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 of archival guides to visual materials. 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 Election Committee, as chaired by Gary Saretzkcy, 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 Laibold, 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, portrait, 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 microfilm 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 publications 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 this new guide.

GENERAL COLLECTIONS
American Jewish Archives
American Philosophical Society
Connecticut State Library

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 $15 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, laying off 165 employees. The effect on 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 of 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. Large 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 cuts should be implemented gradually so that private funding has an opportunity to respond during the current recession. Legislators 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
John F. Kennedy Library

Library Company of Philadelphia

Library of Congress

Maryland Historical Society

Minnesota Historical Society

National Portrait Gallery (U.S.)

New York Academy of Medicine. Library

New-York Historical Society

Smith College

University of California, Berkeley

University of Texas. Institute of Texan Cultures at San Antonio

ARCHITECTURAL DRAWING COLLECTIONS

American Antiquarian Society

Athenaeum of Philadelphia

DOCUMENTARY PHOTOGRAPH COLLECTIONS

Alaska State Library

Allen Knight Maritime Museum

Amon Carter Museum of Western Art

Archives of American Art

Atlanta Historical Society

Boston Public Library

California Museum of Photography

Chester County Historical Society (West Chester, Pa.)

Fairfax County Public Library

Free Library of Philadelphia

General Electric Company

Hagley Museum and Library

Harvard University

Historic New Orleans Collection

Library of Congress

Mariners’ Museum (Newport News, Va.)

Medical College of Pennsylvania
Smith, Jill G. *Archives and special collections on women in medicine, Medical College of Pennsylvania.* *PictureScope* 32 (Spring 1980): 53-57.

Montana Historical Society

National Air and Space Museum

National Archives and Records Admin.

National Geographic Society

National Maritime Museum (U.S.)

National Museum of American History

National Archives of Canada

New-York Historical Society

New York Public Library

Peabody Museum of Archaeology and Ethnology
Maryland Historical Society

**HISTORICAL PRINT COLLECTIONS**

Amon Carter Museum of Western Art

Boston Athenaeum

Chicago Historical Society

Essex Institute

Henry Ford Museum

Henry Francis du Pont Winterthur Museum

Historical Society of Pennsylvania

Kendall Whaling Museum

Library of Congress

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

University of Arizona. Center for Creative Photography

University of California

University of Louisville

University of New Mexico, Center for Southwest Research

University of Oklahoma

University of Pennsylvania

**MARCV VM ROUNDTABLE NEWS**

**Changes to theUSMARC 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 "c" (kits) and the new codes "p" (mixed material) and "r" (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. The 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 ("unnixed") 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 data.)

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 physical 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 Proposals 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 mentioned 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 expressed interest in the MARCV VM Roundtable over the past few years. If you would like a copy of the list to start building your own "personal cataloging networks" contact Barbara Orbach at the above address or phone number.

**Group Think!** At the last meeting of the MARCV 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 format.

If you have cataloging issues or special 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...
ARCHITECTURAL RECORDS ROUNDTABLE
Mark Col, 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 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 not yet 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 records. This roundtable 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 may now 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) 682-7971.

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 861, Bloomfield Hills, MI 48303-0801 (313) 465-3154.

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 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 Institution 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 Photograph History Group

The Regional Photograph 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 various aspects and geographic regions. The group, which includes such directories of 19th and 20th century photographers, biographies, monographs, and social/cultural studies.

The group's first meeting, held in conjunction with the second annual Daguerrean 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 new forty-plus membership and will issue occasional newsletters. Plans for the future include a second meeting in conjunction with the Daguerrean 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 Pennsylvania 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.
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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 Yaki Na American National Cultural Center.

- Disaster Preparedness and Recovery for Film and Video Collections presented case studies from archives that have actual experience in disaster recovery, or that have drafted specific in-house disaster recovery plans. Included in the panel were reports from 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 an author and monitor 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 NCFP in consultation with members 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 specifics 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 infested films—were also discussed.

Working Group Sessions

In addition to these General Sessions the News and Documentary Collections Working Group of FTAAAC 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 FTAAAC. 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, 221 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 photographer Tina Barney, Ann Chwatsky, Nan Goldin, Abigail Heyman, Helen Marcus. Other speakers are Flora Kaplan, anthropologist; Herbert Lust, collector; Naomi Rosenblum, historian; and Eleanor Heartney, critic. The cost of the symposium is $25, which includes the closing reception. For more information contact Kocy Bowditch (212) 473-3729 or Jane Gover (212) 998-8080.


July 15-20. Workshop in Fundamentals for Art/Architecture Slide Curators. The University of Texas at Austin. Cost $25. For more information contact the staff in Fine Arts Continuing Education at (512) 471-8862.

October 11-13. Photovision, the triennial international photographic 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 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 presentation 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) 314-1590.


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.


May 28 - July 21. The Art of Paul Strand. Art Institute of Chicago, Chicago, IL.


IN PRINT:

THE REVIEWS:


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, teletapes, 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” video cassette.

Arranged alphabetically, each program has a separate entry within 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/nonfiction, medium, format, descriptor and content descriptors. For television series, the first entry provides an overview followed by individual entries for each program or episode, with nonfiction series described individually. The technical names 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, photography, electrophotography, one-time 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 time-lag 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 imaging technologies used for the production of audiovisual materials, 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 someone to 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 formulas. 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 questions 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:


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 Sneyl 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. Stepp, 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 Rochester.—Ed.]