

Infinity & Views

A Special Issue of the Newsletters of
the Preservation & the Visual Materials Sections of SAA

Spring, 1994

Special Issue

From the Preservation Section Chair

Charlotte B. Brown

You hold in your hands a unique publication. This is the first time that two SAA sections have produced a joint issue and it is a most logical collaboration: the Visual Materials Section (VM) and the Preservation Section. On behalf of the Section, thanks go to Karen Garlick and Laurie Baty for editing and producing this special issue.

In a recent phone conversation with Bonnie Wilson, VMS Chair, we discussed the importance of Section newsletters to the SAA membership. We bemoaned the fact that SAA has no mechanism in place for members to subscribe to more than two Section (or Roundtable) newsletters. Bonnie and I decided that, with our members' approval, we would ask SAA Council to make multiple subscriptions available.

Related to the issue of multiple subscriptions is the fact that often the newsletters of other SAA sections are the only publications that exist for a specific interest group. For example, Bonnie related the history of serial titles targeted to archivists and librarians who curate photograph collections. Other than publications produced by AIC's Photographic Materials Group, *Views*, the VM newsletter, is the only other regularly published information source for photograph archivists in the United States. A significant achievement!

On another matter, please note the announcement for nominees to the new SAA preservation publications award elsewhere in this newsletter. Also, the Preservation Section is accepting nominees for the upcoming Summer election. Please send your nominations to Karen Garlick, using the form included in the fall issue of *Infinity*.

Finally, for those of you who will be attending the annual meeting in Indianapolis, I have received "office hours" for Preservation, tentatively scheduled on Thursday, September 8th, 11:00 AM to 12:30 PM in the Exhibit Hall. I will be available to answer questions about the Section, take your suggestions—whatever you have in mind.



From the Visual Materials Section Chair

Bonnie G. Wilson

The best and biggest news is this combined issue of *Views*. Thanks to Laurie Baty and Karen Garlick, the Visual Materials Section (VM) and the Preservation Section have accomplished a first. VM Section members indicated at the annual meeting that they would be interested in developing some kind of newsletter exchange, and this is a very good beginning. I hope we can work out the details of distribution so that the next issue of our two newsletters can be sent to all members of both sections.

The results are in from the annual competition of program proposals. Gold medals (or approved) were awarded to two sessions proposed by VM: "Puffy Pillows and Plush Abe Lincolns: Products from the Archives?" proposed by Katherine Hamilton-Smith and "Preservation and Digitization of Photograph Collections," proposed by Jackie Dooley. In addition, VM co-sponsored the submission of "Use and Misuse of Primary Sources," a panel on which Laurie Baty will explain why "Photographs are NOT Wallpaper." This proposal was made by Lawrence D. Lynch of the College and University Archives Section. Three of our proposals which were not accepted were strongly supported for resubmission next year. Perhaps we can discuss those briefly at our next annual meeting. There were some very interesting programs, submitted by other sections but relating directly to Visual Materials, that I will describe in the next newsletter. The Indianapolis meeting will be a good one for us all.

Further attractions for VM members in Indianapolis will include a "recent publications" display at the annual section meeting and during office hours. I would like to hear from you regarding which books you recommend we all have a chance to see. For example, I would like to view a copy of *A Directory of Massachusetts Photographers, 1839-1900* by Chris Steele and Ron Poltio. Just fax me ([612] 296-9961) the title, author, and year of publication and Laurie and I will try to arrange for a copy to be in Indianapolis. We are interested in presenting a variety of publications including directories of regional photographers, collection catalogs, preservation literature, new journals, new books relating to film and video, and information about published material on CD.

Times are tough and not everyone can afford to go to Indianapolis, so recruit a new member to SAA and you might win round-trip airfare, four nights at the Westin Hotel Indianapolis, and free registration. Until June 3, 1994, SAA is running a new member contest, encouraging us all to recruit. Fill out the form on page 19 of the March 1994 *Archival Outlook* and send it to SAA with the new member's application, and your name will be placed in a drawing for all of the goodies listed above. What a deal!

