



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

Volume 10, Number 2

April 1996

YOUR EDITOR OPINES

Volunteerism and What it All Means

A few weeks ago, I was driving home on my third portion of a three-part commute when an *All Things Considered* segment on volunteerism caught my attention. From it I learned that the number of people willing to and who actually do volunteer for professional, social, civic, and political organizations is down dramatically from 15 to 20 years ago. Everyone I know professes to be busier than ever, with no time for anyone or anything.

All organizations big and small are dependant on volunteers. How many of us look forward to that wonderful retired man or woman who comes in for half a day a week? SAA needs volunteers, too. The office and its wonderful staff in Chicago provide incredibly valuable services to us as members, yet they're simply the tip of the iceberg. SAA depends on individuals with an interest in the profession and a willingness to DO something for their profession, whether it's as an elected member of Council or a volunteer staffing the information booth at the annual meeting. Many years ago I was the volunteer office assistant to the Executive Secretary of the Maryland Society of Professional Engineers. I distinctly remember a passage in the letter sent to new members: *We encourage you to be more than just a name on the membership roster.* In other words, if you're going to be a member, be an active member.

Back in 1988 the Visual Materials Section had fewer than 80 members. Today the section's membership has grown to over 350 members. This dramatic growth is due, in large part, to a small group of volunteers who have put their ideas and vision to work for the section. In the last few years, however, even with the expanded section membership, it has been increasingly difficult to find individuals willing to work for the betterment of the section.

In the next few months, the Nominating Committee will be talking to many of you to see if you would be willing to stand for Chair-Elect. The requirements for the position, for all intents and purposes, are minimal: membership in SAA and the section, a commitment to the section for two years (one as Chair-Elect and one as Chair), a willingness to spend perhaps 50 hours over the course of each year (that's an average of an hour a week) to work for the section. As Chair-Elect the work load includes three

columns for *Views*, some work putting together proposals for the annual meeting, and preparing the section's three-year plan. As Chair, there are similar tasks required, but again, a minimum amount of time. Please consider standing for this important volunteer leadership position.

If you're unwilling to make that kind of minimal time commitment, please consider some other ways in which you can aid the section and its work:

- Read and comment on SAA's report on Sections and Roundtables (see Stephen Fletcher's column)
- Put together a proposal for an annual meeting
- Give a paper or chair a session at an annual meeting
- Send your ideas and comments about the section to the chair or chair-elect
- Write an article for *Views* (Bob Sink did, unasked, and it's on page 8 of this issue)
- Send exhibition, book, WWW, or other information, even gossip, to *Views*
- Volunteer to work on the section's bibliography (see Stephen Fletcher's column)
- Put *Views* on your institution's press-release mailing list.
- Volunteer to highlight your collection for a "Collection Snapshot" in *Views*
- Volunteer to do a book review (you get to keep the book!) for *Views*
- Volunteer to sign the petition to establish a moving-image materials roundtable (see Stephen Fletcher's column)
- Vote for effective section leadership when you receive your ballot in the August issue of *Views*
- Attend the annual section meeting
- Bring or send (if you can't come to the meeting) a recently published book to show off at the Book Fair at the annual section meeting
- Stop by to chat with section leadership at the section's office hours at the annual meeting
- Go on a section-sponsored tour at the annual meeting
- Join SAA and the section (if you're reading a pirated copy of this newsletter!)

And remember, if you've volunteered to do something, DO IT!

Laurie A. Baty
Editor

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Please let the editor know if there are other additions or corrections to be made

FROM THE CHAIR

Stephen J. Fletcher, Indiana Historical Society

With the whirl of annual meeting session proposals, the holidays, and the three-year plan for 1996-98 behind us, there are now only five months left before the 1996 annual meeting. While some of the goals for the section have been met, others await

completion. Even though you are reading this in April, this is the first 1996 issue of *Views*. The turning of the new year is always a good time to assess where we are and where we are going, so I'd like to dedicate this column to that end.

Many of the goals we submitted to Council last January for the September 1995-August 1996 period have been met. We created, through the SAA Education Office, the pre-conference workshop *Digitization of Photographs*. (The workshop *Care and Permanence of Color Photographs*, while not in the section plan, was another important accomplishment.) We conducted the section meeting and office hours at 1995 Annual Meeting. We sponsored or co-sponsored several session proposals for the 1996 Annual Meeting. And we've published the first two of three issues of *Views*. Note well: one of the benefits of being chair is receiving newsletters from other sections, and *Views* is one of the best, if not the finest, section newsletter produced.

The plan also called for leadership from within the VM Section to represent us to the larger membership. Katherine Hamilton-Smith served on the 1996 Annual Meeting Program Committee. And while no section members were nominated for Council, Jackie Dooley and Richard Pearce-Moses were nominated for the Nominating Committee. Our council representative, Tom Hickerson, is a member of the section.

What in the plan remains to be done? Continued work on the bibliography, liaison work with the Academy of Certified Archivists (ACA), and the establishment of a roundtable for moving-image material. In order to plot a course toward completing these goals, I took a look through the section's archives. (See what happens when you work in historical societies for 13 years!)

You may recall that the bibliography is available via the PhotoHst listserv, which Richard Pearce-Moses, the bibliography's compiler, maintains. Donna Long DiMichele has been the chair of the Bibliography Committee since year's end 1994. Donna's initial call for additional submissions received but a few citations, and she received only one response to a questionnaire about the bibliography's future. Given the lull in activity, her August 1995 column questioned the viability of the bibliography in the age of the World Wide Web and searchable library catalogs through telnet.

We will be investigating that question, especially looking to make the bibliography available to a larger audience. Donna has recently taken on a new position (congratulations!). Her new job unfortunately does not provide her with the online capabilities needed to add new entries to the bibliography and make them available through online resources. **We are, therefore, seeking a chair and committee members who would like to meet the challenge.** Please contact me if you are

interested. If we don't have enough responses by 15 April, we will come calling!

The ACA issue has its roots in 1989 when the section first decided to approach the academy with concerns about the lack of visual materials-related questions on the certification examination. Douglas Haller served as the first liaison.

During the 1990 annual meeting, an ACA representative spoke to the section about our concerns. One of the suggestions was that the section select from the then-recently completed bibliography five to ten readings crucial to administrating visual materials in archives. In 1992 the ACA responded by stating that the term *documents* represented several media including visual materials and, as such, that there are related questions on the exam.

A third topic regarding the ACA was a possible specialized examination devoted to visual materials. The ACA's response in March 1991 was that an examination of this sort would be *far in the future*. Is 1996 far enough? In August 1994 Gretchen Lake became the section's ACA Liaison, with the understanding that she could not devote much time to the position until September 1995. In the coming months Gretchen, Judi Hoffman, and I will be revisiting these issues with an eye toward the future role of the liaison. Again your input is solicited, especially from ACA members. This is April's goal.

The final goal for this year is the consideration of establishing a roundtable for moving-image materials. A number of us are responsible for films and videos; many, most likely those with significant holdings, are also members of the Association of Moving Image Archivists (AMIA). But I suspect a large percentage of VM members—and other archivists outside the section—have respectable, yet smaller, quantities of moving-image material and are therefore not members of AMIA. If this is so, where do they turn within SAA for advice? Section meetings are mostly business-oriented and do not present adequate time to address issues. A roundtable may be the best solution, especially since non-SAA members can participate.

As it stands now, we need fifteen signatures to form a roundtable. **Please contact me if you are willing to sign a such a petition.** If we act quickly we could submit it to Council in time for its June meeting. If we can get the petition into the agenda and approved, the roundtable may be able to meet at the Annual Meeting in late August.

In the newly submitted three-year plan [*found in the next column as part of Judi Hoffman's article—Ed.*], you will note that those objectives not deemed *ongoing* are dated 1996-97. SAA Council will be addressing the *Final Report of the SAA Task Force on Sections and Roundtables* during their June meeting. This wide-ranging, thirty-

six-page proposal recommends changes to the role of sections and roundtables. In short, it calls for more involvement by the sections and roundtables in the governance of the Society, particularly through the Chairs, but by extension to individual members. As such, it was difficult to plan for more than a year hence. Many of the goals in *next year's* plan dovetail into those for the remainder of this year. Judi and I will therefore be launching into them during the next six months. It should be exciting!

I have already begun to study the task force's report and I intend to share my reactions and recommendations with Council. **Contact the SAA office if you would like a copy of the report.** I would be happy to hear your comments and incorporate them into my letter. I know I have asked, in this and other columns, for your advice and for volunteers. These are the avenues for you to be involved in our organization. I predict your involvement will become increasingly more important within the very near future.

