@unl.ac.uk>.

15-17 September 1999. *Rethinking Cultural Publications. Digital, Multimedia, and Other 21st Century Strategies*. Washington, D.C. Presented by the Northeast Document Conservation Center and sponsored by the National Park Service and National Museum of American History. For registration information, see their Web site, <<http://www.nedcc.org/rethink.htm>> or write them at Northeast Document Conservation Center, 100 Brickstone

Square, Andover, MA 01810-1494, (978) 470-1010 (phone); (978) 475-6021 (fax).

12-14 October 2000. PHOTOHISTORICA 2000 incorporating APIS 2000, Bath, England. A special exhibition arising from the themes of the Conference will be held at the Guildhall while a major exhibition from the collections of the Royal Photographic Society will run concurrently at The Octagon in Bath. There will be fairs for the sale of historic prints and books, contemporary prints using alternative processes and cameras and equipment at the Guildhall on Sunday 15 October 2000. There will also be a special trip to Lacock Abbey and the Fox Talbot Museum.

The four concurrent themes, introducing an element of competition, will be

1. The history of the history of photography
2. The economic, social and cultural significance of photography
3. APIS 2000 including the development of photographic and photomechanical processes
4. The development of cameras and equipment.

October 20-22, 2000. PhotoHistory XI, International Museum of Photography and Film at George Eastman House, Rochester, NY. Developments, as they pertain to the conference, will be posted at <<http://www.rit.edu/~andpph/tphs.html>>.

[Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.]

RLG Digital Preservation Report

The report "Digital Preservation Needs and Requirements in RLG Member Institutions" is available on the RLG Web site <<http://www.thames.rlg.org/preserv/digpres.html>>.

This report contains the results of the 1998 study of RLG members' current practices, needs, and plans for preserving their growing collections of digital holdings.

The study, conducted during 1998 by Margaret Hedstrom, Associate Professor at the School of Information, University of Michigan, and Sheon Montgomery, Graduate Research Assistant, is based on an extensive written survey—to which 54 members responded—plus phone interviews with over a dozen collection administrators. The result is an up-to-date, carefully interpreted picture of the current state of digital preservation and the key concerns and expectations from an international cross-section of the RLG membership.

CALL FOR PAPERS:

12-14 October 2000. PHOTOHISTORICA 2000 incorporating APIS 2000, Bath, England. Those wishing to submit papers for the conference (see Meetings & Lectures, above, should send a synopsis of up to one page of A4 [a European page size] by the end of September 1999 to Terry King, Hands-On Pictures Studio 7, Dickson House, 3, Grove Road, Richmond, Surrey, TW10 5SP UK, phone 44 (0) 940 4848; fax 44(0) 286 4594, e-mail

October 20-22, 2000. PhotoHistory XI. Rochester, NY. Send a description, including the time required, and a one-page abstract no later than December 15, 1999. Electronic submissions may be sent to Andrew Davidhazy <andpph@rit.edu>. For additional information, contact James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467, (716) 359-1231, e-mail <morschit@aol.com>.

FROM THE LISTSERVs

Density Measurements

Karen Brynjolf Pedersen <karen.brynjolf.pedersen@natmus.dk>

This question might be out of list domaine but I thought someone out there might be able to help me. I have been measuring the density of some photographic prints in an exhibition during the past six years. The density of different areas were measured before the exhibition and then once a year. I have measured with a visual filter (filter B) as well as a blue filter (filter Y) with a reflection densitometer. The prints are DOP as well as different POP papers. Some prints have not changed in density while others show a density difference up to 0.2 density. Some of the prints have yellowed, I presume, as there is an increasement in density measured with both the visual and blue filter (on the same spot). But in some prints there is only an increasement measured with the visual filter. This is true both in areas with minimum respectively maximum density. Other prints have only faded.

My problem is that in some prints the density has decreased at first but after one or two years increases again. I am not sure how to interpret this situation. Might it be that the metallic silver is fading first and then excess silver darkens after some time? These variations show both in DOP and POP papers. I have had the prints photographed before the exhibition and I plan to photograph them again, make prints from them and compare the prints.

If there is anybody out there that have any suggestions or that have been doing a similar "monitoring," I would appreciate your comments. Karen Brynjolf Pedersen, Conservator of Photographs, Department of Conservation, The National Museum, Brede DK-2800 Lyngby Denmark; phone: +45 33 47 35 51 fax: +45 33 47 33 27 email: <karen.brynjolf.pedersen@natmus.dk>

Spring Auction Report

From Photo Collectors Newsletter (online) May 1999
Anthony Davis <antiqphoto@earthlink.net>

Sotheby's April 27th, New York record breaking photographic auction of the David Feigenbaum Collection of Southworth & Hawes daguerreotypes was the most exciting photographic event of the decade. The buzz before the auction was that prices would be high. Nobody could have visualized quite how high many of the stellar full plate images would climb. The first record breaking piece, lot #10 "A Cloud Study" a whole plate daguerreotype of clouds over a rooftop, sold for \$320,000. The next record breaker was lot #34, the cover piece whole plate daguerreotype of "Two Women Posed with a Chair" which sold for a staggering \$350,000. Lot #33, "A group of Women in the Southworth and Hawes Studio" fetched \$250,000. Bidding was fierce in the capacity filled room, as well as on the telephones. The World watched as daguerreotypes climbed into new territory.

Denise Bethel, Vice President and Auctioneer told me that this auction was the crowning glory of her career, that the likelihood of another collection as magnificent as this was highly unlikely, this was a once-in-a-lifetime event. Her record of selling 111 lots out of 112 must have been the envy of every auctioneer in the country.

Watch for prices of daguerreotypes to climb in the next few months; events like this attract many new collectors. The relatively small number of extant daguerreotypes is finite and demand will cause a steep increase.

Sotheby's April 28th sale as well as Christie's April 29th sale both did well with 19th & 20th century images showing well. Swann's and Phillips' earlier auctions took a beating as a result of buyers holding back for the major auctions, although there were some notably high prices.

Camera Workers: The British Columbia Photographic Directory, 1858-1950

David Mattison <dmattison@home.com>

The A to Z entries for Volume 2 of "Camera Workers: The British Columbia Photographic Directory, 1858-1950" covering 1901-1950 are now available at <<http://members.home.net/historian/cw1858-1950.html>>

These entries have not yet been indexed by the search engine.

"Archival" B&W and Refixing

Douglas Nishimura <dnpph@RITVAX.ISC.RIT.EDU>

I haven't had time to keep up with the list the past few weeks, but a posting from April 30 was brought to my attention and it probably does need some comment.

From Kodak's point of view "archival" is 25 years in black and white, although it is possible to maintain the integrating of images a lot longer.

As many of you know I sit on ANSI committee IT9 (as well as 3 of the sub-committees) that is responsible for writing the ANSI and ISO Standards for the permanence and physical properties of imaging materials. Among the people on this committee are several of the Kodak scientists and engineers responsible for the evaluation of Kodak's (and their competitors') photographic products. Ironically, one of them just rewrote the fifth draft of the specification standard for black-and-white photographic paper. We don't use the term "archival" anymore, but the committee has suggested assigning an LE value (life expectancy) to silver gelatin DOP of 100 years based on real-world experience as well as accelerated-aging data. This assumes that the photograph is stored in the dark at 21 C/50% RH in an enclosure (and room) that meets ANSI/ISO standards. I can assure you that the Kodak representatives did not suggest an LE of 25 years.

[An earlier post stated:] "Family snapshots (and negs) ought to be placed in an acid-free environment, light tight with 40% humidity. Every ten or fifteen years, re"fix" and wash and reup your archival quality. Light Impressions (NY) has a good selection of albums that meet archival standards."

A few good suggestions. Refixing and washing photographs, however, just for the sake of refixing and washing is generally not a good idea.

The purpose of the fixing in the first place is simply to

Given time (and aided by light), they will print-out or discolor causing the d-min density to increase. Because of the formation of insoluble silver halide-thiosulfate complexes, retained silver tends to correlate with retained hypo as we've discovered in the lab. (Some of the ANSI experiments required producing images with high silver and low hypo and it just wasn't possible.)