On May 12 during the Midwest Archives Conference Spring meeting in Chicago, SAA will offer *Digital Technology*, a workshop taught by Anne R. Kenney and H. Thomas Hickerson. The cost is \$105. Although registration ended April 18, you might call Jane Kenamore at the SAA office ([312] 922-0140) to see whether there is still space available. I would very much like to hear from any VM section members who attend so that the section can plan for future workshops and program sessions on image digitization. There may be a small group planning session in Indianapolis if members seem interested in more sessions on digital imaging.

Trying to keep this short so there's more room for the rest of this great issue: "That's all folks!"

Report on NARA's Preservation Conference

Sarah Wagner

Contributing Editor on photograph preservation, *Infinity*

The National Archives' ninth annual preservation conference was held on March 15, 1994. The topic of this year's conference was *Cellulose Acetate Films: Magnitude and Nature of the Preservation Concerns*.

The topic seemed timely given the explosion of information in the past five years on the nature and prevention of cellulose acetate deterioration and the increasing awareness that film holdings nearing 50 to 75 years of age are at imminent risk of loss. In fact, research into film deterioration at the Image Permanence Institute (IPI) was partially funded by the National Historical Publications and Records Commission. Recent findings in the field of acetate film preservation were reported in past issues of *Infinity* (see, for example, Spring 1993). Individuals who attended recent SAA annual conferences will recall presentations by researchers from the IPI and Eastman Kodak Company (Kodak).

The NARA Conference included the following seven speakers, in order of presentation.

- Peter Williamson, Museum of Modern Art (MoMA)
- James Reilly, IPI
- A. Tulsi Ram, Kodak
- Leslie E. Smith, National Bureau of Standards/
National Institute of Standards and Technology
- William Lull, Garrison/Lull Environmental Engineers

- Betty Hill, NARA
- Steve Puglia, NARA

After a brief welcome by Trudy Huskamp Peterson, Acting Archivist of the United States, James Reilly introduced the acetate theme with a thorough discussion of film base chemistry, technology, and history. The characteristic stages of film deterioration and their causes were also covered at this point.

Williamson discussed the issues of film deterioration from the perspective of the history of MoMA's film holdings. The Museum founded its film lending library in 1929. A film preservation program began in the 1930s with the copying of nitrate onto acetate so that films could be safely lent to schools. Signs of deterioration were first noted in 1958 but were attributed to two war-related phenomena.

- Increased demand for the lending program during WWII resulted in physical abuse of films during worldwide shipping
- The production of propaganda films by the US Government during WWII was hampered by diminished supplies of film, while war-time efforts resulted in inferior film stock from the war era.

In 1977-78, MoMA staff noticed serious acetate-film deterioration. As a result, FIAF (International Federation of Film Archives) issued a bulletin regarding the potential problem with this type of film. In addition, MoMA issued guidelines that called for the segregation of deteriorated film from unaffected film and the inspection of viewing copies (almost always the ones affected). By 1980, it appeared that the problem was not an isolated one related to "frequent lenders." An inspection revealed 700 deteriorated reels out of 100,000. The increase in film-duplication costs resulting from silver speculation in the early 1980s, led MoMA to recognize that duplication was a more costly preservation measure for the holdings when compared to improved storage conditions at lower temperatures. In 1992, MoMA purchased a site in rural Pennsylvania for a cool storage facility that is now under construction.

Williamson's talk described the slow process by which film archivists and curators have learned of acetate deterioration, from the initial theory that the problem was isolated and manageable to the realization that all historic film holdings are at risk due to the inherent nature of the film. This theme was reiterated in the remaining three talks during the morning panel session.

Reilly discussed the research conducted at the IPI which has documented the mechanism of film deterioration. After relating the experimental design and results, he concluded by emphasizing that the rate of film deterioration is dependent on storage conditions and is greatly diminished by lower temperature and relative humidity. IPI's research resulted in the development of temperature/humidity charts that estimate the amount of time it

takes for film to reach more advanced levels of deterioration.

Ram reiterated the dependence of film deterioration on temperature and relative humidity and elaborated on Kodak's recent research in color motion picture film stability. Because deteriorating acetate film releases acids, film acidity increases dramatically in closed film cans. Color dyes are very sensitive to small changes in pH and can decolorize as the pH becomes even 0.5 pH units more acidic. This sensitivity to acid contributes to color dye fading as does exposure to light and heat. Kodak has conducted tests examining the use of molecular sieves. These small packets of chemical granules, placed in the film cans, absorb excess moisture, acids, and other off-gassing components of deteriorating film. Kodak's experiments with these sieves show improved dye and film stability when motion picture film is stored with precise amounts of the sieves in sealed cans. The sieves are being field tested worldwide at various sites to verify results in real life settings. They are now commercially available through FPC (a Kodak Company, Los Angeles, [213] 465-0609) at an estimated cost of \$2-\$5 per can.

