



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 the "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

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Vice Chair

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Committee Chairs

Bylaws

Joan M. Schwartz
Documentary Art and Photography
National Archives of Canada
395 Wellington St.
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Membership Survey

Richard Pearce-Moses

Newsletter

Laurie A. Baty
NHPRC
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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 (FIAF)-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 Filmmoteca 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. Pignoli, 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 IT9.2-1988, 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 Kilgo, 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 (FIAP), 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 0-9384913-8-3 (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.

Reynard, Françoise. *Paris et le Daguerreotype.* 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 Daguerreotype 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
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