As a result, if the fixing was done well in the first place, there is no real benefit to refixing (although it may remove some silver compounds that were formed due to deterioration of the image.) In addition, both thiosulfate and the sulfite (or bisulfite) in fixing baths are silver solvents and each refixing will remove a small amount of image silver. (This is why if you leave a print in fixer too long it starts to disappear. It's also why fine-grain developers have a high sulfite content.)

Due to the colloidal nature of POP images, a few modern photographers working in gelatin POP that I know have discovered how vulnerable those images are to refixing. One photographer was worried about her processing and discovered that even one refixing was enough to significantly fade her POP images.

The gelatin binder also becomes more vulnerable over time mainly due to hydrolysis (reaction with humidity) causing the depolymerization of proteins back into amino acids and oxidation. The result is that as the gelatin binder ages, it becomes more soluble in water and may be less well adhered to the photograph. Often the photographic companies recommended hardening the gelatin in a formaldehyde based hardener (such as Kodak SH-1) before doing aqueous treatments, but as deterioration progresses, there really is less and less actual gelatin to harden.

New Ameritech Collections at the Library of Congress

With a gift from Ameritech, for the past three years, the Library of Congress has sponsored a competition to enable public, research, and academic libraries, museums, historical societies, and archival institutions (except Federal institutions) to create digital collections of primary resources. These digital collections will complement and enhance the collections of the National Digital Library Program at the Library of Congress.

The Robert Runyon Photograph Collection of the South Texas Border Area is now available online at <<http://memory.loc.gov/ammem/award97/txuhtml/runyhome.html>>. This collection of the South Texas Border Area includes 8,000 items and is a unique visual resource documenting the Lower Rio Grande Valley during the early 1900s, War I, and the growth and development of the Rio Grande Valley.

"Historic American Sheet Music: 1850-1920," a project undertaken by The Rare Book, Manuscript, and Special Collections Library at Duke University in Durham, North Carolina, can be found at <<http://memory.loc.gov/ammem/award97/ncdhtml/hasmhome.html>>. The collection presents more than 3,000 pieces of historic American sheet music from the period between 1850-1920.

For information about the LC/Ameritech competition please visit the competition home page which can be found at <<http://memory.loc.gov:8081/ammem/award/index.html>> or e-mail <ndlpcoil@loc.gov>.

NEW CONSORTIUM FORMED FOR MEDIA ARTS PRESERVATION

Independent Media Arts Preservation (IMAP) is a new consortium of professionals working to preserve and advocate for independent media preservation. IMAP is a key resource on the care and preservation of older media formats and provides information and referral on such issues as collection management, cataloging, and re-mastering. IMAP's primary interest is to support the preservation of works reflecting on the early history of independent media. IMAP will focus on the preservation of non-commercial productions such as video art, audio art, and technology-based installation art; independent documentary and narratives; community media; and documentation of arts and culture.

IMAP was formed to continue the leadership formerly undertaken by the New York-based organization Media Alliance. Since 1991, Media Alliance has provided the media arts field with comprehensive information and technical assistance on all aspects of preservation, and is nationally recognized for its collaborative projects, including a Regional Cataloging Project coordinated by cataloger Jim Hubbard and a series of preservation surveys conducted by conservator Paul Messier. In recent years, Media Alliance published *Video Preservation: Securing the Future of the Past*, by Dierdre Boyle, and the *Magnetic Media Preservation Sourcebook*, edited by Mona Jimenez and Liss Piatt.

As part of the Regional Cataloging Project, IMAP is currently providing technical assistance on cataloging to Paper Tiger Television, Visual Studies Workshop, and the Kitchen Center. Funding is being sought to produce an on-line tutorial of the cataloging template, and to conduct feasibility for an on-line searchable database of completed catalogs.

IMAP is located in the offices of Electronic Arts Intermix, a leading distributor of video art. For more information, contact IMAP at (212) 560-7259 or e-mail <preserve@esi.oeg>.

KEEPERS OF THE FRAME FINDS DISTRIBUTOR

Readers of *Views* will know of the continuing success story of the documentary film, *Keepers of the Frame*. Recent events include WinStar TV & Video obtaining exclusive world distribution of the film. The independent Mount Pilot Productions documentary on film preservation and restoration has generated positive buzz [don't you just love those Hollywood press releases?!—Ed.] since its premiere in the Santa Barbara International Film Festival in March.

Popular in the film-fest circuit, *Keepers of the Frame* had an Academy [Awards]-qualifying run in Los Angeles from May 28-June 3 at Laemmle's Music Hall venue in Beverly Hills. The film also has been screened at the Seattle International Film Festival, Hudson Valley Film Festival, Atlanta Film & Video Festival, and the Temecula Valley International Film Festival. [Check out your Pittsburgh SAA program—there's a screening at SAA on Saturday night!—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Little Rock, AK. The Arkansas Natural and Cultural Resources Council (ANCR) awarded the Arkansas History Commission (AHC) \$255,976 for its Stage One Digitization (SOD) Project. The goal of SOD is to examine options for digitization of the AHC's historical primary source materials relating to Arkansas' people, places and things from the pre-1836 territorial days to the present. SOD plans to examine existing digitization projects, adapt technology to the AHC's unique situation in a comprehensive long-term plan and conduct a test digitization of selected AHC visuals. The SOD team welcomes any input from those who have digitization ideas tempered by experience. Please send your comments to <lynn.ewbank@mail.state.ar.us>. Lynn Ewbank, Photo Archivist, Arkansas History Commission, One Capitol Mall, Little Rock, AR 72201, <<http://www.state.ar.us/ahc/index.htm>>.

Boise, ID. Special Collections and Archives at the University of Idaho Library announces a new installment in the Webpage "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives. This is a changing showcase of highlights from their collections. "Digital Memories" can be accessed through the URL <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the Bannock Indian War, Frank B. Robinson and his mail-order religion, the 1921 Idaho Yell Squad, WWII married student housing, and the famous S-curve trestle snowslide, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3200 entries from around the world.

PhotoArts reopens Web page. PhotoArts is pleased to announce the "re-opening" of its Events page. We have created a new calendar with the co-operation of ArtIndex, publisher of *Le Journal des Arts/Paris*. Over 300 museum exhibitions are listed: <<http://photoarts.com/events.html>>. We invite you to submit events that would be appropriate to this listing, which is for Museum exhibitions or those of similar public institutions. No gallery shows are listed. South America and Asia are sorely under-represented and we would appreciate listings in these geographic areas. Send new listings to <click@photoarts.com> with the following information only: COUNTRY, CITY, ADDRESS, PHONE, EXHIBITION, NAME, OPENING DATE, CLOSING DATE.

Thank you James Wintner/PhotoArts <<http://colophon.com>>; Colophon Page <<http://photoarts.com>>

Cambridge, MA. Harvard University has two new databases which might be of interest to the photographic community. One is a union database of images held by Harvard collections (database is only in beginning stages): VIA (Visual Information Access). Try it out at <<http://via.harvard.edu:748/html/VIA.html>>. More records and images will be added soon. The other is our HOLLIS website, where you can now search books and albums with original photographs by process available at <<http://hollisweb.harvard.edu:8022/stscripts/run.stn/h4165034c/GenericPaell>>. Select fq (form/genre) under search type

OFFICIAL ABSENTEE BALLOT - 1999
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

1. Please leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Pittsburgh.
2. **Must be postmarked** no later than August 11, 1999.
Mail this ballot to: Mr. Tim Hawkins, 727 Pearl Street, No. 703, Denver, CO 80203
3. **You may bring this ballot with you to the Section Meeting.**
4. **You must be a section member to vote.**

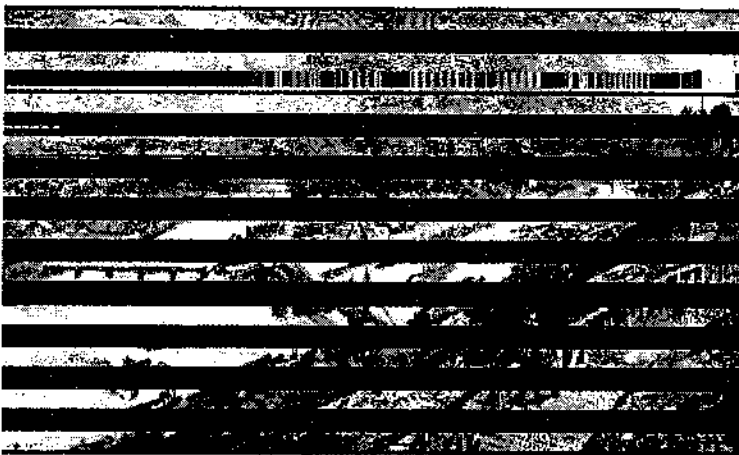
For Visual Materials Section Chair-elect, vote for one of the following:

_____ James K. Burant

_____ Miriam Meislik

_____ write in _____
 (only individuals who have consented to nomination may be listed)

1999 VISUAL MATERIALS SECTION OFFICIAL TEE-SHIRT



Pittsburgh Pennsylvania, from Grandview Avenue, wood engraving by Charles Graham, 1892, Archives of Industrial Society Postcard Collection, University of Pittsburgh.

