



# 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  
Lavery, 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

Arlen, 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

Telian, 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.

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**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.

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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 Kucy 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.* Aron 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**  
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