Smith concluded the morning session by recapping the previous discussions of acetate deterioration and by mentioning that cellulose acetate is found in other records in addition to photographic film, namely acetate audio disks and tapes, other magnetic tapes, and laminated documents. As with film, these other acetate record materials are susceptible to the same form of deterioration common to all cellulose acetate. Smith emphasized the fact that no magic bullet for acetate preservation exists. Although the use of molecular sieves may offer a promising tool in the future for slowing acetate deterioration and dye fading in film collections, a controlled cool, dry climate is the only known safe and cost-effective method for preserving large film holdings.

The afternoon session began with Lull discussing the factors that go into the design of film storage vaults. Lull stressed that the sophisticated vault systems needed by cultural institutions (rather than the simple refrigerated type used by restaurants) require the expertise of engineers with specialized training. Apparently, most mechanical engineers do not have the necessary level of experience to design a cold temperature vault that can maintain a stable temperature and a low relative humidity. Essential design elements for these systems include the layout of equipment components for easier servicing; local servicing and preventative maintenance; use of contractors familiar with film vault requirements; alarmed environmental monitoring systems; start-up period of several months to verify that the vault runs as desired before storing records inside; and the provision of a three-year maintenance contract by the design-build firm. Lull estimated that building costs for a well designed vault should run between \$200-\$350 per cubic foot.

Hill considered the issues related to acetate film negatives from the perspective of NARA's vast photograph holdings that total in the millions. One of the major problems facing archivists is that even before film materials are accessioned, they have aged and acquired a history (often unknown) regarding their processing, use, and storage. This history makes the preservation problems of these negatives more complex.

In attempting to address preservation problems, archivists commonly turn to duplication and cold storage. Duplication projects contracted to outside vendors tend to be costly and difficult to manage even when archives staff have the necessary technical expertise to verify that the duplicates meet preservation quality standards. Cold vaults are beneficial to the negatives. However, they impede the demand for fast service that researchers and staff have come to expect, because of the time necessary to bring the negatives to room temperature.

Puglia discussed the need for a balanced approach to managing film collections. He recommended improving storage conditions to "buy" time for the entire collection and then duplicating records by priority order.

He pointed out that while preservation professionals agree that cold storage extends the life of film collections, generally speaking the long-term cost of maintaining the facilities has not been taken into consideration. In many instances, these costs can run into many thousands of dollars over decades. At the same time, duplication requires a large initial outlay of funds. However, the long-term cost may not be as high when compared to the cost of cold storage. To address these concerns, Puglia explained his recently developed cost-benefit analysis to assist institutions in determining and comparing the costs of various storage vaults (capacity, temperature/relative humidity, and local energy costs) with duplication (size of holdings, formats, and choice of duplication method).

The NARA Conference neatly summed up the current state of knowledge and research in the field of cellulose acetate film deterioration, provided two institutional histories of deteriorating film holdings, and offered practical preservation guidance in the form of vault design, cost/benefit analysis, and estimation of film stability based on various storage conditions.

Preservation Planning for Photographic Collections

Debbie Hess Norris

Art Conservation Program, University of Delaware

Recently, the Conservation Analytical Laboratory of the Smithsonian Institution sponsored a four-day course for practicing mid-career book and paper conservators. This course entitled *Conservation of Photographs* provided

a basic overview of photographic print materials, including their identification, examination, and long-term preservation.

During this course, Debbie Hess Norris addressed the long-term care and management challenges facing those responsible for the preservation of large and diverse photograph collections. In doing so, she (in jest) proposed the formation of an active support group entitled *RELAPSE or The Requirements for Emerging Library and Archives Photographic Selections that may be Endangered*.

Ms. Norris spoke about the difficulty of establishing priorities for preservation. She cautioned the participants to carefully consider many variables including format and type, level of past and future access, level of environmental and physical protection, physical and chemical condition, and the associated artifactual or informational value of the collection materials.