FROM THE CHAIR-ELECT

Judi Hoffman, Library of Congress

As I write this, the section's three-year plan has just been completed and sent to SAA. Although I technically head our plan committee, my deepest thanks go out to Stephen Fletcher for his collaboration (as well as his immense help in actually filling out the form!), and to Sarah Rouse for her guidance, insight, and support. I am sorry to report, however, that we did not receive any comments from other section members. Please, do let me know what you think of the plan, and share with me or Stephen any suggestions you have for the direction we have chosen for the next several years.

This year, SAA revised the planning form for sections, roundtables, and committees, so our submission below may look quite different to you from plans of years past. Rather than delineate activities by year, the 1996-1998 plan separates core activities from new projects. It essentially continues and expands the activities and initiatives of last year's plan, but also incorporates ideas for three new projects: promotion of the section through a VM World Wide Web page linked to the SAA home page, sponsorship of a listserv devoted to archival visual materials, and a survey of the section membership to better understand the types of visual materials and the specific issues with which you are concerned.

Core Activities

- Newsletter: 3 issues per year of 10-12 pages.
- Annual meeting: 3 hours requested for business meeting plus office hours at vendors' exhibit.

Special Projects/New Initiatives [year and SAA goals in brackets]

A. Independent Activities

- Consider establishment of roundtable for moving-image material. There are several members of the VM Section who have responsibilities for this type of material. There is no forum, other than a brief report from the AMIA liaison during the VM Section Business Meeting, to discuss pertinent issues, concerns, etc. We have been waiting for the task force report; with that in hand we would like to proceed. [1996-97; 2]

- Conduct a survey through Views to determine the types of visual material section members are responsible for. [1996-97; 2]

B. Cooperative Activities

1. With other SAA Units

- Develop a WWW page for VM Section to be hyperlinked to SAA WWW site (if approved). [1996-97; 1,2,4]

- Create advanced workshops concerning visual materials, especially digital imaging, in cooperation with SAA Director of Education. [ongoing; 2]

2. With external groups

- Maintain communications with ACA through section liaison; suggest VM-related questions on certification exam; submit titles for recommended reading. [ongoing; 2]

- Investigate and, if possible, implement listserv focusing on archival issues with visual materials. [1996-97; 2]

C. Publications

- Continue updating on-line version of bibliography [ongoing] and assess need for hard-copy publication. [1996-97; 2]

Regular Business Activities

Although the revised planning form has no place for information concerning ongoing activities beyond the newsletter and section meetings at the annual conference, we do plan to continue such "regular business" activities and are devising an internal planning form to avoid overlooking them. These activities include:

- Submitting name(s) of section member(s) to be representative(s) on 1997 and 1998 Annual Meeting Program Committee to committee co-chairs [in support of SAA goal 1]

- Identifying section member willing to serve on SAA Council; if found, recommending to chair of Nominating Committee [1]

- Submitting program and workshop proposals for 1997 and 1998 SAA annual meetings [2]

- Continuing participation in newsletter exchange [4]

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

As reported in my last column, the International Confederation of Architectural Museums (ICAM) will hold its eighth annual conference in New York City this spring, from May 18 to 24. This marks the first time that ICAM has met in the United States, and, from the looks of the draft program, the conference should be a very exciting and informative one.

The conference will formally open at the National Museum of the American Indian, Smithsonian Institution, on Sunday, May 18, and will continue at various city venues throughout the next several days. Although the list of session participants includes archivists and curators from foreign lands, most of the speakers are associated with American repositories. Several are among the best-known architectural archivists working in the field today.

Conference organizers have identified six areas of special focus: "Collection and Documentation Strategies for 20th Century Architectural Archives," "Building Technologies: Their Documentation and Presentation to the Public," "American Architectural Collections: Perspectives on the Past, Foundations for the Future," "What is New? Roundtable Discussions with ICAM Members," "Architecture: Information and Education for the Public and Non-specialist," and "Documenting Landscape Architecture." Sessions pertaining to these themes will be held at Avery Hall, Columbia University; the Museum of Modern Art; Wave Hill; and the Warwick Hotel, the conference's hotel.

In addition to sessions, several special tours are planned, including tours of mid-town Manhattan, Battery Park, Avery Hall, Museum of the City of New York, MoMA, Wave Hill, and the Hudson Valley. The latter is an all day bus tour with scheduled stops at Kykuit, Lyndhurst, Philipsburg Manor, and Boscobel.

Registration fees after March 1 are \$350 for ICAM members and \$400 for non-members. For further information concerning the conference, contact Angela Giral, Columbia University, Avery Library, 1172 Amsterdam Avenue, New York, NY 10027. Hotel rooms are available for \$140 per night at the Warwick, 65 West 54th Street, New York, NY 10019. Reservations must be made no later than April 18, 1996. You may reach them by phone at (800) 223-4099 or by fax (212) 489-3926.

As always, anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list may contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801; voice (810) 645-3154; fax (810) 645-3029, e-mail mark_coir@cc.cranbrook.edu.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Jane Greenberg, University of Pittsburgh Library School, Chair

Greetings to Visual Materials Cataloging and Access Roundtable (VMCAR) members and other readers of the VM Section newsletter. A great deal is happening that pertains to the cataloging and access of visual materials. While it is impossible to fit all the recent developments into one column of a newsletter, several significant highlights can be shared.

Perhaps the most exciting development is the creation of a document type definition (DTD) for Standard Generalized Markup Language (SGML) archival finding aids. The Bentley Team, a body of archivists and other description experts, have produced the Ann Arbor Accords, which is a set of principles and criteria to guide the creation of SGML archival finding aids. SGML's device-independent quality allows data to be exchanged reliably between computer systems without any loss of data. SGML offers a whole new approach to archival description, one that will allow for the encoding of hierarchical relationships that are often difficult to record in our current systems.

Another important development is MARBI's recent vote to eliminate the MARC field for physical form (755) and redefine MARC's genre/form field (655) to incorporate data previously recorded in the 755. The genre/form and physical characteristics debate has been around for some time, and has involved the visual material, archival, rare book, and other cataloging communities. In the past, many visual materials catalogers have perceived a clear distinction between the 655 and 755 fields; however, it has generally been confusing to the broader cataloging community.

Incorporating the 755 into the 655 field will help to coordinate cataloging activities for all parties interested in genre/form and physical characteristics. Another MARBI issue is the recent vote to adopt a new subfield v (\$v) for form subdivisions. Additionally, there is work in progress to create distinct authority records for form terminology to be coded in a 155 field as opposed to a 150 field, in online MARC-format subject authority control tools such as *Library of Congress Subject Headings (LCSH)* and the *Art & Architecture Thesaurus (AAT)*. Form terminology in these authority records will be available for both form subdivisions in a 650 field (\$v) or as a general form term in a 655 field. Stay tuned! [See related article on p. 3—Ed.]

Enough about MARC. Congratulations to Library of Congress' (LC) Prints and Photographs Division for facilitating the publication of the 2nd edition of the *Thesaurus for Graphic Materials* (revision of LCTGM).

Description of visual archives work also includes SAA's current activity to review the AAT as a standard. The AAT has been recognized as a standard by Art Libraries Society of North America (ARLIS/NA), Visual Resources Association (VRA), American Institute of Architects (AIA), Association of Architecture School Librarians (AASL), College Art Association (CAA), Council on Library Resources (CLR), International Conference of Architecture Museums (ICAM), and the Society of Architectural Historians (SAH).

Another development underway is the LC's Program for Cooperative Cataloging (PCC) work to create a core-level record standard for moving image materials (corresponding to AACR2 chapter 7) and graphic materials (AACR2 chapter 8). A draft has been compiled by the PCC Core Bibliographic Record for Audiovisual Materials Task Group (PCC CBR-AV Task Group). Essentially, a core record created in a bibliographic network must include certain prescribed MARC fields, provide authority control for the main entry if it is already available, and authority control for at least one or two subject headings. The core record can be updated by the original cataloging agency or another institution participating in the CBR program. While the bulk of archival cataloging may not lend itself to the CBR program, there are certainly cases where visual archival materials are within its domain. Think of all those photographic portfolios with copyright dates and edition statements, and even that archival film footage that is not unique! I posted CBR-AV draft guidelines on both the Archives list and the LCSH-AMC list in late January. Anyone wanting more information about the program can e-mail me or contact the CBR-AV Task Group via AVCORE@numen.elon.edu.

