



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

Volume 10, Number 3

August 1996

**VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE VOTE**  
**Ballot on the bottom of page 11**  
**SURVEY SURVEY SURVEY SURVEY SURVEY**  
**Complete and return the survey on page 12**

## SAILING TO SAN DIEGO

Surf's Up and We're Coming! Get ready now for the Society of American Archivists' (SAA) Annual Meeting to be held August 25 to September 1, 1996, in San Diego, California at the Sheraton Harbor Hotel and Marina. Not only is SAA ready, so's the Visual Materials Section. Here's the skinny on the relevant activities!

### Preconference Workshops

#### Monday-Tuesday, August 26-27

*Administration of Photographic Collections*, \$219 SAA, \$279 non-SAA

#### Tuesday, August 27

*Application of the USMARC Format*, \$169 SAA, \$215 non-SAA

#### Thursday, August 29

##### 10:30-12:30

3 *Back to the Beginning? Item Level Control and the Archival Record in the Electronic Age*

##### 1:30-3:30

14 *Shattering Stereotypes: Archives and the Countering of Minority Stereotypical Images*  
22 *Shop Talk: The Nuts and Bolts of Reformatting Photographs for Preservation and Access*

### 4-6: Roundtable and Section Meetings

Architectural Records  
MicroMARC Users  
Recorded Sound  
RLIN Users  
Visual Materials Cataloging & Access

#### Friday, August 30

##### 8:00 - 10:00

26 *Access to Images: Innovations, Strategies, and Solutions*  
33 *Not All Preservation Assessments are Created Equal: Setting Priorities for Preservation and Access*

##### 10:30 - 12:30

40 *Getting at the Stuff: Structuring Digital Archival Material for Use*  
41 *Is it a Beautiful Day in the Neighborhood? Appraisal Criteria for Public Television Programming*

### 4-6: Roundtable and Section Meetings

OCLC Users  
Performing Arts

#### Saturday, August 31

### 7-10 Visual Materials Section 7-8 Business Meeting

##### 1:30-3:30

62 *Are Archivists Literate? (Includes visual literacy)*

67 *Archival Designs on the Architectural Record*

##### 4:00-5:00

65W *RLG/CPA Task Force on Digital Preservation*  
72SF *Subversive Films from the Archives*

82 *How Sweet It Is: Sugar Plantation Architecture*

### Office Hours - Date and time TBA

## NOMINATING COMMITTEE AND CANDIDATE STATEMENTS

The Nominating Committee, consisting of Sarah Rouse, Library of Congress (Chair); Sue Seyl, Oregon Historical Society; and Tawny Ryan Nelb, consultant, have selected two individuals to run for Chair-elect. The winner will assume the Chair at the end of SAA's 1997 meeting. Their statements:

● **Catherine Johnson, Director of the Dance Heritage Coalition (DHC).** DHC is a consortium of performing arts repositories collaborating to improve, preserve, and make accessible the documentation of American dance. As Director, she is currently project manager for a two-year cooperative grant from the National Endowment for the Humanities, which provides for arrangement, description, and cataloging of dance research resources. Prior to her work with the coalition, Ms. Johnson served for five years as the Assistant Curator of the Harvard Theatre Collection and has held positions at the New York Public Library and The Folger Shakespeare Library. She has curated a number of exhibitions including "The Stage Art of Theodore Komisarjevsky" and was the author of the accompanying catalog. Other publications include: *Beyond Memory; Preserving the Documents of Our Dance Heritage and Choreographing Your Search* (a workbook and syllabus for a computer reference workshop). Ms. Johnson has served on the Board of the Theatre Library Association and is currently a member of the TLA's Publications and Strategic Planning

committees. She is an active member of the American Library Association, most recently completing a term as chair of the Technology and the Arts Committee of the ACRL Arts Section, and is past chair of SAA's Visual Materials Cataloging Roundtable.

● **Gerald Newborg, Director, State Archives and Historical Research Library, State Historical Society of North Dakota.** The collections of the State Historical Society reflect its broad mission to identify, interpret and preserve the heritage of North Dakota. The archives-library division is responsible for all of the documentary collections of the agency, including still and moving images collections. One of my objectives has been to improve the visibility of and access to the film and video collections. One of my hopes has been to see film and video, as well as still images, accorded the level of respect they deserve as research collections.