In assessing format and type, custodians of photograph collections must recognize that some processes are more vulnerable to deteriorative influences than others and may, therefore, require stricter handling practices (such as glass-plate negatives) or more rigidly controlled environmental conditions. Low temperature and low relative humidity conditions, for example, may be required for acetate film base or contemporary color collections.

In devising a preservation strategy, it is essential that the responsible custodian carefully evaluate the level of access or use that the materials in question are likely to encounter. One must evaluate how the collections have been utilized in the past and attempt to predict their level of use (research, exhibition or publication) in the future. In doing so, one must examine the collection materials for obvious evidence of recent handling damage such as the presence of structural damages or complete and random disorder.

Likewise, one must evaluate the broad environment in which a collection is housed in terms of temperature and relative humidity levels, housekeeping and exhibition practices, as well as the presence of fire protection systems and a well-researched and formulated disaster plan. At the same time, the photograph collections must be scrutinized to ensure the presence of high-quality enclosures, boxes, and cabinetry, the separation of collections by format and type (glass-plate negatives should not be housed with film base materials), and the general establishment of intellectual control.

In many cases, the condition of individual materials must also be evaluated and the presence of active mold, flaking binder layers, pressure-sensitive tapes, rubber cement adhesives, severe image deterioration, and embrittled primary or secondary supports carefully noted. In fact, some of these materials may be identified as high

priority for some conservation treatment and/or stabilization with appropriately constructed protective enclosures.

Finally, the difficult assessment of value must be considered. One must ensure that the collection materials requiring conservation treatment support the institution's mission statement. The collection's actual value (high artifactual or high informational) will directly influence the preservation strategies recommended. Rapidly deteriorating collections of high informational value, for example, may be excellent candidates for reformatting.

Norris concluded her presentation by outlining a generic ten-point preservation plan for diverse photograph collections that emphasizes, as its first priority, environmental assessment and control.

A Summary of Recent Activities at the Image Permanence Institute

James M. Reilly

Image Permanence Institute

Image Permanence Institute (IPI) at Rochester Institute of Technology (RIT) is a research and testing laboratory for image preservation studies which is cosponsored by The Society for Imaging Science and Technology (IS&T) and RIT. Throughout 1993, IPI continued to pursue its goals of advancing archival technologies; developing test methods; establishing new ANSI and ISO standards; and serving as an information resource for the preservation and imaging communities. The following are some of the noteworthy activities IPI was involved in during the past year.

Photographic Activity Test (PAT)

Now ANSI Standard IT9.16, the Photographic Activity Test—a predictive test of interactions between storage enclosures and photographic images, which was largely developed by IPI—became a separate ANSI standard in 1993. Its official designation is "IT9.16 American National Standard for Imaging Media—Photographic Activity Test." The standard has test methods to evaluate enclosures for black and white photographs (silver images), color images, and diazo images.

Polysulfide Treatment of Older Microfilm Collections

With support from the Division of Preservation and Access of the National Endowment for the Humanities, IPI launched a major study of the effects of polysulfide treatment on degraded and undegraded vintage microfilms. This project is yielding data that will make possible a definitive recommendation on the use of polysulfide on existing microfilm collections. The project grew out of IPI's earlier four-year NEH/NHPRC-supported research into the sulfiding protection of fresh silver film images. The study was concluded at the end of 1993.

Air Pollution Effects on Microfilm

IPI's initial pollution project funded by the National Endowment for the Humanities (NEH)—research into the effects of nitrogen dioxide (NO₂), ozone (O₃), sulfur dioxide (SO₂), and hydrogen sulfide (H₂S) on microfilm and other types of photographic materials—was concluded in September 1993. The purpose of this study was to quantify the stability of several types of microfilms when exposed to low and high levels of these four gases at low, moderate, and high relative humidities. In October 1993, IPI began a new NEH-funded pollution project—a continuation of the earlier study—which will do further research into the effects on photographs of the same four air pollutants. Data from the earlier pollution project suggest that photographic materials may deteriorate if freely exposed to levels of pollutants that might be encountered inside a library or archive. Building upon this information, the new project will quantify the effects of realistic, low-level concentrations of the four gases studied, both alone and in combination. Further, it will examine the protective benefits of typical storage enclosures (acid-free boxes, plastic sleeves, and paper envelopes) and identify which enclosures are best at keeping out pollutants.