I cannot close this column without mentioning format integration. The final date is upon us (last I heard it was March 3, 1996). Visual material archival catalogers will now be able to bring out both the archival and visual quality of materials they are cataloging via the 006 fixed field and the new MARC MX (mixed materials) format option. MARC-AMC will be eliminated.

In signing off, I'd like to note three interesting WWW sites.:

1.) <<http://www.nlc.bnc.ca/documents/libraries/caplan.txt>> Caplin, Priscilla, "Cataloging Internet Resources," *The Public-Access Computer Systems Review* 4, no. 2 (1993): 61-66.

2.) <<http://tpot.ucsd.edu>> *TPOT: Technical Processing Online Tools* includes several great links for processing and cataloging for archival and other special materials and links to RLG, OCLC, and

3.) <<http://www.library.pitt.edu/~slislbry/>> The homepage for my institution, School of Library and Information Services, University of

Pittsburgh, which includes all sorts of links to library and archival resources.

If you have questions or comments, please write to me, Jane Greenberg, School of Library and Information Science, University of Pittsburgh, 135 N. Bellefield Ave., Pittsburgh, PA 15250; phone (412) 624-9438; fax 648-7001, or e-mail janeg@lis.pitt.edu.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING and DOCUMENTATION COMMITTEE

Linda Tadic, University of Georgia

AMIA's (Association of Moving Image Archivists) Cataloging and Documentation Committee is currently investigating the possibility of starting a name and subject authority "funnel" project between AMIA members and the Library of Congress.

Standards Subcommittee Chair Martha Yee has written a survey to gauge the community's interest in beginning such a project, which would coordinate members' creating new names and subject headings for the national Name Authority File (NAF). The survey was mailed to Committee members and to *AMIM (Archival Moving Image Materials: A Cataloging Manual)* revision survey respondents. For more information, please contact Martha Yee at the UCLA Film and Television Archive, (213) 462-4921 or e-mail: efs4cmb@mvs.oac.ucla.edu.

The Committee received a response from the Library of Congress regarding its report suggesting recommendations for revising *AMIM*. In the letter, the Library stated that it hopes to begin a revision process in mid-1996, and would like to consult with the Committee while preparing a draft. If all goes as planned, a final draft will be completed in June 1997, with publication scheduled for November 1997.

In December, the Committee was invited to be a Core group by the Program for Cooperative Cataloging to review its recommendations for required fields in a moving image cataloging record. The draft PCC AV record and a survey were distributed to Committee members, who responded in January.

For more information on the AMIA Cataloging and Documentation Committee, please contact me at the Peabody Awards Archives, (706) 542-197; e-mail: ltadic@libris.libs.uga.edu.

OUR READERS ASK FOR HELP LVT as an Archival Medium

A question I'm now struggling with is, Is LVT film output advisable to help preserve precious digitized images vs. only keeping them on CD? Do you think this would be an interesting topic for the newsletter? Can you

shed any light on the topic or direct me to someone who might be able to?

Linda Folland, Senior Global Image Archivist, Amway Corporation, Creative Services, 7575 Fulton Street East, Ada MI 49355-0001, Phone: 616 787 8674, Fax: 616 787 6080, Linda_Folland@commadmin-ada.ccmil.compuserve.com

FROM THE CONSERVATION DISTRIBUTION LIST

Code of Ethics for Video Preservation

C.V. Horie <vhorie@mh1.mcc.ac.uk>

The Bay Area Video Coalition working group on ethical considerations in the preservation of video seeks information about any efforts to develop a code of ethics for this area of preservation. If anyone can point us to groups or individuals who have attempted to draft such a code, or to any discussion of such efforts, whether published or not, we would be most grateful. For more information contact Walter Henry, Conservation Lab, Stanford University Libraries, 415-725-1140.

Publication about Nitrate Film

Doug Nishimura

<dwnpph@ritvax.isc.rit.edu>, Image Permanence Institute, Rochester Institute of Technology

A number of people have called or written to enquire about how to obtain Kodak Publication H-182, *Safe Handling, Storage, and Destruction of Nitrate-Based Motion Picture Films*.

Single copies of the publication can be obtained by calling 1-800-242-2424 ext. 25 or ext. 19 Monday to Friday 8 am to 8 pm (Eastern Time). These are the extensions for amateur and professional products and either can help. For larger quantities, contact publications at 1-800-233-1650.

I'm not sure about the current policy, but they used to provide single copies for free. Large quantities were available in lots of 10 for a price (for H-182, it should be no more than \$1.00 per copy plus S/H.) Please note the two extension numbers listed above. The last page of publication H-182 says to call ext. 60 for product information, but ext. 60 goes to Color processing.

My announcement of the Kodak pamphlet was purely for information purposes and is not intended as an endorsement of the information. I have only had a chance to glance through the information, but have not read it in detail yet. However, nothing jumped out at me as being seriously "of a different opinion."

1996 Historic Process Workshops at George Eastman House

Grant Romer <romer@ee.rochester.edu>

Hands on! Experience 19th Century Photography in the Historic Process Workshops at the George Eastman House in Rochester, New York.

Saturday June 22. See the Wet-Plate Collodion process up close with Mark and France Scully Osterman, Wet-Plate Photographers. Make your own ambrotype self-portrait (to take home) under the guidance of these expert practitioners [Scully & Osterman are also the editors and publishers of *The Collodion Journal*. We had the opportunity to meet with and talk with them this past October in Baltimore. If you have the opportunity to see these excellent wet-plate photographers at work, it's well worth the time.—Ed.]. Registration is limited to 12 people.

Saturday, May 4. Kenneth E. Nelson, Daguerreotypist, recreates the original photographic process and then works with a small group to make a daguerreotype (paper copies of the plates will be sent to the participants). Registration is limited to 16 people.

Explore the history and conservation practices for these processes with Grant Romer, Director of Conservation and Museum Studies.

All workshops are for the full day, from 9 AM to 5 PM. These workshops sold out quickly in the past, so register soon by calling (716) 271-3361, extension 218. The cost is \$80 (\$72 for museum members).

ANSI STANDARDS FOR PHOTOGRAPHIC MATERIALS

Doug Nishimura, Image Permanence Institute, Rochester Institute of Technology

Since I recently got back from ANSI, I thought that I would post a short update on relevant standards. Other related standards are listed at the end and, if anyone is interested in their status, they can contact me.

Overview of the ANSI procedures:

There are four types of ANSI documents: specifications, recommended practices, test methods and technical reports. As a general rule, ANSI is farther ahead in the area of photographic standards than other countries. ISO tends to adopt ANSI standards (after adding "u"s to color and changing units to SI). We tend to like to keep standards consistent so as many standards as possible are joint ANSI/ISO documents. ISO meets only once every three years while ANSI meets twice per year, so more work can be done by the ANSI group. To make the process easier, delegates from the major manufacturers around the world (Germany, Switzerland, England, and Japan) also participate in these meetings.

The committee IT9 (of which Peter Adelstein is Chair) can create sub-committees (with designations such as IT9-1) and sub-committees can create task groups all as deemed necessary. IT9 is authorized under the control of NAPM, the

National Association of Photographic Manufacturers, and they do most of the office work. They also oversee the US ISO group too. Draft documents are usually written at the sub-committee or task group level. These drafts are revised by that particular group until they feel that it is ready for ballot. To save time, we usually ballot both the drafting group (task group or sub-committee), the parent sub-committee, in the case of drafting by a task group, and the full IT9 committee.

Depending on the ballots, the document may be sent back for further revision (if technical changes need to be made) and the revised document is again balloted, or if there are only editorial revisions, the document is accepted and sent to SAC review. SAC is the Standards Advisory Council. They ensure that proper procedures were followed and that all comments were addressed adequately. This is purely a procedures group and not a technical one.

The approved document then gets sent out for 60 day public review (such documents are listed in the ANSI journal.) It does cost money to get a copy of a draft document that is out for public review. Once the 60 day review has been completed, the document is then sent to BSR for another check (BSR is the Board of Standards Review) and finally is sent to ANSI for publication. Printing is the slow part and may take up to a year.

Anything marked with ** indicates a new document coming.

NAPM IT9.1 *Silver-Gelatin Film—Specifications for Stability*. Last approved 1992. Recommended that ANSI adopt ISO 10602:1995. We'll probably ballot this next year. This document is largely for manufacturing properties, but also includes residual hypo and residual silver limits too.