Tee-shirts are 100% cotton, black ink on white.
 All sizes available if pre-ordered, only L and XL will be available at the Section meeting in Pittsburgh.
 S-XL are \$10
 XXL and XXXL are \$12
 Shirts can be mailed to you for an additional \$3.10.

Order form:

Name _____
 Address _____
 City _____ State _____ ZIP _____
 phone (____) _____
 e-mail _____

Sign me up for my 1999 VM Section tee-shirt!

- S no. _____ @ \$10.00 _____
- M no. _____ @ \$10.00 _____
- L no. _____ @ \$10.00 _____
- XL no. _____ @ \$10.00 _____
- XXL no. _____ @ \$12.00 _____
- XXXL no. _____ @ \$12.00 _____
- Postage no. _____ @ \$3.10 _____

TOTAL _____

Send check made payable to Miriam Meislik to:

Ms. Miriam Meislik
 5635 Hempstead St., #7
 Pittsburgh, PA 15217
 w 412-244-7075 h 412-421-8684

Orders must be received by August 13, 1999, to ensure special sizes.

The Society of American Archivists
527 South Wells, 5th Floor, Chicago, IL 60607-3922

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885



THE SOCIETY OF
AMERICAN ARCHIVISTS

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

and search any key word such as salted paper, albumen, etc. This will also grow as new books are catalogued. Julie Mellby, Assistant Curator, Department of Printing & Graphic Arts, The Houghton Library, Harvard University, Cambridge, MA 02138, <mellby@fas.harvard.edu>; (617)-495-2444, fax: (617)-495-1376.

Web Site feedback requested. I would like to introduce a new website on the subject of historical and contemporary 'Information Photography'. The address is <<http://www.users.globalnet.co.uk/~estop/>>. Information photography, as a term, is introduced to break the boundaries between established definitions of the genres of photography. It has to do with 'something told' through photographs, and with the intention or motive of both the photographer and the editor, designer or other user of the image. I would welcome feedback on the Website. Sarah Estop <estop@GLOBALNET.CO.UK>.

Columbia, SC. The South Carolina Library at the University of South Carolina has received a grant of \$106,778 from the National Endowment for the Humanities to preserve and make accessible its photograph collection. The two-year project will focus on rehousing, rearranging, and recataloguing in electronic format the collection of about 25,000 prints and negatives. For more information, contact Beth Bilderback at 803-777-5183 or <bilderback@tcl.sc.edu>.

EXTRA!! Special to Views.

As we were going to press with *Views*, Catherine Johnson, our immediate Past Chair was off to the hospital to deliver a new family member. She won't be joining us in Pittsburgh and we wish her and her family all the best in the sleepless nights to come!

T O O U R R E A D E R S !

PLEASE NOTE!!!! THERE ARE NEW MAIL AND E-MAIL ADDRESSES AND PHONE NUMBERS FOR YOUR EDITORS!!

A Note from Past-Chair Judi Hoffman:

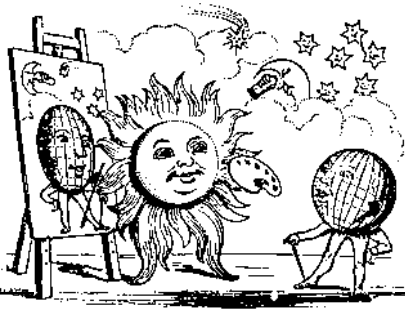
Thank you all so very much for your kind thoughts and wishes... they helped me get through the incredibly difficult time of losing my beloved father and having my mother diagnosed with advanced ovarian cancer. I am delighted to report that, after two operations and extensive chemotherapy, my mother is in an official remission and great spirits! I have moved back to Colorado to be with her and to help out on our ranch, but I hope to stay involved with SAA and, especially, the Visual Materials Section. You are a wonderful group of people, and I hope to see you all in Pittsburgh. Thank you again!

Judi Hoffman
1247 12-1/2 Road
Loma, CO 81524
970-858-3747

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, 527 South Wells, 5th Floor, Chicago, IL 60607-3922, (312) 922-0140.

Editor: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813; e-mail <batyia01@alumni.gettysburg.edu>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202; (317) 234-0034, fax 234-0168, e-mail <bjohnson@indianahistory.org>. **Chair:** Tim Hawkins Tim Hawkins Consulting & Freshwater Photos, 727 Pear Street, No. 703, Denver, CO 80203, (303) 832-8052, e-mail <freshh2o@earthlink.net>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1999. Opinions expressed are those of the authors.



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

Volume 14, Number 1

December 1999

RELISHING PITTSBURGH A Review of the Meeting

Meeting Minutes
Society of American Archivists
Annual Meeting Pittsburgh PA
August 29, 1999

The meeting was called to order at 8:00 am by Chair Tim Hawkins (Freshwater Photos).

Tim introduced the Council Liaison, Richard Pearce-Moses (Arizona State Library), who encouraged Section members to communicate their interests and concerns to Council. Richard reminded the Section leadership to file an annual report and to appoint a member or two to monitor standards affecting the interests of the Section. He stressed that the Section should respond to Council requests for the evaluation of positions on standards and concluded by asking the Section to support the efforts of the Recorded Sound Roundtable.

Tim recognized Miriam Meislik (University of Pittsburgh) and Laurie Baty (Dept. of the Interior) for their work on getting tee-shirts made for the meeting and that the shirts were available for purchase at the meeting. Proceeds from the sale of the shirts go to SAA to help offset the cost of publishing *Views*.

He then recognized the Chair-elect, John Slate (Documentary Arts), and asked him to inform the Section of that evening's planned dinner.

Following John's presentation, Tim asked for reports from committee chairs and liaisons:

Mary Ide (WGBH, Boston) reported as liaison for the Association of Moving Image Archivists. She announced the annual meeting, to be held Nov 1-5, 1999 and provided information on the preliminary program. She also announced the Mary Pickford Scholarship winners for the year.

Beth Bilderback (University of South Carolina), Architectural Records Roundtable, reported that the annual meeting of the Roundtable would meet tomorrow (Saturday), at 8:45 am and had no further information to report.

James Eason (Bancroft Library), Visual Materials Cataloging and Access Roundtable VMCAR, also reported that the Roundtable would meet tomorrow (Saturday), at 8:45 am and had no further information to report. He concluded by hoping that the VMCAR could collaborate with the VM Section on its proposed listserv, citing mutual interests.

James K. Burant Elected Chair-Elect

John Slate, Bibliography Committee, announced that the update of Richard Pearce-Moses' bibliography was completed and was compiled from ten years' worth of the Section's newsletter *Views*. Since Slate was taking chair of the Section, he asked for volunteers to fill his place on the committee.

Laurie A. Baty (Department of the Interior), Newsletter Committee, reported that the newsletter continues to be published three times a year. Laurie just changed jobs last week and indicated that her new e-mail address is <batyla01@alumni.gettysburg.edu>. Deadlines continue to be the first of February, June, and October, with the publication months being April, August, and December. She thanked Bruce Johnson for his continued support in the role of Assistant Editor and reiterated that the newsletter was not *her* newsletter, but the Section's newsletter. She continues to need Section support to make it a useful newsletter and requested, as she has in the past, that Section members send her exhibition, publication, and meeting information and other news. She had a number of books available for review and requested that those interested in reviewing them (receiving the book for free) see her at the end of the meeting. A question was raised regarding an index to the newsletter and Laurie indicated that she did not have the time to prepare one. Cythia Read-Miller (Henry Ford Museum) volunteered to prepare the index. John Slate added information about the Publications Committee, noting that Jennifer Watts had resigned her position and that a new chair was needed.