The IPI Storage Guide for Acetate Film

The IPI Storage Guide for Acetate Film, IPI's four-part publication that explains the relationship between storage temperature/RH and the life expectancy of acetate film, has received enthusiastic response from the preservation community. The data in the Guide, gathered from IPI's research into the "vinegar syndrome," are presented in several formats enabling users to view the information from various perspectives. [See *The Books*, on page 7, for ordering information.]

Color

Under the sponsorship of the University of Rochester, IPI received a grant from The New York State Program for the Conservation and Preservation of Library Research Materials for a two-year research and development project, the goal of which is to quantify, over a wide range of conditions, the effects of storage temperature and humidity on the life expectancy of color photography. The project will use accelerated aging tests to generate data necessary to apply the "isoperm" approach to four important and representative types of color photographs.

IPI Participates in The Commission on Preservation and Access Science Initiative

The Commission on Preservation and Access Science Initiative began in September 1992, bringing together preservation administrators and scientists in an effort to acquaint each with the concerns and working styles of the other. The first meeting was surprisingly productive; it resulted in a useful exchange of ideas, proving that the

two groups together could more successfully sort out and arrive at a usable list of project proposals than either group could do on its own. Based on the success of the initial effort, the Commission decided to continue the work and to ask the participants to draft a preservation research agenda. There have been two subsequent meetings, and the participants have put forward a list of top priority projects. As a participant, IPI supports the process and plans to seek funds to undertake some of the projects identified.

FBI "Inkless Fingerprint" Project

This year IPI was contracted by the National Institute of Standards and Technology and the FBI to do a study of inkless fingerprint systems for the purpose of recommending methods for evaluation of the permanence and the light- and dark-stability of two commonly used products.

For more information, please contact me or Douglas W. Nishimura at the Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623-5604; (716) 475-5199; Fax (716) 475-7230.

Research Query

I am currently researching the platinotype process, especially regarding the permanence issue. The platinum metal, by itself, is very permanent but it is also a formidable catalyst that has been known to do nasty things to supports made of cellulose. I have seen old platinum prints that have reacted strongly with paper with which they were in touch. I have also seen old prints that looked pristine. I have no statistics at hand, and I wonder whether curators out there would be in a position to offer some comments on the state of their platinotype collections. Send your comments to Luis Nadeau, Box 7, Site 4, RR4, Fredericton, New Brunswick, Canada E3B 4X5, Fax: (506) 450-2718.

In Print

The Review:

Henry Wilhelm with Carol Brower, contr. author. *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives Slides, and Motion Pictures* Grinnell, IA: Preservation Publishing Co., 1993. ISBN 0-911515-00-3. \$69.95 (s&h \$4.95).

Reviewed by M. Susan Barger, Department of Earth and Planetary Sciences, the University of New Mexico, Albuquerque.

Nineteen years ago, when I was a graduate student in photographic science, a small group of us put in our order

for a dozen copies of Henry Wilhelm's upcoming book on the stability of color photographs. At the pre-publication price of around \$2.00, how could we go wrong? There is no question that Henry Wilhelm is largely responsible for initiating the rising consciousness of the importance of photographic image stability that we have seen over the last 25 years. Many of us still have yellowing copies of his first book, *Procedures for Processing and Storing Black and White Photographs for Maximum Possible Permanence*, which was first published in 1969. It was printed on newsprint and sold for the grand sum of 50¢. That small book is, as far as I have been able to tell, the first publication for a lay audience that directly addressed photographic processing for maximum permanence. There are older publications on good processing practice, but none of them tied processing to image permanence in such a direct way. Anyone who has been paying attention to photography during the past 25 years knows that, in many ways, Henry Wilhelm has been the David to the photo industry's Goliath. Tweaks from Wilhelm's direction have pushed the photo industry to address the problem of image stability, particularly color image stability, in a much more public and active way than they had done previously. Indeed, the Image Permanence Institute at Rochester Institute of Technology [see their report, pages 4-5—Eds.] was established by the Society of Photographic Scientists and Engineers and members of the photo industry partly because of concerns raised by Wilhelm about industrial bias and secrecy. Thus, the Institute, as a non-industrial center would address issues of photographic image stability. Further, because Wilhelm was working away in Grinnell, Iowa, on color stability, those working in other areas of photographic conservation were able to say with some authority that although color was an almost insurmountable problem, the information that curators, collectors, and archivists needed in order to care for these ephemeral objects would finally be available when Wilhelm's book was published. The book was coming any minute.