I have been in my present position since 1981. While the majority of my time is not devoted to working with photographs or with film and video, these are both areas of responsibility and of interest to me.

The Visual Materials Section of SAA performs a very valuable function within the association, keeping VM issues and needs before the association as a whole, as well as providing a vehicle for communication among VM archivists. The leaders of the Section have done and are doing a commendable job. I would welcome the opportunity to serve as chair-elect of the VM Section.

## From the Chair-Elect Judi Hoffman, Library of Congress

The year has gone by so quickly, and San Diego is almost upon us! I am looking forward to seeing—and working with—you at the conference and, particularly, the section's business meeting. Our busy agenda will include committee and liaison reports, election of the 1996-97 Chair-Elect, discussion of program proposals for the 1997 conference, a presentation of the first

draft of a new Library of Congress moving image genre/form guide, and discussions on other topics such as establishment of a moving image roundtable, continuation of the visual materials bibliography, a member's suggestion of creating VM Section awards, and opportunities for section members to get involved. Let me take a minute to urge you to attend and participate in this important meeting. We need to hear from *all* the section members on how you are doing and how the section is doing at meeting your needs and expectations.

To that end, I have also devised a little survey that I want to ask (beg, plead, implore!) you to fill out and either send to me or bring with you to the business meeting in San Diego. It will help me to know you better, in terms of the materials with which you work and the topics you want the section to address. I hope there can then be more successful in proposing conference sessions, pre-conference workshops, and other section activities that you find interesting and useful. So please, take a few minutes to fill out the member survey on page 12 and fax or mail it to me. If you would rather, bring it with you to San Diego... but please remember to pack it!

I would also like to borrow an idea from Laurie's excellent editorial last issue, and ask everyone to come to the business meeting with a session and/or workshop proposal for the 1997 conference. The proposals can then become part of the agenda, and those with the most support and promise can be fleshed out in time for the proposal deadline—less than a month after the close of this year's conference!

Finally, don't forget to VOTE for a new chair-elect! The ballot's on page 11.

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### Architectural Archives Roundtable Mark Coir, Cranbrook Archives

Approximately 120 attendees converged in New York City during the week of May 18th to attend the eighth annual meeting of the International Confederation of Architectural Museums (ICAM). The conference went off without a hitch—all of the speakers scheduled for the conference were able to participate, all of the venues were open, and the conferees were treated to an unparalleled insider's view of the architectural treasures of the Big Apple. Angela Giral and her staff at the Avery Architectural and Fine Arts Library at Columbia did an exceptional job of coordinating and hosting the event. As I mentioned in previous columns, this marked the first time that ICAM has met in the United States.

Several members of the roundtable were involved in the ICAM conference, including Nicholas Olsberg of the Canadian Centre for Architecture, Sherry Birk of the American Architectural Foundation, and Janet Parks of the Avery. Catha Grace Rambusch, director of the Catalog of the Landscape Records in the United States at Wave Hill, New York, a speaker at past roundtable meetings, also participated.

I have received word of the professional activities of other roundtable members. Lois Olcott Price, conservator of Library Collections at Winterthur, and Bruce Laverty, Gladys Brooks

Curator of Architecture at The Athenaeum of Philadelphia, gave a workshop on architectural records in Philadelphia in early June. Tawny Ryan Nelb, who spoke on the conservation of architectural records at the spring Midwest Archives Conference meeting in Chicago, has been spearheading a successful effort to establish a COPAR organization in Michigan.

Alan Lathrop of the Northwest Architectural Archives was unable to participate in the MAC conference due to his daughter's wedding on that day. However, Alan's assistant Barbara Bezat very ably stepped in and spoke on the management of architectural records repositories.