Tim noted that the Workshop Committee Chair was vacant and made a request to the membership to fill the position.

Because the chair of the nominating committee could not attend the meeting, Tim conducted the election. He stated that the election would be conducted in a few minutes and asked for help with distributing and counting ballots. Tim then reported on the Website Committee and announced that he would not be able to demonstrate the new website, <<http://www.gsu.edu/~libpjr/vm.htm>>, but encouraged others to visit the site and make comments.

The Chair then conducted the election. The candidates were Miriam Meislik and James Burant (National Archives of

As a reminder to our readers, the Visual Materials Section Web page, with back issues of *Views*, may be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.gsu.edu/~libpjr/vm.htm>

Officers

Chair

John H. Slate
Photo Archivist
Texas African American Archives
P.O. Box 140244
Dallas, TX 75214
(214) 823-8824 (direct); 824-3377
(messages); 824-3378 (fax)
e-mail: jslate@onramp.net

Chair-Elect

James K. Burant
Chief
Art, Photo and Philatelic Archives
Visual and Sound Archives Division
National Archives of Canada
(613) 996-7766; 992-3744 (fax)
e-mail: jburant@archives.ca

Past-Chair

Tim Hawkins
Tim Hawkins Consulting &
Freshwater Photos
727 Pearl Street, No. 703
Denver, CO 80203
(303) 832-8052
e-mail: freshh2o@earthlink.net

Committee Chairs

Advanced Workshop

chair vacant, Tim Hawkins covering

Bibliography

Lawrence A. Landis
University Archivist
Oregon State University Archives
94 Kerr Administration Building
Corvallis OR 97331-2103
(541) 737-0540; 737-0541(fax)
e-mail: Larry.Landis@orst.edu

Elections/Nominating

Tim Hawkins

Newsletter

Laurie A. Baty
302 Dunkirk Road
Baltimore, MD 21212-1813
(202) 208-4102; 208-1535 (fax)
e-mail: batyla01@alumni.gettysburg.edu

Publications

Laurie A. Baty

Three-Year Plan

James K. Burant

Web Site

Tim Hawkins

Website Images Policies and Guidelines

Miriam Meislik
Associate Archivist
Photograph Curator
Archives of Industrial Society
400 North Lexington Avenue
University of Pittsburgh
Pittsburgh, PA 15260
(412)244-7075 voice; 244-7077 (fax)
e-mail: miriam+@pitt.edu

Liaisons

Academy of Certified Archivists

Laurie A. Baty

Architectural Records Roundtable

Beth Bilderback
Assistant Manuscripts Librarian
South Caroliniana Library
University of South Carolina
Columbia, SC 29208
(803) 777-5183; 777-5747 (fax)
e-mail: bilderbk@gwm.sc.edu

Association of Moving Image Archivists

Mary Ide
WGBH, Boston
125 Western Avenue
Boston, MA 02134
(617) 300-2368 (voice & fax)
e-mail: mary_ide@wgbh.org

AMIA Cataloging and Documentation Committee

Jane Dunbar Johnson
UCLA Film & Television Archives
1015 North Cahuenga Blvd
Lost Angeles, CA 90038
(323) 462-4921 x 28
FAX 323-461-6317

jdj@UCLA.EDU

SAA Council

Richard Pearce-Moses
Coordinator
Cultural Inventory Project
State of Arizona
Department of Library, Archives and
Public Records
1700 W. Washington
Phoenix, AZ 85007
(602) 364-0265; 542-4400 (fax)
RPM@primenet.com

SAA 2000 Program Committee

Sarah Rouse
Prints and Photographs
Mail Stop 4732
Library of Congress
Washington, DC 20540
(202) 707-3635
e-mail: rouse@mail.loc.gov

Visual Materials Cataloging & Access Roundtable (VMCART)

Chair
Judi Hoffman
1247 12-1/2 Road
Loma, CO 81524
(970) 858-3747
e-mail: jhoffman@triplath.colosys.net

Incoming Chair

Caroline Texley
Curator
Lincoln Museum
200 East Berry Street
Fort Wayne, IN 46802
(219) 455-3031; 455-6922 (fax)
e-mail: Ctexley@lnc.com

Listserv Coordinator

James A. Eason
Archivist for Pictorial Collections
The Bancroft Library
University of California Berkeley
Berkeley, CA 94720-6000
(510) 642-8170; 642-7589 (fax)
jeason@library.berkeley.edu

Canada). Meislik read her candidate's statement, and James Burant's was read in his absence. Ballots were marked and collected.

The Chair then gave the floor to Section members wishing to make announcements:

Constance Schultz (University of South Carolina) announced the publication of *Witness to the 1950s* from the University of Pittsburgh Press and regretted not being able to schedule a Roy Stryker-related program.

Peter Roberts (Georgia State University) solicited information from the membership regarding selective criteria for an upcoming microfilming project.

Jim Lindner (Vidipax) was recognized as a resource for the AV Media Matters listserv, which may be subscribed to at <avmediamatters@topica.com>.

James Eason solicited information regarding photo morgues and was interested in seeing finding aids for photo morgue collections.

Sara Myerson (Independent) announced an upcoming film and video preservation conference to be held at the University of South Carolina in September 1999.

Randy Gitsch (Independent), producer, announced a Saturday screening of his documentary, *Keepers of the Frame*.

Sarah Rouse (Library of Congress) reported on the Program Committee for the Denver 2000 program. She noted the October 8 deadline for proposals and that there was no set theme.

Tim then turned the meeting to an open discussion of annual meeting session proposals and workshops:

Jim Cartwright (University of Hawaii) expressed interest in programs regarding digitization of photographs.

Sara Myerson expressed interest in a program regarding copyright issues.

Karen Kozo Cole (Los Angeles Public Library) expressed interest in a program regarding basic photoduplication services.

Connie Schultz suggested a program on the visual materials documenting the National Parks.

Carolyn Texley (Lincoln Museum) proposed programs regarding image delivery and reference, the scanning of images, and issues surrounding the citation of visual materials.

Tim Hawkins suggested a program on the "nuts and bolts" of setting up a photo duplication service, both in-house and out.

Joan Schwartz (National Archives of Canada) suggested a session on visual materials issues for non-vm people, such as appraisal of images for archivists.

Richard Pearce-Moses recommended a session continuing James Eason's research on the minimal elements needed for VM description.

Joan Schwartz expressed interest in collaborating with the Business Archives Section on a brief presentation at next year's meeting.

Tim then moved on to other business and noted again the committee vacancies for Publications, Workshops, and the Bibliography. He then described some of the proposals he and the Chair-elect suggested for publications. He concluded new business by reiterating his regrets for not being able to conduct a demonstration of the VM Website.

Tim then turned the floor to L. Cathy Henderson, Humanities Research Center at the University of Texas at Austin, who

**All leadership addresses
will be found on page 2 of
this issue of Views.**

informed the membership about the HRC's "WATCH" (writers and authors copyright holders) online database and provided its URL <<http://www.lib.utexas.edu/hrc/>>.

Finally, Tim turned over the meeting to John Slate, who expressed his best wishes and thanks to the Section. John then announced the winner of the election, James Burant, and then outlined his plans for the year, which would follow the Section's existing 3-year plan.

The meeting was adjourned at approximately 9:50 am.

FROM THE CHAIR John Slate, Documentary Arts

The busiest time for the Visual Materials (VM) Chair is just after the last Annual Meeting, when proposals are funneled to next year's program committee, and just before that meeting, when the VM Section's annual convergence is planned. It's been a busy season, so let's recap some recent significant events and issues.

Annual Meeting:

The meeting in Pittsburgh on Friday, August 27, was well attended, and I thank everyone for attending and participating. I was especially pleased to see the ever-present "breakout session" for proposal brainstorming discarded in favor of open discussion among the whole group; I felt it was much more productive. Also at the meeting James K. Burant of the National Archives of Canada was elected Chair-elect. Please join me in wishing him hearty congratulations. Thanks also to Miriam Meislik and Laurie Baty for the production and promotion of the wonderful souvenir shirts. Funds from the shirts go to SAA to help offset our increased costs for producing *Views*. If anyone wishes to view a copy of the meeting minutes, please contact me or our website chair, Tim Hawkins.