Long ago, we gave up waiting for the book, but I was very pleased to see that this past fall, Wilhelm's great work was finally published. The question that needs to be asked here is, "Was it worth the wait?"

The Permanence and Care of Color Photographs is full of information, much of which has never been available or has never been gathered together in one place. The research described in the book is on-going and the results are current to the end of 1992, the time the book went to press. For those who find the book overwhelming [over-Wilhelming?—LAB Ed.], it is possible to get the "take-home message" by reading just the "Recommendations" found in most of the chapters. The items that have grabbed the most press attention in the wake of the book's appearance are from the list of recommended products for obtaining the most stable photographic images found in Chapter 1. Wilhelm names names and spares no com-

pany in his critical evaluations of the stability of various color photographic products. While he may seem heavy handed toward Kodak, however, this probably has more to do with the dominant market position that Kodak has enjoyed, especially in the United States. There is also a measure of glee that we take when the veil of industrial secrecy is pierced and we see that an industrial giant did not always operate in the most honest way. For instance, in his history of modern color imaging materials (i.e., Kodachrome® and subsequent products), Wilhelm points out that Kodak has issued products knowing that they were not stable and has deliberately replaced more stable products with less stable products. The situation was amplified by advertising rhetoric that calls us to preserve our precious moments on film. Several chapters, especially the one on wedding and portrait photographers, point out the often poignant and tragic loss that occurs when photographic images have faded away. This loss is emphasized in many of the illustrations throughout the book.

If the reader is interested in how Wilhelm arrived at his product recommendations, the first third of the book provides detailed descriptions of his tests and testing procedures. I found the delineation of his approach to testing image stability absorbing and quite pertinent to both the common use of photographs and to how we see. The section on accelerated aging procedures for color materials is very detailed and brings up issues that should be considered by anyone who uses accelerated aging testing for any type of materials. Wilhelm provides a good history of image stability testing and carefully describes the contributions made by the entire photo industry, especially Kodak in this area.

There are two chapters devoted to the color films used in the motion picture industry. This includes recommendations for preserving what is now in archives and also the best available current products for the production of new films. One entire chapter is devoted to Technicolor®, its history and properties.

Finally, the last 10 chapters of the book are devoted to the care, storage, and display not only of color photographic materials of all types, but also of black and white materials. There are lengthy discussions of adhesives and mounting, marking methods, conservation matting, mat boards, storage envelopes, sleeves, boxes, and the like. This portion of the book brings together much of the work on the care and conservation of photographic materials which has evolved over the last 25 years and puts it into one place for the reader.

This book, in spite of its mostly positive qualities, should have been edited for continuity. The book was obviously written at different times because much of the same information is repeated over and over again in various sections. As persistent readers approach the back of the book, they may become confused and think they

may be reading some previous section. A good editor could have made the book more compact and easier to read and would have enhanced access to the valuable information and message that this book carries. I was also struck by a comment made by a photo curator when I said I was writing a review of this book. He said that the book looked so much like a chemistry text, that although it is a "must-have" addition to any photo library, it was probably too difficult for him to attempt to read. This is not a chemistry book for there is little or no information that could be called chemistry. Despite its appearance and technical content, this book can be profitably read by anyone with an interest in photographic preservation. The book will not be widely available through your local bookstore so those interested in purchasing it should contact the publisher directly. [From *The Abbey Newsletter*, November 1993. Dr. Barger is well-known for her research and publications on daguerreotypes.]

The Books:

Barger, M. Susan, and William B. White. *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991. ISBN 0-87474-348-6H. \$60.

Centre for Photographic Conservation. *The Imperfect Image; Photographs their Past, Present and Future*. London: Centre for Photographic Conservation, 1993. £42. [Order from Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England.]

Heron, Michael and David MacTavish. *Pricing Photography*. New York: Allworth Press [10 E. 23rd St., Suite 400, NY, NY 10010; (212) 777-8395], 1993. ISBN 1-880559-11-0. \$19.95 (\$3 s&h for the first book; \$1 each additional).