ANSI IT9.2 *Filing Enclosures and Storage Containers*. Last approved 1991. This one is due for review in 1996. Sarah Wagner, among others, will be looking at it. I've also asked Debbie Norris and Barbara Brown to have a look too.

NAPM IT9.11 *Processed Safety Photographic Films - Storage*. This document was approved in 1994.

IT9.13 *Glossary of Terms Pertaining to Stability (Films and Papers)*. This was revised and will complete public review in December. Already there are some changes to definitions being discussed although these changes will have to wait until the next revision. **[This will be a new ANSI document available in 1996.]**

NAPM IT9.15 *The Effectiveness of Chemical Conversion of Silver Images Against Oxidation—Methods for Measuring*. This document was created in 1993. It contains both a peroxide fuming test and a bleach bath test.

NAPM IT9.16 *Photographic Activity Test*. The PAT was separated from IT9.2 in

1993. This document is being revised at ISO first and ANSI will then ballot to accept the ISO version. This change will probably be done in 1996.

NAPM IT9.17 *Determination of Residual Thiosulfate and Other Related Chemicals in Processed Photographic Materials—Methods Using Iodine-Amylose, Methylene Blue and Silver Sulfide*. This is a joint ANSI/ISO standard last approved in 1993. The ISO document was also approved in 1993. (ISO 417:1993).

NAPM IT9.18 *Processed Photographic Plates—Storage Practices*. This is a revision and Redesignation of PH1.45-1980(R1989). It will complete public review October 31 and will be sent on to ANSI for final approval. **[This is a new document and will be available sometime in 1996.]**

NAPM IT9.20 *Reflection Prints—Storage Practices*. This is a revision and redesignation of PH1.48-1982(R1987). Public review will be completed October 31. **[This will be a new ANSI document and will be available sometime in 1996.]**

NAPM IT9.23 *Polyester Base Magnetic Tape—Storage*. This draft was balloted in October. Comments have been returned to sub-committee IT9-5 for review. If there are no technical changes following sub-committee review the standard will be sent in for SAC review. Otherwise, the document will be re-balloted. **[This will be a new document and I expect that it will be available sometime in late 1996 or early 1997.]**

Other Standards:

NAPM IT9.3 *Determination of Dimensional Change (Films and Papers)*.

NAPM IT9.4 *Method for Determining Lubrication*.

IT 9.5 *Ammonia-Processed Diazo Films—Specifications for Stability*.

IT9.6 *Photographic Films—Specifications for Safety Film*.

NAPM IT9.7 *Photographic Films and Papers—Wedge Test for Brittleness*.

NAPM IT9.8 *Photographic Film—Determination of Folding Endurance*.

IT9.9 *Stability of Color Photographic Images—Methods for Measuring*.

IT9.10 *Determination of the Curl of Photographic Film*.

IT9.12 *Processed Vesicular Photographic Film—Specifications for Stability*.

IT9.14 *Method for Determining the Resistance of Photographic Emulsions to Wet Abrasion*.

NAPM IT9.19 *Thermally Processed Silver Microfilm—Specifications for Stability*.

NAPM IT9.21 *Life Expectancy of Compact Discs (CD ROM)—Method for Estimating, Based on Effects of Temperature and Relative Humidity.*

NAPM IT9.22 *Scratch resistance of Processed Photographic Films—Method for Determining.*

NAPM IT9.24 *Arrhenius Testing.*

NAPM TR1 *Humidity Measurements and Control in Photographic Standardization.*

WHAT'S UP

opened March 3. *Harry Callahan.* National Gallery of Art, Washington, DC.

opened March 27. *Building a National Collection: 150 Years of Print Collecting at the Smithsonian.* National Museum of American History, Smithsonian Institution, Washington, DC.

through April 7. *Pictures from the Million Man March.* Southeast Museum of Photography, Daytona Beach, FL.

through April 7. *Appeal to this Age. Photography of the Civil Rights Movement, 1954-1968.* Southeast Museum of Photography, Daytona Beach, FL.

through April 14. *The Inner Spirit: Art of the American Avant-Garde, 1907-1920.* Amon Carter Museum, Fort Worth, TX.

through April 28. *Witness. Photography by Eugenio Dittborn, Mona Hatoum, Lani Maestro, M. Magdalena Compos-Rons, Colette Whiten.* Southeast Museum of Photography, Daytona Beach, FL.

through April 28. *Ethereal Images: New Media Installations.* Southeast Museum of Photography, Daytona Beach, FL.

through April 30. *A Bruce Roberts Retrospective.* Main Exhibition Gallery, The Center for American History, University of Texas at Austin, Austin, TX.

through May 12. *For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron.* Museum of Photographic Art, San Diego, CA.

through May 12. *Portrait Drawings, 1500-1900.* J. Paul Getty Museum, Malibu, CA.

through June 2. *The Etching Revival in Britain: Selections from the Russel I. Kully Collection.* Huntington Gallery, The Huntington Library, San Marino, CA.

through June 16. *Masterworks of the Photography Collection.* Amon Carter Museum, Fort Worth, TX.

through July 6. *This Wondrous Land: Mapping Texas, 1570-1860.* Captiol Complex Visitors Center, Austin, TX.

opens April 21. *American Color: Photographs by Constantine Manos.* Chrysler Museum, Norfolk, VA.

opens April 28. *Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt Van Rijn.* National Gallery of Art, Washington, DC.

opens May 4. *The Familian Gaze.* The Hood Museum of Art, Dartmouth College, Hanover, NH.

opens late spring/early summer. *The 1896 Washington Salon.* National Museum of American History, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

FOCUS ON:

Building a National Collection: 150 Years of Print Collecting at the Smithsonian, National Museum of American History, Smithsonian Institution

Building a National Collection opened March 27 on the third-floor Graphic Arts Hall at the Smithsonian's National Museum of American History. Drawn from the graphic arts collection in the museum—the oldest print-collecting unit in the Smithsonian—the exhibition includes some 40 prints, images by Dürer, Rembrandt, and Currier & Ives; Federal Art Projects prints for the 1930s; and modern lithographs by June Wayne and Larry Rivers. It focuses on the process of collecting to show how private collectors and public attitudes have influenced the collection's development and direction. The exhibition follows the chronological development of the collection, beginning with the Regent's early purchase of the George Perkins Marsh Collection of European engravings in 1849. The opening section, "Old Masters in the New World," compares Marsh's collection with that of his contemporary, portrait painter John Cranch, donated to the Smithsonian 50 years later in 1896. "Pictures at the Exhibition" includes a selection of old master prints purchased for Smithsonian displays the Ohio Valley Centennial (Cincinnati, 1888) and the World's Columbia Exposition (Chicago, 1893). "The Artist as Collector" focuses on collections assembled by American printmakers Stephen Alonzo Schoff, Stephen James Ferris, and John Sloan, generously donated by the families of these artists. The increasing availability of American prints and their influences on collecting are treated in "American Images," which identifies widening opportunities for new collectors, from the Ameri-

can Art Union of the 1840s to 20th-century print clubs. A final section, "The Curator as Collector," shows European and American relief prints on wood dating from the 18th to 20th century and discusses the important role of curator Jacob Kainen in building the collection. An illustrated catalogue, distributed by the Smithsonian Institution Press will be available.

IN PRINT

The Reviews

- Library of Congress. *Library of Congress Prints and Photographs: An Illustrated Guide.* 80 p. ISBN 0-8444-0816-6 (paper) \$7.50.

Reviewed by Laurie A. Baty, National Historical Publications and Records Commission

This charming little book serves as a brief overview to the vast visual collections housed in the Prints and Photographs Division of the Library of Congress. Divided into six "portfolios": "An American Gallery," "Pictorial Journalism," "Politics and Propaganda," "The World at Large," "Architecture, Design and Engineering," and "The American Landscape and Cityscape," the booklet cuts a broad stroke across the variety of materials that one finds. What is apparent and astounding for one perhaps not familiar with the collections is the international nature of the images and their makers. If you're looking for Rembrandt's lyrical drypoints, early color views of Russia, Käthe Kollwitz's etchings, or Richard Avedon's in-your-face gelatin-silver photographic prints, you will be able to find them in the Prints and Photographs Division. Indeed, they have it all!