Program Proposals:

I submitted six proposals to the Program Committee on behalf of the Visual Materials Section and several more were submitted independently with the potential of VM Section co-sponsorship. A number of the proposals concern moving-image materials and visual-materials cataloging issues. Good luck to all submitters!

Visual Materials Cataloging Roundtable (VMCAR):

VMCAR has expressed interest in closer work and dialogue with the VM Section; they are exploring discussion group possibilities. If you have VM cataloging issues to wrangle over, please contact the very knowledgeable Judi Hoffman (VMCAR Chair) and/or James Eason.

SAA Publications Committee Proposals:

Pending everyone's decks being cleared, I and others will pursue several proposals/suggestions for VM-related publications. James Burant and I will work on a proposal for a guide to visual ephemera, covering such areas as identification and preservation. Please let either of us know if you have specific concerns you would like to see

addressed. Tim Hawkins is still interested in a notch guide for sheet film. Though there are several already in existence, he may attempt to assemble a checklist of these guides or something that will point persons to them (perhaps on our Web site?).

Finally, several members have asked the Section to lobby Mary Lynn Ritzenthaler to update or expand her heavily used *Administration of Photographic Collections*. It's a popular classroom text and many of us consult it often.

Advocacy and Visual Materials:

Several members are very interested in the VM Section establishing contacts in the photographic and photographic preservation industry, mostly out of concern for the very detrimental materials used for photographic storage (magnetic albums, scrapbooks, and the like). While we have strong contacts in places like the Image Permanence Institute, perhaps we can extend our dialogue further to include the folks who produce our enclosures and containers.

FROM THE CHAIR-ELECT

James K. Burant, Art, Photo and Philatelic Archives, Visual and Sound Archives Division, National Archives of Canada

I would first of all like to thank everyone who supported my candidacy at the SAA in Pittsburgh for the position of Chair-elect of the Visual Materials Section. I was surprised and pleased to hear of my election to this important position. I have already been in contact with John Slate, and we have exchanged some preliminary ideas about projects we would like to see pursued. By the time you read this, I will have been in Montreal, Canada, at the Annual Meeting of the Association of Moving Image Archivists, where I hoped to have the opportunity to meet a number of SAA VM members.

My visual-materials interests are wide and diverse. I would like to see the VM section increase its visibility and its communications amongst its members through the development of a listserv specifically for VM members, possible improvements in our visibility on the SAA Web site, and through other communications tools. We need to review the available literature on various kinds of visual materials, and make sure they are responding to our community's needs. We also need to ensure that our archival managers are aware of the needs of the visual-materials holdings within their institutions—that is, we must be better advocates for the material under our care. All these goals are achievable—but we must work hard and together to try to move on them.

While I have my own ideas and attitudes, I would also like to hear about yours. The role of a Chair-elect, and a Chair, is to reflect, synthesize, and to publicize the ideas of the members of the Section. Your ideas and your goals for the Section are far more important than mine alone, and I need to hear them. You can reach me at the address found on page 2 of this issue of *Views*.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, University of South Carolina

The group met August 28 in Pittsburgh. Mary Woolever, co-chair, led a stimulating discussion on the mission, direction, and future of the roundtable. It was suggested that the roundtable be a constant reminder of other types of records—work with other sections and roundtables to include architectural records issues in program proposals. The lack of an organized architectural tour of Pittsburgh and the Carnegie Mellon University Architecture Archives brought the group into agreement that the conference location should be highlighted. The possibility of a roundtable event in addition to the formal business meeting was broached. This would be topic specific discussion for a longer period of time than the usual roundtable meeting—either as an extended session or a day before the conference starts. The group also wanted to open the meeting to area architects, librarians, and others interested in architectural records.

Several ideas for programs were presented. Some centered on policy and reproduction issues—copyright, methods, media, and storage and sharing documents, such as acquisition, collection development, and deed of gift. There was interest in opening a dialogue with architects, architecture students, and archivists working closely with architects to discuss creating, using, and maintaining architectural archives. The question of the current status of various COPAR projects was asked, but no one present could provide an answer. Establishing liaisons with other organizations was discussed, possibly with Society of Architectural Historians and Association of Architecture Librarians. This discussion brought up the news that the American Institute of Architects has a new archivist, Sarah Turner.

Other business included electing Michael Gelman of the Farmers' Insurance Group as the new co-chair. The group was interested also in seeing a two-day workshop on architectural records. Following the business session, Mark Coir entertained the group with a wonderful slide presentation on the history of Cranbrook.

Future meetings for the calendar include: ICAM's international conference in Rio de Janeiro in May 2000 and "Preserving the Recent Past II" in Philadelphia, PA, October 11-33, 2000. Planning is underway for the roundtable's meeting in Denver in 2000. Contact Mary Woolever <mwoolever@artic.edu> or Michael Gelman <histprev@aol.com> with ideas and suggestions.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Mary Ide, WGBH, Boston

ANNUAL CONFERENCE

AMIA's tenth annual conference was held November 1-6, 1999, in Montreal, Quebec. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA website at <<http://amianet.org/>>.



Canoeing at Chautauqua in Montgomery County, Ohio, circa 1900. Image courtesy the NCR Archive at the Montgomery County Historical Society, Dayton, Ohio.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

James Eason, Bancroft Library, reporting

Twenty-seven members of the Visual Materials Cataloging and Access Roundtable (VMCAR) met in Pittsburgh on Saturday morning, August 28. After initial introductions, a call for nominations or volunteers for the positions of Chair and Vice Chair/Chair Elect was made. Judi Hoffman is serving as Chair for 1999-2000, and Carolyn Texley of the Lincoln Museum of Fort Wayne, IN, has accepted the Vice Chair/Chair Elect position.

Ensuing reports and discussion touched upon the roundtable web page, a roundtable listserv, the Visual Materials Section, the Description Section, news from Library of Congress Prints and Photographs Division, digital imaging projects, and program proposals for Denver 2000.

The VMCAR Web page continues to be maintained by Kate Bowers on Harvard's server, but her changing responsibilities have led us to seek a new host. The roundtable site may be paired up with the VM Section site, but until details are resolved it will remain at <<http://hul.harvard.edu/~kate/vmcar.htm>>. There was agreement that a listserv would be a useful resource, but that a single combined VM Section and VMCAR list would be preferable to two separate lists. Outgoing chair, James Eason, will continue to maintain the membership e-mail list until the listserv can be established.

Sarah Rouse reported that a new edition of Elisabeth Betz Parker's *Graphic Materials* is being planned within the Library of Congress Prints and Photographs Division. Input from VMCAR and other image catalogers will be sought in the process, and a print edition is intended. The calendar for the revision is just being set, but a two-year time frame is anticipated.

Several program proposal ideas for Denver 2000 were raised, and members were encouraged to develop proposals and to submit them to the chairs of both the Visual Materials and the Description sections for additional sponsorship.

Full meeting minutes will be posted on the VMCAR Website <<http://hul.harvard.edu/~kate/vmcar.htm>>.

COLLECTION SNAPSHOTS

The NCR Archive

National Cash Register (NCR), a Dayton, Ohio, company, is recognized as a model factory of the world, leading with innovations in salesmanship, advertising, social and educational improvement programs for employees, and the development of world markets. The archives, established in 1885 by NCR founder John H. Patterson, contains more than three million items, and is a broad collection of artifacts. In 1998, the NCR Corporation and the Montgomery County Historical Society joined in a partnership committed to preserving the national and internationally significant collection. There are over one million photographic images, including 100,000 glass-plate negatives, 70,000 lantern slides, and more than 250,000 engineering drawings. For more information on the collection, please contact Claudia Wilson, The Montgomery County Historical Society, 7 N. Main Street, Dayton, OH 45402, (937) 228-6271, <MCHSDAYTON@aol.com>.

San Francisco News-Call Bulletin Newspaper Photograph Archive

The Bancroft Library is pleased to announce the May 1999 completion of a two-year project to provide access to the photograph archive of the San Francisco *News-Call Bulletin* newspaper. Funded by a grant from the National Historical Publications and Records Commission (NHPRC), this project has resulted in improved housing and an EAD finding aid for approximately 400,000 photographic negatives, and a summary guide to files of more than one million photographic prints housed at The Bancroft Library and the San Francisco Public Library.