Image Permanence Institute, *IPI Guide for Acetate Film*. Rochester, NY: Image Permanence Institute [70 Lomb Memorial Drive, Rochester, 14623-5604; (716) 475-5199, 475-7230 (fax)], 1993. \$25 (\$2 s&h).

Irvine, Betty Jo, ed. *Facilities Standards for Art Libraries and Visual Resources Collections*. Englewood, CO: Libraries Unlimited (1-800-237-6124) for Art Libraries Society of North America, 1991. ISBN 0-87287-929-1. \$32.50 (s&h 3d class incl. when prepaid; can send UPS for an additional \$3).

McCann, Michael. *Health Hazards Manual for Artists*. 4th rev. and augmented edition. New York: Lyons & Burford [31 W. 21st St., NY, NY 10010; (212) 620-9580; fax 929-1836], 1994. ISBN 1-55821-306-6. \$11.95 (\$2.50 s&h). Was due out in April.

National Film Preservation Board of the Library of Congress. *Film Preservation 1993: A Study of the Current State of American Film Preservation*. Washington: Library of Congress, 1993. Four volumes.

Shaw, Susan D. and Monona Rossol. *Overexposure: Health Hazards in Photography*. 2nd ed. New York: Allworth Press [10 E. 23rd St., NY, NY 10010], 1991. 0-96071-186-4 (paper). \$18.95 (s&h \$3). Order from the press.

Siegel, Robin, comp. *Topics in Photographic Preservation*, v. 5. Washington: AIC Photographic Materials Group [3545 Williamsburg Lane, NW, Washington 20008], 1993.

Stanton Anderson and Robert Ellison, "Natural Aging of Photographs," *Journal of the American Institute of Conservation*, 31 (Summer 1992): 213-223.

Stroebel, Leslie D. and Richard D. Zakia. *Focal Encyclopedia of Photography*. Boston: Focal Press, 1992. ISBN 0-240-80059-1. \$125.

**LC Prints and Photographs Division
Limits Daily Number of Patrons**

In order to increase the security of its unique collections and to ensure the safe handling of fragile items and to improve reference service, the Library of Congress' (LC) Prints and Photographs Division will shortly launch a pilot project to limit the number of patrons in its reading room. Use of the reading room will be limited, at any one time, to eight walk-in patrons and three patrons with appointments. The limit does not apply to congressional staff and LC staff.

Other LC special collections reading rooms have taken similar steps to ensure the safe handling of materials, an integral part of ensuring the physical security of unique Library collections. For example, the Manuscript Division limits the number of items served to a patron at any one time and the Motion Picture, Broadcasting, and Recorded Sound Division requires researchers to make appointments to see films and video materials, and listeners are served by playback technicians to ensure safe handling of fragile recordings.

In the last four years alone there has been a steady increase in the use of the collections and a dramatic increase in the number of items that are available to researchers. At the present time, the Prints and Photographs Reading Room sometimes attracts as many as 30 patrons at one time. This demand seriously impairs the small reference staff's ability to provide proper observation of the reading room, instructions for the safe handling of the collections, and high-quality reference service.

Appointments are strongly recommended for first-time users, for patrons undertaking complicated research and for patrons who require the help of a specific reference specialist or curator. Appointments are required when patrons expect to view more than 15 original items from the division's collections of posters, drawings, mas-

ter photographs, and fine prints. This does not include documentary photography, the bulk of the division's holdings. Appointments must be made for classes or other study groups, and special arrangements must be made when the number of images required by a project will far exceed average use. [and we'd all like to know what average means—LAB Ed.]

Comments will be invited from the public after the pilot has been in place for three months. The new policy will be evaluated to determine the extent to which it addresses current concerns and its impact on researchers. To schedule an appointment or to discuss an immediate concern or question regarding the pilot project, call or write Mary Ison, Head, Reference Section, Prints and Photographs Division, Library of Congress, Washington, DC 20540-4270; (202) 707-8867.

New Preservation Publication Award

Established in 1993, through the efforts of the Preservation Section, this award recognizes the author(s) or editor(s) of an outstanding work, published in North America, that advances the theory or the practice of preservation in archival institutions. Eligible publications include articles, reports, chapters, and monographs in print, audiovisual, or electronic. Please refer to the January 1994 *Archival Outlook* for the nomination form.



The Society of American Archivists
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