The book is lavishly illustrated in color and provides sweeping examples of the variety of images that relate to each section, whether a drawing, gouache, print, or photograph. Although not receiving more than a simple acknowledgement, the easily readable text was written by Curator Bernard Reilly with the assistance of many of the staff: Ford Peatross, Cristina Carbone, Harry Katz, Verna Curtis, Beverly Brannan, Carol Johnson, and Elena Millie. Following a chapter-length introductory essay, each section begins with a brief paragraph followed by relevant illustrations illustrating larger collections of materials.

Not quite a coffee-table book and not quite a reference guide, this fun, small book serves as a quick reminder to those who just might forget that the Prints and Photographs Division of the Library of Congress has houses many, many more images than the heavily used photographs from the Farm Security Administration and Office of War Information.

This book is the fifth in a series and joins other short guides already published on

music and dance, manuscripts, rare books, and European collections. Future guides will appear on the geography and map, Hispanic, motion picture and sound recording, Asian, and African and Middle Eastern collections at the Library. And the price is right at \$7.50.

- McCauley, Elizabeth Anne. *Industrial Madness. Commercial Photography in Paris, 1848-1871*. New Haven: Yale University Press, 1994. (part of the Yale Series in the History of Art, Walter Cahn, editor). 140 illus. 456 p. ISBN 0-300-03854-2. \$45 (cloth).

Reviewed by Laurie A. Baty, National Historical Publications and Records Commission

I was in seventh grade when the time came for me to choose a foreign language. There weren't too many options: French or Spanish. I opted for Spanish. It was easy, it sounded out the way it looked, and my dad had taught me to count to 10 in it when I was about six. I figured I was in for an easy ride. I was. How was I to know that I'd need French (and German) to pursue my love of the history of photography? Especially when I wanted to know stuff about what was happening in Europe. Of course in the intervening two or three years (okay, okay, five years) since junior high, I've picked up a basic reading and speaking knowledge of French and German, but as we all know, reading in one's mother tongue is always faster, and generally speaking, more readily comprehensible with regard to meaning and nuance, than in a second language.

It was therefore with great pleasure that I set about to read McCauley's latest foray into nineteenth-century French photography. Not only is it in English, it's about commercial photography, which is what most of us deal with when it comes to photo collections. McCauley's book makes for interesting reading about the studios and what they were doing in Paris between 1848 and 1871. Much of her work is economic and political history and in only a few instances does the art historian peek out through the pages. McCauley assumes, and not unfairly, a rudimentary knowledge of French as well as a basic understanding of mid-nineteenth century French history. But if you don't have either, you're still in for a good read.

Following a carefully articulated introduction, McCauley divides the book into two parts. In her introduction McCauley outlines the political and economic reasons behind her date choice (1848 is the February Revolution and 1871 marks the Franco-Prussian War as well as the Paris Commune). She talks about reconstructing who the commercial photographers were, what they sold, and how the public responded to their merchandise. Part I provides a general overview of the studios and their operators. Her chapters are filled with the kind of information I've always hoped to read about with regard to

American studios. The work is enhanced by statistics and tables documenting the growth of the trade (or is it an art?) throughout the century. What was of especial interest was the heavy use of bankruptcy records to reconstruct studio histories. Part II focuses on five different studios as case studies, each featuring a very different type of commercial photography. The studies range from the famous Felix Tournachon (better known as Nadar) to the lesser-known Bruno Braquehais, maker of academies (and also more prurient soft- and hard-core porn—the predecessors to "French postcards"); Hippolyte Collard, photographer of the great Parisian aqueduct and bridge construction projects; Charles Aubry, who worked primarily with natural forms (flowers, still lives, and the like); and a chapter on photography as a means for art reproduction for the masses. Each tale is fascinating and McCauley carefully documents all of her work and gives those of us in the United States new ideas for how to go about doing our own work on regional checklists and histories of photography. As an aside, it is interesting to note that the lot of 75 of Braquehais' Communard photos at Swann's fall auction sold very well (\$41,400) and one wonders if this book and the excellent discussion of Braquehais and his work had any effect on the price.

McCauley rounds out her well-interpreted research with an appendix that lists Parisian studios for the period under consideration. There is a detailed bibliography and the index works well.

While I am impressed with her careful research that included archival work with bankruptcy proceedings housed in the Archives nationale, police records (regarding the huge number of arrests for pornographic photography) at the Archives historiques de la Préfecture de Police, Paris, and personal papers collections, primarily at the Bibliothèque Nationale, a discernable *faux pas* (from this American historian) occurs in her first chapter entitled "Photographers: Images and Realities." In it she refers to the absolutely charming lithograph by Théodore Maurisset, *La Daguerreotypomanie*. Regrettably, it appears that she neither took the time to look at the print nor to read the accompanying contemporary description of the print by "J." She dates the print 1840, when it actually appears to have been published in the 8 December 1839 issue of *La Caricature Provisoire* (a second version may have been published in 1840). What surprised me is that her bibliography includes a book containing both the print and "J's" description: Francois Reynaud's, *Paris et le Daguerreotype* (Paris: Paris-Musees, 1989).

Although McCauley suggests that the hundreds of people depicted in the print are flocking to open studios, in actuality, they are people rushing to have their portraits made. She further states that the individuals seen hanging from gallows are photographers who have lost their businesses, but the signs

attached to the gallows read "Gallows for rent for engravers." Other individuals in the print are readily identified, from Susse Frères (owners of the shop in the center of the print) to the Baron Pierre-Armand Séguier (lower left) and Dr. Alfred Donné (lower right), all of whom were playing important roles in the advent of daguerreotypy in 1839 (in fact, Maurisset, himself, may be one of the individuals carting a camera in the foreground). (For anyone wishing to learn more about this fascinating print, I refer the them to Gary Ewer's "Theodore Maurisset's 'Fantasies': *La Daguerreotypomanie*" in *The Daguerreian Annual 1995* [Pittsburgh: The Daguerreian Society, 1995].)

Unfortunately, McCauley uses her incorrect reading of the print to introduce other ideas, as well as carry forward part of her thesis later in the book. In fact, a correct reading of the print might have given her further insight into Charles Philpon's (the editor of *La Caricature Provisoire*) financial involvement with Nadar and his publishing of caricatures and articles on photography in the 1850s. While some might see this as a moot point, others may be left wondering if there are other areas in the book to be treated cautiously as well.

I certainly am not suggesting that one not buy this book. In fact, just the opposite. McCauley has done yeowoman's service in ferreting out the facts and presenting them in an interesting fashion. I'm delighted to see this book and believe that all of us working with commercial-studio histories will find it of interest. If one is looking for a basic English-language reference book to nineteenth-century commercial photography in Paris, this is it.

- *Los Años del Daguerrotipo. Primeras Fotografías Argentinas, 1843-1870*. With essays by Jeremy Adelman and Miguel Angel Curaterolo. Buenos Aires: Fundación Antorchas, 1995. 107 p. ISBN 950-9837-05-9 (paper). \$35.

Reviewed by Laurie A. Baty, National Historical Publications and Records Commission

Until I started reading and then editing *The Daguerreian Annual*, I must admit I hadn't thought much about the existence of South American photography. Sure, I sort of knew that Charles D. Fredericks was there, and Peter Palmquist was hot on the trail of Robert Vance, but I tended to focus on American and European events and activities, rather than those that took place south of the equator. Stella de Sá Rego's translation of Gilberto Ferrez's *Fotografía no Brasil, 1840-1900* (1984; *Photography in Brazil, 1840-1900* [Albuquerque: University of New Mexico Press, (1990)]) opened my eyes to the rich visual collections there and more recent correspondence with some Argentinian collectors has slowly added to my knowledge of events in that country. Call it North-American myopia; there's no excuse for staying in the Northern Hemisphere.

This is a wonderful book that focuses specifically on what, from a North-American perspective, traditionally have been called cased-images (daguerreotypes, ambrotypes, and tintypes) found in two public museums: the Museo Histórico Nacional in Buenos Aires and the Enrique Udaondo in Luján. The book serves as a catalog of these images and is the result of two years' restoration work.

The opening essay by Princeton history professor Jeremy Edelman places Argentina into the context of nineteenth-century economic and social history, while the second essay by Miguel Angel Cuarterolo places the country into the context of the history of photographic developments. Of particular interest is Argentina's place in the transmission of the daguerreotype process into the Pacific. Cuarterolo follows his overview with a list of early daguerreians (the majority of whom are North Americans) known to have been in Argentina between 1843 and 1870 and a brief glossary of terms and processes. Although the story of Captain Lucas and the daguerreotype's arrival in Buenos Aires have often been told, one finds in *Los Años del Daguerrotipo* the eye-witness accounts of the local residents. What makes the telling especially moving is that their own portrait daguerreotypes are illustrated alongside their stories.