The images comprise the photograph morgue of the San Francisco *Call Bulletin* and, later, the *News-Call Bulletin*. The negatives, now held by The Bancroft Library, were created by local staff photographers between approximately 1915 and September of 1965. The photographic print files, held chiefly by the San Francisco Public Library, consist of prints from these negatives, interfiled with news agency and wire service photographs from around the country and around the world.

This archive provides a wealth of historic imagery, particularly of events in San Francisco and the Bay Area. Included are subjects of national and international importance, such as mobilization for World War II, the founding of the United Nations, hearings of the House Committee on Un-American Activities, and the civil rights movement. The files are also exceptionally rich in depictions of more mundane events of the daily news that will be of great interest to the social historian and other scholars focused upon twentieth-century life. Parades, social and cultural events, politics, crime, housing, education, organized labor, transportation, and the developing urban and suburban landscape are just a few of the topics richly represented.

The sheer volume of the collection necessitated a selective approach to description while variations in arrangement required different descriptive approaches for each discrete series. Some portions are described in simple item lists while others are summarized at the series level, supplemented with sleeve-level descriptions for high-interest subject matter. These factors result in a complex and potentially confusing finding aid. It is hoped that the finding

aid structure and graphic appearance will minimize confusion and communicate the selective and hierarchical nature of the description. Colleagues are encouraged to direct feedback and questions via e-mail to <jeason@library.berkeley.edu>.

The San Francisco News-Call Bulletin finding aid may be found within the Online Archive of California at: <<http://www.oac.cdlib.org:28008/dynaweb/ead/berkeley/bancroft/callbull/>>.

REVISIONS IN CATALOGING OF ART MATERIALS

As part of the continuing effort to simplify cataloging and as part of the ongoing changes associated with the recommendations of the Airlie House conference on subject subdivisions, the Library of Congress is considering several revisions in cataloging practice for works in the field of art. The Library invites comments on the changes that are being considered. Please check out the Web address for this topic at <<http://lcweb.loc.gov/catdir/cpso/artrev.html>>. Please note the Cataloging Policy and Support Office home page: <<http://lcweb.loc.gov/catdir/cpso/>>.

QUESTIONS FOR OUR MEMBERS

Images on the Web

The following question has been posed by a member of VMCAR.

Have any of you developed a policy for publication of your archival images on the web? Our current ad hoc policy is to treat requests for web publication as we would print publication. We will provide prints or transparencies at our usual cost and will soon begin to offer electronic delivery, which will have to be priced accordingly. Our usual usage fees will remain the same. Needless to say, the Museum will not distribute images that have not been cleared for copyright. There still remains some trepidation about the liquidity (for lack of a better word) of the web, which allows for any image to be used and reused. To my mind a low resolution Web image is no more likely to be misused than an image published in a book. I'd appreciate any thoughts.

Please reply to: Barbara Mathe, Senior Special Collections Librarian, Department of Library Services, American Museum of Natural History, 79 Street and Central Park West, New York, NY 10024; phone (212) 769-5419; fax 769-5009.

Integrated Catalog & Collection Management System Use?

Who, if anyone, is using an integrated catalog and collection management system—specifically, a single system that describes, provides access points, and can track things like item reproduction orders, image publication history, conservation treatment, etc. Such a system would probably be an item-level one, but perhaps collection-level catalog records could be linked to multiple reproduction or order records for single items. If any of you use, have experience with, or

know of such systems or databases, Sue Kriegsman and James Eason would very much like to hear from you! James may be reached at <jeason@library.berkeley.edu>

NEW AMERITECH COLLECTIONS AVAILABLE ONLINE

“American Environmental Photographs, 1891-1936: Images from the University of Chicago Library” which can be found at the following URL: <<http://memory.loc.gov/ammem/award97/icuhtml/>> and “African-American Sheet Music, 1850-1920: Selected from the Collections of Brown University” which can be found at the following URL: <<http://memory.loc.gov/ammem/award97/rpbhtml/>>.

The American Environmental Photographs collection consists of 4,500 photographs documenting natural environments, ecologies, and plant communities in their original state throughout the United States at the end of the nineteenth and the beginning of the twentieth century. Produced between 1897 and 1931 by a group of American botanists generally regarded as one of the most influential in the development of modern ecological studies, these photographs provide an overview of important representative natural landscapes in their original, or nearly original, condition throughout the United States. They demonstrate the character of a wide range of American topography, its forestation, aridity, shifting coastal dune complexes, and watercourses. Comparison of these early photographs with later views highlight the changes over the decades resulting from natural alterations of the landscape, disturbances from construction, mining, and industrialization, and effective natural resource usage. Henry Chandler Cowles (1869-1939) and other University of Chicago ecologists took the photographs on field trips across the North American continent. For additional information about this project please visit the page announcing the University of Chicago's award, which can be found at <<http://memory.loc.gov/ammem/award/97award/chicago.html>>.

The African American Sheet Music collection consists of 1,305 pieces of African American sheet music dating from 1850-1920. The collection includes many songs from the heyday of antebellum black face minstrelsy in the 1850s and from the abolitionist movement of the same period. Numerous titles are associated with the novel and the play *Uncle Tom's Cabin*. Civil War period music includes songs about African American soldiers and the plight of the newly emancipated slave. Post-Civil War music reflects the problems of Reconstruction and the beginnings of urbanization and the northern migration of African Americans. African American popular composers include James Bland, Ernest Hogan, Bob Cole, James Reese Europe, and Will Marion Cook. Twentieth-century titles feature many photographs of African American musical performers, often in costume. Unlike many other sorts of published works, sheet music can be produced rapidly in response to an event or public interest, and thus is a source of relatively unmediated and unrevised perspectives on quickly changing events and public attitudes. Particularly significant in this collection are the visual depictions of African Americans, which provide much information about racial attitudes over the course of the nineteenth and early twentieth centuries. For additional information about this project please visit the page announcing the Brown University's award which can be found

at <<http://memory.loc.gov/ammem/award/97award/brown.html>>.

For information about the LC/Ameritech competition please visit the competition home page which can be found at <<http://memory.loc.gov/ammem/award/index.html>>. Please send any questions about these collections to <NDLPCOLL@loc.edu>.

IN PRINT

The Reviews

● Fardon, George Robinson. *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings*. San Francisco: Fraenkel Galleries, Hans P. Kraus, Jr. and Chronicle Books, 1999. 176 p. ISBN: 0811826309 (cloth) \$45.00. [Also carried by Amazon.com at \$35.00] Reviewed by James A. Eason, Bancroft Library

George Robinson Fardon was an important pioneer in West Coast photography, but until now there has not been a major monograph dedicated to his work. Although credited with creating "the first published compilation of photographs of any American city" in the form of his *San Francisco Album* of 1856, and in spite of being one of the first to produce photographic prints on paper in the American West, little of his work has survived and still less is known about his life. The August 1999 publication of *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings* fills an important gap in the history of photography in western North America. It includes high-quality reproductions of the salt prints in the original album, an illustrated catalogue raisonne of all known San Francisco views by Fardon, and excellent essays which place Fardon in the contexts of photographic history, San Francisco's social and political history, and in his later role as a pioneer photographer of British Columbia.

Prior to the present publication, very little had been written on Fardon and his work. Perhaps the best source was Joan Schwartz's article "G.R. Fardon, Photographer of Early Vancouver" (*Afterimage*, v.6 no.5, December 1978.) But, certainly the most widely distributed was *San Francisco in the 1850's: 33 Photographic Views by G.R. Fardon*, published by Dover and the International Museum of Photography in 1977. Unfortunately, this slim volume consists of poor quality halftones and two pages of somewhat misleading introductory text.

The current Fraenkel/Kraus publication consists of 32 tritone reproductions, numerous halftone illustrations, and text by Roger C. Birt, Marvin R. Nathan, Peter E. Palmquist, and Joan M. Schwartz. The tritone prints compose a facsimile edition of the Gundlach family copy of the *San Francisco Album*, one of nine known extant copies. The quality of the reproductions is very good in clarity and tone, and the uncoated paper comes close to reproducing the look of the original salted-paper prints.