Among the 42 color plates with captions are prominent Argentinians. For the first time I was able to see the famous General José de San Martín (in his only known portrait) and his soldier colleagues. The earliest known image of *gauchos* is also here (albeit it is postulated that the posers are actually Irish landholders), as are views of the Fort of Buenos Aires, the sweeping waterfront along the Rio de la Plata, and the Plaza de la Victoria. Each has an excellent caption that this *gringa* found informative and well-written. Following these plates is a complete visual catalog of the museums' [cased]collections with relevant information: sitter, type of photograph, artist, date, size, and any plate markings. One is easily able to see the European influence on the images, from posing styles to casing. Many of the images, for example, are framed "in the French manner" as opposed to being housed in cases.

Of course all of this information is in Spanish. It wasn't until after I had worked my way through the informative text, that I discovered ten pages of English text at the back of the book (yes, I like surprises). Initially thinking it was a distillation of the essays, as was the case with Bodo von Dewitz's and Reinhard Matz's *Silber und Salz. Zur Früzeit der Photographie im Deutschen Sprachraum 1839-1860* (Cologne and Heidelberg: Edition Braus, 1989), I was delighted to discover a complete translation of the essays and captions! The smaller type to place the information into fewer pages was fine and I appreciated having the opportunity

to check my initial reading of the Spanish. I commend the Fundación Antorchas for providing this excellent service. My only complaint is that *rio de la Plata* was always translated as the *River Plate*. It had an odd ring to it, as I have only heard it called, even in English, as *rio de la Plata*. Maybe it's me?

Los Años del Daguerrotipo is the fifth book in a series on South American photography published by Fundación Antorchas. It is an excellent source for Argentinian images and I highly recommend it, especially if you have a South American component to your visual collections.

The Books

Fontanella, Lee, "La Historia de la Fotografía en España desde sus orígenes hasta 1900," *Diaphanoramas en el Museo Romántico*. Madrid: Centro Nacional de Exposiciones y Promoción Artística, 1994. 109 p. ISBN 84-8181-041-X about \$14 (paper)

Fontanella, Lee, and María de los Santos García Felguera, *Fotógrafos en la Sevilla del Siglo XIX*. Madrid: Fundación FOCUS, 1994. 209 p. ISBN 84-920045-1-7. \$150. Address of Focus is Plaza de los Venerables 8, 41004 Sevilla.

Greenough, Sarah. *Harry Callahan*. Washington, D.C.: National Gallery of Art, 1996. 200 p. ISBN 0-89468-2229 (paper) \$29.95; 0-8212-2313-5 (cloth) \$50.

Guidelines for Electronic Preservation of Visual Materials. Part I., Submitted to the Library of Congress by Picture Elements, Inc., 2 March 1995. Revision 1.1. 23 p. The report is available from Diane Nester Kresh, Director for Preservation (202) 707-5213 or Basil Manns, Preservation Directorate (202) 707-8345; fax 707-3434.

Keller, Judith. *Walker Evans: The Getty Museum Collection*. Santa Monica, CA: J. Paul Getty Museum, 1995. ISBN 0-89236-317-7. \$95 (cloth).

May Ray 1890-1976. New York: Abrams, 1995. ISBN: 0810942771 (hardcover) \$65. (Catalog of an exhibition at the Roney Can de Velde, Antwerp, 1994.)

[*Views welcomes additions to this ongoing column. If you know of a recently published book or catalog that may be of interest to the section's members, please send the relevant bibliographic information to me. If you have seen a book and are interested in reviewing it, please contact me as well.*—Ed.]

MEETINGS

May 24-26, 1996. Family Pictures: Shapes of Memory. Dartmouth College, Hanover, NH. In conjunction with the *Familial Gaze* exhibit (see *What's Up*), a conference will bring together some of the artists with theorists and writers who engage family photographs in their work. Artists and critics will participate in roundtable discussions: 1.

"Divergent Traditions? Race, Class Ethnicity and Family Representation"; 2. "Photography in the Age of Family Values: Resisting Images"; 3. "Family Photography and the Shapes of Cultural Memory." For more information e-mail carol.peper@dartmouth.edu or marianne.hirsch@dartmouth.edu or call (603) 6462917.

June 17-21. Workshop in Visual Resources Collection Fundamentals: Current & Emerging. University of Texas-Austin, Department of Art and Art History, Fine Arts Building. \$450; 3.2 CEU. Deposit (\$25) due April 20. For more information, contact David Terrt, Graduate School of Library & Information Science, SZB 564/D7000, UT-Austin, Austin, TX 78712-1276; phone (512) 471-8806; fax 471-3971; e-mail gldt@utxdp.dp.utexas.edu.

August 17-22, 1996. Preserving Photographs in a Digital World. International Museum of Photography and Film, Rochester, NY. Presenters include: James Reilly, Franziska Frey, Douglas Nishimura, Grant Romer, David Wooters, and Debbie Hess Norris. Topics to be included:

- How to develop a preservation plan for a photo collection;
- Recognizing forms of deterioration in negatives, prints, and transparencies;
- Storage and display of photo collections;
- Understanding the role of digital imaging in the collection-management process;
- The basics of digital imaging and how various capture, storage, display, and output strategies compare.

The fee for the five-day program is \$1,050. To register or for more information call 1-800-724-2536, ext. 311; fax 475-7000; mail: Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Drive, Rochester, NY 14623-5604.

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[*Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.*] SAN DIEGO'S MUSEUM OF PHOTOGRAPHIC ARTS ACQUIRES RARE SOVIET PHOTOGRAPHS

Seventy-four photographs of the Soviet Union, documenting much of the history, mood and politics of the Soviet empire during its seminal decades—the 1920s, '30s, and '40s—were recently added to the permanent collection of the Museum of Photographic Arts (MoPA), it was announced in January by MoPA Director Arthur Ollman. Donated anonymously by a trustee and long-time supporter of the museum, “the collection contains extremely rare material,” Ollman said, “much of it never seen in America.”

Along with images by the famous Russian combat photographer Yevgeni Kahldei, the collection of vintage and period prints includes work by Georgei Zelma, Mikhail Grachev, Emmanuel Evzerikhin, Arkady Shiskin, Mark Redkin, Yakov Khalip, Alexander Ustinov, and Max Alpert. Kahldei's five sequential photographs depicting Russian soldiers hoisting their flag over the Reichstag in Berlin in 1945 are the best known of the photographs, “many of World War II, almost all of historical significance,” Ollman added.

“If you want to understand Russia, you can look at his [Kahldei's] pictures,” said Pulitzer Prize-winning American photographer Anthony Suau, in a recent profile of the 78 year old Kahldei by New York Times writer Michael Specter. Said Kahldei, “I have just always wanted people to know what happened in their time.”

This gift apparently gives MoPA the strongest collection of Soviet photography in the United States and thus has become an essential resource for anyone interested in Soviet photography and history. There are no exhibition plans at present.

For more information please contact the museum at (6119) 239-5262.

OREGON IMAGES ADVISORY COMMITTEE PRODUCES FINAL REPORT

The Oregon Images Advisory Committee's final report and recommendations are now available on line. Oregon Images investigated the use of computers to improve access to historic photographs in Oregon's libraries, museums, and historical societies during 1994. The report covers digitized images and image networks, including such areas as digital image standards, intellectual access, and

copyright. Besides its general recommendations, the report describes the demonstration network that linked the Salem Public Library, Oregon State Archives, and the Marion County Historical Society in a database of computerized historic images.

Internet users can find the report on the Oregon State Archives Web server: <http://159.121/28/251/veldduain.html>. For further information on the Oregon Images Project, contact Bob Miller at Salem Public Library, P.O. Box 14810, Salem, OR 97309; (503) 588-6064; fax (503) 588-6055.

NEW GUIDES TO GENRE/FORM TERMINOLOGY IN THE WORKS AT THE LIBRARY OF CONGRESS

The Library of Congress has begun work on the creation of a set of guides to genre, form, and format terminology, including specific term lists for the visual formats of photographic and moving images. Spurred by the MARBI decision that adds a form and format subfield (v) to the MARC subject fields and extends the scope of the 655 Genre/Format field, the Library created a Form/Genre Working Group under the leadership of the Cataloging Policy and Support Office [see *Jane Greenberg's report on p. 3 of this issue—Ed.*]. Within the involved divisions, smaller working groups have branched out to compose the terminology for special format areas: the Motion Picture, Broadcasting, and Recorded Sound Division's group for moving images includes section chair-elect Judi Hoffman; and the efforts of the Prints and Photographs Division—published in November 1995 by LC's CDS as *Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms*—involve past-chair Sarah Rouse.

The Library envisions a final product available online and in published formats for the use of libraries and archives, in a manner similar to and compatible with Library of Congress Subject Headings. During the process, comments on drafts will be solicited from the scholarly and archival communities. The Library also plans to continue this cooperative process after publication of the genre and form guides with revisions and proposals for terminology handled in the same manner as LCSH. Judi and Sarah will keep section members informed on the project's progress and, I hope, will have early drafts to show at the section meeting in San Diego!

HOW ARE ARCHIVAL PHOTOS USED?

Robert Sink, New York Public Library

The institutional archives of the New York Public Library (NYPL) contains approximately 50 linear feet of photographs, film and glass plate negatives, and lantern slides relating to the Library. They document

more than a century of Library staff, users, buildings, and activities.

The Archives removes all photographs from textual records and houses them separately, and it is therefore easy to track who uses them and why. In this article, which is based on an analysis of nearly 700 Internal Information Requests over the past five years, statistics pertain only to use by Library staff for administrative purposes. Picture researchers and others are not included.

I had a very general impression that photographs were often used to answer questions coming from Library staff and administrators. The recent analysis of our use statistics, however, proves that one quarter of all internal questions requires reference to the photographs. More significantly, fully 15% of all questions use photographs alone, without recourse to textual records, to provide the answer.

Given that photographs comprise less than 3% of our holdings, I conclude that the higher processing costs usually associated with photographs are fully justified by the particular usefulness they have for meeting the information needs of the NYPL staff.

The archival photographs are especially valuable for certain types of staff questions as the five most common uses show:

- 23% Public Relations
- 19% Exhibits
- 17% Architectural Research
- 17% Publications
- 11% Biographical/Departmental History

The order of these rankings is similar for uses of textual records except that Architectural Research has risen from 8th place overall. While the above five reasons comprise 87% of the uses of photographs, they account for only 51% of all uses for textual records. The main difference is that the three outreach functions (Exhibits, Public Relations, and Publications) comprise 59% of all uses of photographs while overall they total only 36%. At NYPL our photographs have proven to be especially important for reaching the public and for guiding renovation efforts. How representative are these statistics? Are photographs used as intensively in other institutional archives? If so, do Outreach purposes account for 59% of the uses? If not, why not?

Unfortunately, there is not much written on the research use of photographs in institutional archives (or even in manuscript repositories), but it would be useful to compare archival use. If other institutional archives compile similar statistics, we could compile a report on this topic and increase our knowledge about the use of photographs. This, in turn, would help archivists and photo curators to better understand the nature of photograph collections and their value to researchers. Any takers? [Feel free to respond directly to Robert Sink (rsink@nypl.org) at the New York Public Library, Fifth Avenue and 42nd St., New York, NY 10018—Ed.]

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TITLE: Cows grazing in front of Library
 DATE: 1937
 PHYSICAL DESC: 24 x 19 cm.
 SCOPE/CONTENT: Composite photograph created from two separate images (April 1937). For cow portion see 1.1/1619-1.
 RECORD NUMBERS: 1.1/1004(Print/Small negative)
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 Main Mall
 Cows

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 + 600 —|aMain Library
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Finding an image online in the University of British Columbia database. After searching on the word "cows" one receives a list of catalog records of images with cows in them. The title (245) is included. Clicking on the line "Cows grazing in front of Library" gives the viewer the screen depicted in the box at the left left with both the catalog record and a thumbnail of the image. Clicking on "detail" (found just above the image) gives the full MARC record, seen in the box to the right. Clicking on any of the underlined lines to the right of the image gives you exactly what they suggest: a full-screen of the image itself, information on the digitized image (pixels and colors), or information on how to view the image in a different size or color (if available). Screens reproduced with the permission of the University of British Columbia Library—Special Collections and University Archives Division.

UBC Historical Photograph Imaging Project

The University of British Columbia's (UBC) Special Collections and University Archives is proud to announce the launching of its Historical Photograph Imaging Project. They have undertaken to scan their photographic holdings, in order to make them available to researchers over the World Wide Web. The project covers both University Archives photographs and B.C. Historical (non-UBC) photographs. [See the boxes, above].

The database contains both images and descriptions. A successful on-line search will produce the description and (if the photograph has been scanned) a "thumbnail" image. Users may then, if they wish, view the full-size image. Users with non-graphical browsers such as Lynx will have access to the descriptions, but not the images themselves.

Please note that this resource is still "under construction"—to date, only a small part of their photographic holdings (approximately 200,000 images) have been digitized and loaded into the database.

The photograph image database may be reached through their Web site: <http://unixg.ubc.ca:7001/0/providers/spcoll/welcome.html> or directly at [\[unixg.ubc.ca:7001/0/providers/spcoll/photos.html\]\(http://unixg.ubc.ca:7001/0/providers/spcoll/photos.html\)](http://</p>
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For more information contact Erwin Wodarczak, Records Analyst / Archivist, UBC Library - Special Collections and University Archives, (604) 822-5877 voice; (604) 822-9587 fax; e-mail: ewodar@unixg.ubc.ca; WWW: <http://unixg.ubc.ca:7001/0/providers/spcoll/welcome.html>

MORE WORLD WIDE WEB PAGES!

The Manuscripts Division of the Marriott Library, University of Utah, is pleased to announce the opening of their Photograph Archives web page. The page provides access to the photographic collections of the Library's Audio-Visual Section. There are over 600 collections listed, of which 120 are currently represented by active web pages. Each active link to a photograph collection contains a photograph from the collection, bibliographic information, and a brief description of the contents. For some collections pages, text files are available which list the contents in greater detail. Photograph collections may be accessed by interactive subject, alphabetic, and numerical indexes. Non-interactive indexes include

guides to photographs of Native Americans, the University of Utah, the Utah Science, Engineering, and Medical Archives, and the Audio-Visual Collections. Also found in the Photograph Archives web pages are thematic photograph exhibits, which currently include the "Utah Centennial, 1896-1996"; "A Thumbnail Sketch of Utah History"; and "Skiing in Utah." It is hoped the Photograph Archives web pages will be of use to serious scholars and K-12 school students alike. The goal is to have an interactive link to every collection contained in the Audio-Visual Section.

Their home page URL is <http://www.lib.utah.edu/spc/photo/hp2.html>

For further information, please contact Roy Webb, Audio-Visual Archivist, at (801) 585-3076, or e-mail to rwebb@alexandria.lib.utah.edu Comments are welcome!

UPCOMING AUCTIONS

The April 24 photographs auction at Swann Galleries has the usual mix of 19th and 20th-century images. Highlights of the sale include a half-plate daguerreotype western view of three men posing with cigars and a quarter-plate portrait of Daniel Webster by Plumbe after a portrait by Whipple. Other

19th century highlights include *Custer and the Imperial Hunting Party*, a portrait of Sarah Benhardt at age 14, and a Japanese album with 50 hand-colored photographs. Twentieth-century images include a *Moonrise, Hernandez, New Mexico*; Man Ray's portrait of *Jean Cocteau*; and Tina Modotti's *Aztec Baby*. Swann's October 7 auction results included a large-format print of Ansel Adams' *Moonrise, Hernandez, New Mexico* (\$34,500); a collection of 75 albumen prints by Bruno Braquehais documenting the uprising of the Paris Commune, 1871 (\$41,400); and a Dorothea Lange *Migrant Mother* (1936, printed 1960s; \$13,800). A half-plate of Henry Ward Beecher realized \$6,900. Swann's works of art on paper auction will be May 23.

ARTFUL DODGING: THINGS HEARD, ENHANCED, AND PASSED ON

Chester, PA. We recently learned that Pamela Powell, the Photo Archivist at the Chester County Historical Society has succeeded Ron Polito of the University of Massachusetts—Boston Harbor Campus, as the coordinator for the Regional Photo Historians Group. Pam may be reached at the historical society, 225 N. High St., Chester, PA 19380, (610) 692-4800; fax (610) 692-4357.