Palmquist has provided an exceptionally useful history of the earliest years of photography in San Francisco, enumerating both techniques and practitioners of the early 1850's. The notes and citations are thorough, as they appear to be throughout the book, and images reproduced are fully cited down to accession numbers—a touch that will make any archivist's heart warm! Birt's essay is entitled: "The San

Francisco Album and its Historical Moment: Photography, Vigilantism, and Western Urbanization." It draws interesting connections between Fardon, his work, and the famous Vigilance Committee of 1856. Schwartz's essay, "Narrative and Illusion: Harnessing the Visual Imagination" provides a history of Fardon's later career in Victoria, British Columbia, and suggests that Fardon's importance lies largely in his "shrewd use of the medium to harness the visual imagination of the nineteenth-century mind."

Nathan's contribution to the publication is the notes to the Catalogue Raisonne. The catalogue presents halftones of all the 65 known San Francisco views by Fardon. Variant images are reproduced side-by-side and their subtle differences are fascinating to study. A close reading raises some questions with respect to geographic details, and the author has himself expressed regret over some omissions in descriptive detail resulting from the very short time frame of the publication project. Nevertheless, the notes provide wonderful historical, architectural and geographical information about the views and their context. The catalogue and the following "Census of the [extant] San Francisco Albums" is an invaluable tool for anyone interested in Fardon's photographs.

This book is a beautiful, well-made publication as well as an exceptional resource for those interested in photographic history or the city of San Francisco. The one aspect of its creation that can dampen the enthusiasm of the historically minded is that its publication marks the destruction of one of the nine extant original copies of the album. The Gundlach album has been broken up and the salted paper prints offered for sale individually. If such actions are necessities of the photographic marketplace, at least this instance is an example of the most responsible course a dealer could take. The original has been well documented and beautifully reproduced, and a strong basis for further research has been created by this publication. Yet, the loss of such a rare and important original is regrettable.

● Govenar, Alan. *Portraits of Community: African American Photography in Texas*. Austin, TX: Texas State Historical Association, 1996. 272 p. ISBN 0-87611-153-3 (cloth) \$49.95. Reviewed by Sarah Rouse, Prints & Photographs, Library of Congress

For those of you who enjoy feeling that "you are there," listening to mid-20th century photographers talk interestingly about their professional lives, this is your book. An added bonus is that the photographers are African Americans working as community photographers in cities in Texas. While not attempting to be comprehensive, the book does "present an historical overview of African American photography in Texas and establishes a solid basis for further study." The images accompanying the narratives are mostly in the vernacular and community photography genre.

This attractive work describes and illustrates the life and work of 23 African American photographers in six Texas cities: Austin, Dallas, Fort Worth, Houston, Lubbock, and Tyler over the period 1920-1995 (bulk, '50s and '60s). The photographers are those "whose work had essentially been overlooked by museums and cultural institutions in the state," as Govenar states in his informative 26-page introductory essay. The introduction includes some history of Texas African American photographers—and African American

subjects by unknown photographers—leading up to the period covered by the biographical/geographical portion of the book. Also included are examples of early images, including what appear to be cartes-de-visite, tintypes, stereographs, and documentary images.

In the book's main geographical/biographical portion, each photographer is allotted his or her own section, written in the first person. This enriches the narrative with immediacy and parallels the vernacular nature of most of the reproduced images. Govenar very thoughtfully included portraits, where available, of the photographers themselves, and in several cases, the interior or promotional material for the photographic studios. The book's overall geographical grouping was intended to show how the various photographers' lives and the life of the city or town interweave. For example, one of the Houston photographers, A.C. Teal, had a private photography school and taught other photographers in Houston.

Nearly every page spread is illustrated by at least one black-and-white reproduction, with a short caption (creator, title, date); in all there are 207 images. The images really tell their own story, which is why we care about them. At least on one level, life in the African American communities of these Texas cities seems uninterrupted during an era of upheaval and racial and social strife, continuing with the usual round of everyday activities—especially portraits—providing continuity and cohesion, and, as Govenar says, validating African American community life.

Govenar states in his acknowledgments that the book took over 10 years, and that he received grants from six funding agencies including NEA and NHPRC. This same funding supported Govenar's organization of the traveling exhibition of the same title, and the establishment of the Texas African American Photography Collection and Archive [*NHPRC's support covered only collection work, not research, publication, or exhibition—Ed.*] (Recently I learned that the archive has doubled and now includes over 45,000 prints and negatives.)

This volume looks rather like a coffee-table book, but it acts like an informative volume describing the 23 Texas photographers and their work, thus adding to the growing and valuable data on the life and work of African American photographers.

The Books

- Adams, Robert. *I Hear the Leaves and Love the Light*. Tucson: Nazraeli Press, 1999. 48 p. ISBN 3-923922-70-1 \$40 (cloth).
- Barney, Tina. *Tina Barney Photographs: Theaters of Manners*. With an introduction by Andy Grundberg. New York: Scalo Books, 1977. 256 p. ISBN 3931141608 \$60.
- Dawson, Robert, and Brechin, Gray. *Farewell, Promised Land: Waking from the California Dream*. Berkeley: University of California Press, 1999. 253 p. ISBN 0520211235 \$60 (cloth); ISBN 0520211243 \$35 (paper).
- David, Keith. *An American Century of Photography: From Dry-Plate to Digital*. Kansas City: Hallmark Cards. Second and revised edition. 590 p. ISBN 0810963787 \$95 (cloth).
- Doubilet, David. *Water Light Time*. New York: Phaidon Press, 1999. 240 p. ISBN: 0714838284 \$49.95 (cloth).
- Fortune, Brandon Brame, and Warner, Deborah J. *Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America*. Philadelphia: University of Pennsylvania Press, 1999. 200 p. ISBN 0812217012 \$34.95 (paper).
- Frizot, Michel, ed. *A New History of Photography. Köln, Germany*: Konemann, 1999. ISBN 3829013280 \$39.95 (cloth).
- Greenwood, Robert. *Nevada Postcard Album. Photographic Views of Nevada, 1903-1928*. Nevada City, CA: Carl Mautz Publishing, 1999. 208 p. \$25 (paper). Order from Carl Mautz Publishing, 228 Commercial Street, Suite 522, Nevada City, CA 95959; (530) 478-1610; 530-478-0466 (fax); <<http://www.nccn.net/~cmautz/>>.
- Harrison, Martin. *David Bailey: Birth of the Cool: 1957-1969*. New York: Viking Press, 1999. 276 p. ISBN 0670888184 \$60 (cloth).
- Heller, Steven. *Paul Rand*. New York: Phaidon Press, 1999. 240 p. ISBN 0714837989 \$69.95 (cloth).
- Herzig, Susan, and Hertzmann. *Dassonville. William E. Dassonville, California Photographer [1879-1957]*. Nevada City, CA: Carl Mautz Publishing, 1999. 112 p. \$65 (cloth) \$35 (paper). (See Greenwood for ordering information.)
- Koolhaas, Rem and Mau, Bruce. *S,M,L,XL*. New York: Penguin, 1998. 1376 p. ISBN 1885254865 \$49.95 (cloth).
- Leibovitz, Annie. *Women*. With an essay by Susan Sontag. New York: Random House, 1999. 240 p. ISBN 0375500200 \$75 (cloth).
- Lui, Elizabeth. *Closed Mondays*. Tucson: Nazraeli Press, 1999. 136 p. ISBN 3-923922-73-6 (cloth) \$50.
- Nero, Alba. *Ron van Songen*. Tucson: Nazraeli Press, 1999. 56 p. ISBN 3-923922-74-4 (cloth) \$75.
- Ollman, Arthur. *The Model Wife*. Boston: Bulfinch Press, 1999. 224 p. ISBN 0821221701 \$65 (cloth).
- Palmquist, Peter E., (ed.). *Phases In The Life Of John Pollexfen, Or, How Did John Pollexfen, The Photographer, Make His Fortune?* (Arcata, CA: published by the author, 1999. 48 p. (paper), \$12.50 plus \$3.50 S&H (priority mail); California residents add 7¼ percent sales tax. Limited to 50 copies.
- Sinsheimer, Karen. *An Eclectic Focus: Photographs from the Vernon Collection*. Santa Barbara, CA: Santa Barbara Museum of Art, 1999. 160 p. ISBN 0899511023 \$39.95 (cloth) 0899511031 \$24.95 (paper).
- Sculz, Constance B., and Plattner, Steven W. *Witness to the Fifties. The Pittsburgh Photographic Library, 1950-1953*. Pittsburgh: University of Pittsburgh Press, 1999. ISBN 0822941112 (cloth) \$37.50. *To be reviewed*.
- Sax, Joseph L. *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures*. Ann Arbor: University of Michigan Press, 1999. 280 p. 0-472-11044-6 (cloth) \$32.50.
- Shumard, Ann M. *A Durable Memento: Portraits by Augustus Washington, African American Daguerrotypist*. Washington, DC: National Portrait Gallery, 1999. 24 p. \$4 (\$2 p&h). Order from the gallery ([202] 357-1447).
- Stewart, Rick. *A Century of Western Art: Selections from the Amon Carter Museum*. Fort Worth: Amon Carter Museum, 1999. 52 p. \$9.95 (paper).