Cumberland, MD. The City of Cumberland has lost more than half of an historic photograph collection it bought for almost \$15,000 in 1982, a curator said. The Herman Miller collection of 4,500 photos showed life in the Cumberland area from 1850 to 1980. City officials recently won a grant to catalog the photos and counted just 2,018 pictures. "I don't know what happened to them," said Faye Purdham, a volunteer curator. "If someone has them, I wish they would bring them back." The photos had been stored haphazardly in cardboard boxes in a closet in the city's public safety building, she said. [*From the Washington Post, February 6, 1996.*]

Andover, MA. The Northeast Document Conservation Center has announced that it now offers continuous-tone microfilm for filming photographs and black and white illustrations with text. According to the center, the process captures an outstanding range of tones in comparison to conventional microfilm, which does not render photographs adequately. For more information, contact Susan Wrynn, Director of Reprographic Services, Northeast Document Conservation Center, 100 Briskstone Square, Andover, MA 01810; (508) 470-1010; e-mail nedccrep@world.std.com.

Fort Worth, TX. The Amon Carter Museum has announced the purchase of an important 1928 photograph by the American modernist photographer Paul Strand (1890-

1976). *Fern, New England*, is a vintage platinum print from the artist's significant series of nature studies produced in the 1920s. The Amon Carter Museum holds one of the country's largest and most significant collections of American photography. Comprising over 350,000 items, including more than 100,000 prints, these images represent virtually every aspect of American photography. Terms of the purchase were not disclosed.

Pittsburgh, PA. The Daguerreian Society is pleased to announce their homepage on the World Wide Web. The URL is <http://java.austinc.edu/dag>. The site is also mirrored at <http://www.poweramp.net/~garyewer/TDSHome.html>.

The site features several "galleries" of daguerreian imagery (both 19th century and modern), resources concerning the daguerreotype including many 19th- and early 20th-century texts, a brief history, an extensive survey of daguerreian literature, an illustrated description of the process, and an illustrated tour of a daguerreian manufactory. Also included is information about The Daguerreian Society and a sample article from the society's 1994 *Annual*. The society has endeavored to make its webpage both visually appealing as well as a useful resource for daguerreian-related research. For more information contact the society's webmaster, Gary Ewer at garyewer@poweramp.net

On another Daguerreian Society note, Laurie A. Baty, a member of the society's editorial board and an editor of the *Daguerreian Annual* since 1994, has resigned her position. She is the third editor to resign since 1993.

Rochester, NY. The International Museum of Photography and Film at Eastman House recently chose Anthony Bannon, director of the Burchfield - Penney Center in Buffalo, as the new director. He begins in April. We wish him well with this new position.

Santa Fe, NM. Daguerreian Robert Schlaer was featured in an "end of the hour" 12-minute segment on National Public Radio's *All Things Considered* this past February. Schlaer, the world's only full-time daguerreian, is currently retracing the steps of John C. Fremont's Fifth Expedition and re-daguerreotyping many of the known sites daguerreotyped by Solomon Nunes Carvalho, the expedition's official photographer. A number of 19th-century prints made after the daguerreotypes have assisted Schlaer with his work. For financial support for this project Schlaer has received grants from a number of state humanities councils as well as private donations. It appears that the segment resulted in additional interest in his project. He hopes to have an exhibition and book result from this work. Schlaer's work is also featured in John Wood's latest book, *The Scenic Daguerreotype*.

Washington, D.C. Tom Southall, former Curator of Photographs at the Amon Carter Museum in Fort Worth, TX, recently completed his teaching assignment at the University of New Mexico in Albuquerque. We are pleased to note that Tom has finally expanded his vision beyond Texas and the southwest. He recently turned up in Washington, D.C., as a Research Fellow at the National Museum of American Art. He'll be there through the end of 1996. We continue to wish him well.

The Netherlands. We recently heard from Elizabeth (Beth) J. Delaney <75701.2362@compuserve.com>, a former liaison to the section. She writes:

"Hi Laurie, After reading *Views* I thought, I have gossip for the next issue! I'm moving to the Netherlands in January. I hope eventually to land work but plan on studying Dutch first! Once I have an address or e-mail account I'll pass it along. I want to stay in touch with the archives community, especially visual folk. It's the area I hope to continue in over there if possible. . . I'll be [in the USA] until 12 January . . . then off to . . . [the] NL [on] the 19th. Yee Ha. Happy New Year!" Needless to say, we wish Beth well in her new venture and look forward to hearing from her.

Sneak Preview for San Diego

It's time to start thinking about SAA's annual meeting in San Diego. Set aside the dates now! Pre-conference workshops start on August 26 and the meeting proper starts August 28. We'll have a more detailed schedule in the August issue of *Views*. For the present, however, here's an initial look at upcoming sessions:

"Starting From Scratch." Includes "What's Art and What's Arch(ival)? A Single-Artist Museum Decides" by John Smith from the Andy Warhol Museum.

"Shattering Stereotypes: Archives and Countering of Minority Stereotypical Images." Chaired by James Cartwright; papers by Gretchen Lake, Donna Wells, and Stephen Nonack. Discusses issues concerning archival processing of visual materials portraying minorities.

"A Travel Guide to the World of Descriptive Standards." Compares APPM, RAD, and ISAD; examines USMARC for Authority and International Standard Archival Authority Record; and contrasts HTML, SGML, and the Text Encoding "Initiative." Features Kathleen Roe, Sharon Thibodeau, and Stephen Davis.

"Shop Talk: The Nuts and Bolts of Reformatting Photographs for Preservation and Access." Duane Watson, Chair, leads Duane Watson, Shawne Cressman, Steve Puglia, and Diane O'Connor in a session loaded with digital topics.

THEFT ALERT!!

In early February a shipment of architectural records destined for the Cranbrook Archives was stolen from UPS while in transit from its donor, Jack M. Goldman, of FGM Architects Engineers, Mt. Vernon, Illinois. The shipment included project files and drawings executed by Eero Saarinen and Associates, Inc. in the late 1950s and early 1960s. Included were several original drawings of the U.S. Embassy in London which were drawn by J. Barr, Eero Saarinen's chief renderer and one-time partner. Anyone who has learned about the recent availability of such materials on the open market should contact Mark Coir, Cranbrook's director of archives, at (810) 645-3154.

"Access to Images: Innovations, Strategies, and Solutions." Sarah Rouse chairs this panel dealing the descriptive techniques and search methodologies for retrieval of digital images from image databases. Speakers are Robert McKimmie, Charles Patch, and Bob St. Clair (Corbis Corporation).

"Encoded Archival Description: A Progress Report." Chaired by Daniel Pitti, five participants will discuss the preparation of finding aids for electronic storage, searching, and interchange.

"Getting at The Stuff: Structuring Digital Archival Material for Use." Discussion of issues raised by the increasing availability of digitized archival materials in networked environments.

"Is It a Beautiful Day in the Neighborhood? Appraisal Criteria for Public Television Program." Tom Connors, Mary Ide, and John Witherspoon don sweaters and share the findings of a 1995 study of selection criteria for public television programming.

"Crossing Borders: Archives in the U. S.-Mexico Borderlands." Includes the paper "Archives on Film" by Paul Espinosa, Tierra Productions.

"Are Archives Literate?" Constance Schultz leads Joan Swartz, Richard Cox, and Philip Eppard in an examination of visual and computer literacy skills as they impinge on archival work.

"Archival Designs on the Architectural Record." Discussion by Tawny Ryan Nelb, Mark Coir, and Bruce Brooks Pfeiffer about an NHPRC-funded project, an institutional documentation on the work of the Saarinens, and the production of the Frank Lloyd Wright CD-ROMs.

"Subversive Films from the Archives." A one-man act by Jesse Lerner, independent filmmaker from Los Angeles, about the appropriation of archival footage into new work.

"Gone Fishin' for Traditions: Stonington Fishing Oral History Project." Fred Calabretta, Mystic Seaport Museum, uses sound recordings, slides, and videotapes to illustrate the way of life in a Connecticut fishing village.

"How Sweet It Is: Sugar Plantation Architecture." An architect, archivist, historian, and archeologist join forces to

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 1996. Opinions expressed are those of the authors.

discuss the role of the built environment in the structure of communities and how social relationships of ethnic communities and reflected by architecture and archival records. Features audience participation.

"What the Market Will Bear? Assessing Use Fees in Archives." This two-hour workshop on Sunday, with Geoffrey Berkin's presentation "Boarding the New Media Train Without Getting Mugged" and Karen Underhill's paper "This Little Image Went to Market" could send you safely on your way "all the way home."

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