- Farova, Anna, ed. *Josef Sudek*. Munich: Gina Kehayoff Verlag, 1999. 408 p. ISBN 3929078554 \$125 (slipcase).
- Purcell, Rosamond Wolff. *Swift as a Shadow Extinct and Endangered Animals. Photography by Rosamond Purcell*. New York: Mariner Books, 1999. 160 p. ISBN: 0395892287 \$20 (paper).
- Uelsmann, Jerry. *Museum Studies*. Tucson: Nazraeli Press, 1999. 42 duotone cards. ISBN 3-923922-72-8 \$65.
- Vilander, Barbara. *Hoover Dam. The Photographs of Ben Glaha*. Tucson: University of Arizona Press, 1999. 168 p. ISBN 0816516944 \$55 (cloth) 0816516952 \$24.95 (paper).
- Wakagei, Shingo. *Takuji*. Tucson: Nazraeli Press, 1999. 100 p. ISBN 3-923922-71-X \$45 (cloth).
- White, Mus. *From the Mundane to the Magical: Photographically Illustrated Children's Books*. Los Angeles, CA: Dawson's Book Shop, 1999. \$150. (Order from Dawson's, 535 Larchmont Blvd., Los Angeles, CA 90004, (323) 469-2186 (voice); 469-953 (fax); orders@dawsonbooks.com; <www.dawsonbooks.com/>.

is in print three months after the deadline posted on the last page. — Ed.]

MEETINGS & LECTURES

- January 20-23, 2000. Photo L.A., Santa Monica Civic Auditorium, Santa Monica, CA.
- February 4-5. Administration of Photographic Collections, Santa Fe, NM. Contact the SAA office <infor@saa.org> for more information.
- February 11-13. Thirty-third annual California International Antiquarian Book Fair, West Los Angeles, CA
 [Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page. — Ed.]

WHAT'S UP

- through December 3. *Talking Shop: Detroit's Soulful Signage: Photographs by David Clements*. Woodcock Gallery, Walter P. Reuther Library, Detroit, MI.
- through December 3. *Past Attractions: Lobby Cards from the Laemmle Era at Universal Studios, 1920-1936*. Seagram Gallery, New York, NY.
- through December 3. *Invited to be Themselves: Portraits by Inge Morath*. Sandy Berler Gallery, Chevy Chase, MD.
- through January 2. *Picturing Hemingway: A Writer in His Time*. National Portrait Gallery, Washington, DC.
- through January 2. *A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist*. National Portrait Gallery, Washington, DC.
- through January 9. *Tête à Tête: Portraits by Henri Cartier-Bresson*. National Portrait Gallery, Washington, DC.
- through January 9. *From Schongauer to Holbein: Master Drawings from Basel and Berlin*. National Gallery of Art, Washington, DC.
- through January 9. *The Drawings of Annibale Carracci*. National Gallery of Art, Washington, DC.
- through January 15. *Bob Thrall: the New American Village*. Museum of Contemporary Photography, Chicago.
- through January 16. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.
- through January 16. *Joris Hoefnagel and the Representation of Nature in the Renaissance*. J. Paul Getty Museum, Los Angeles, CA.
- through January 30. *William Eggleston and the Color Tradition*. J. Paul Getty Museum, Los Angeles, CA.

STIEGLITZ GOES DIGITAL

The National Gallery of Art has announced that over the next several years it will present the world's largest and most complete collection of photographs by Alfred Stieglitz (1864-1946). *Stieglitz*, a multi-faceted endeavor, began with the re-release of the gallery's award-winning 1983 book, *Alfred Stieglitz: Photographs & Writings*. On September 15 the first of a series of seven thematic presentations, *Alfred Stieglitz: New Perspectives*, was presented on the Gallery's Web site <<http://www.nga.gov/>>. In 2002 the entire collection of photographs will be published in a 600-page scholarly catalog. To celebrate the completion of *Stieglitz*, the Gallery will mount an exhibition in 2002 of the artist's lesser-known works.

A series of four specially designed posters will be published. The first two, *Georgia O'Keefe: A Portrait—Hand and Wheel*, 1935, and *From the Shelton, 1931-1932*, are available now from the Gallery shops for \$10.00 each. The 248-page book, *Alfred Stieglitz: Photographs & Writings*, is available from the shops at its 1983 price of \$75.00.

KEEPERS OF THE FRAME A HIT AT SAA

Over 150 conferees attended the Saturday screening of Section member Randy Gitch's documentary, *Keepers of the Frame*. The film was well received and a number of individuals have inquired how to have a screening. Requests must be made through the films's distributor, WinStar Cinema, c/o Rania Richardson, 419 Park Ave. South, 20th Floor, New York, NY 10016, (212)686-6777, ext. 113, (212); 545-9931 (fax), <rxrichardson@winstar.com> (e-mail).

EUGENE OSTROFF DEAD AT 74

Eugene Ostroff, longtime curator of the History of Photography collection at the National Museum of American History, died in mid-August, in Washington, D.C., of cancer. Ostroff retired in 1994 after 34 years at the Smithsonian. An authority and frequent lecturer on photographic history and technology, Ostroff led the effort to build the interactive Hall of Photography at the then Museum of History and Technology.

[Views welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that Views

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



THE SOCIETY of
AMERICAN ARCHIVISTS

Non-Profit Organization
U.S. Postage
Paid
Chicago, IL
Permit No. 885

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Fort Worth, TX. The Amon Carter Museum recently acquired a first edition of one of the most magnificent of all American color illustrated books: William Sharp's *Victoria Regina; of the Great Water Lily of America*. Sharp is credited with introducing color printing to America. The plates measure 27 x 32³/₄, thus making *Victoria Regina* Sharp's masterpiece. Sharp, who practiced his art in London and Paris before coming to Boston in 1839, had been experimenting with color printing since 1835. The compositions in *Victoria Regina* derive from the English model of the largest water lily in the world.

Washington, Section member and *Views* editor Laurie A. Baty has jumped ship from the National Historical Publications and Records Commission (NHPRC), where she was a program officer for 12 years. She's now the Chief, Museum Services Branch, National Business Center, at the Department of the Interior, where she manages an Interior-wide program that provides technical assistance and training to all Interior units holding museum property. At last count, that property totals about 110 million objects (including prints, photographs, and other visual materials), or about one-tenth of all historical/scientific museum objects held by American institutions. She may be reached at (202) 208-4102 (voice), 208-1535 (fax), and Laurie_A_Baty@nbc.gov (e-mail). All indications suggest that she will continue to be involved in the Section as well as the Society.

Phoenix, AZ. Richard Pearce-Moses has left the Heard Museum on a two-year leave of absence to work on a state-wide guide to collections under the auspices of the state library. Richard suggests that he and Laurie Baty are psychic twins and this latest job move just serves to prove it.

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, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813; (202) 208-4102, Mon.-Fri. 7:15-3:45; fax 208-1535; e-mail <batyla01@alumni.gettysburg.edu>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202; (317) 234-0034, fax 234-0168, e-mail <bjohnson@indianahistory.org>. **Chair:** John H. Slate, Photo Archivist, Texas African American Archives, P.O. Box 140244, Dallas, TX 75214; (214) 823-8824 (direct); 824-3377 (messages); fax 824-3378 e-mail: <jslate@onramp.net>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2000. Opinions expressed are those of the authors.

All leadership addresses will be found on page 2 of this issue of *Views*.