A few members have recently been involved in bringing out publications. Roland Baumann, director of the Oberlin Archives, served as the general editor of "Guide to the Architectural Records in the Oberlin College Archives," which lists resources documenting over 150 buildings at that distinguished campus. Nancy Bartlett of the University of Michigan Bentley Historical Library published an informative and richly illustrated history of the architectural education program at her institution, entitled "More Than a Handsome Box: Education in Architecture at the University of Michigan, 1876-1986." In addition, The Athenaeum of Philadelphia has recently published a two-volume catalog of its collection of over 150,000 architectural drawings. Call Roland at (216) 775-8014, Nancy at (313) 764-3482, and Bruce at (215) 686-5322 to receive more information about these publications.

The SAA 1996 Program Committee has announced that one of the roundtable's session proposals was approved. "Archival Designs on the Architectural Record," a session focusing on recent archival initiatives that have utilized diverse methodologies to document, collect, and promote the use and preservation of architectural records, will be held on Saturday, August 30 at 1:30. Speakers will discuss an NHPRC (National Historical Publications and Records Commission)-funded project that surveyed the records of architectural practices in a single state, an institutional initiative that documented the architectural legacy of Eliel and Eero Saarinen, and the commercial production of a set of four CD-ROMs containing digital representations of Frank Lloyd Wright's drawings. Nancy E. Loe, California Polytechnic State University, will chair the session. Other participants will include Tawny Ryan Nelb of Nelb Archival Consulting, Inc., Bruce Brooks Pfeiffer of the Frank Lloyd Wright Foundation, and myself.

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. I can be reached by telephone at (810) 645-3154, by e-mail at mark\_coir@cc.cranbrook.edu, or by fax at (810) 645-3029.

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### CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Linda Tadic, Peabody Award Archive

AMIA's Cataloging and Documentation Committee recently investigated the possibility of starting a name and subject authority "funnel" project between AMIA members and the Library of Congress.

Standards Subcommittee Chair Martha Yee wrote 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 revision survey respondents. Five surveys were returned, with two respondents stating interest in participating in a NACO/SACO project. Due to the low response, the concept of an AMIA funnel project was abandoned; however, the 2 interested respondents' organizations were forwarded to the Library of Congress for NACO consideration.

AMIA's annual conference will be in Atlanta from December 2-7, 1996. The Committee is sponsoring a panel on how institutional collections and parent organizations can influence cataloging choices. Of additional interest at the conference will be a panel from the Library of Congress presenting a draft of their new genre and form terms list. Copies of the draft will be mailed to Committee members for review prior to the conference.

For more information on the AMIA Cataloging and Documentation Committee, please contact Linda Tadic at the Peabody Award Archive, (706) 542-1971 or email: ltadic@libris.lib.uga.edu.

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### VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Jane Greenberg, University of Pittsburgh Library School, Chair

O.K. I know it's not late August yet, but SAA is truly just around the corner, and the Visual Materials Cataloging and Access Roundtable (VMCAR) will again meet for its yearly informal discussion and update as to what's new with the cataloging and access of graphic archives. So what is new? What do VMCAR folks want to discuss? I am accepting agenda items from any and all at janeg@lis.pitt.edu or (412) 624-9438 (please note that my e-mail address is due to change, but I do not have the new address, so you can always call).

A quick list of some pertinent issues relevant to VMCAR that are likely agenda items thus far include:

1. Format integration
2. SGML/HTML
3. Consortium to Develop an Online Catalog (CONDOC)
4. Program for Cooperative Cataloging (PCC)
5. Dublin Core
6. Anything else

By now most everyone is aware of format integration. However, it will be helpful to discuss exactly how it impacts the description of graphic archives. With respect to SGML and HTML, I cannot see how a meeting, such as VMCAR's could take place with out some discussion on these two encoding standards.

CONDOC was a group of librarians from 125 medium-sized university and small college libraries that created a RFP (Request for Proposal) in 1981 that documents the direction in which OPACs (Online Public Access Catalogs) should develop. The ALA Catalog Use Committee is beginning a process to review this document. Clearly, the

cataloging and access to many graphic archival collections, especially those in academic and research institutions, are dependent on (or should I say at the "mercy" of ) OPACs that have been developed for libraries. Now is the time for VM/CAR members and other archivists to have input into the direction of future OPACs. Anyone who is interested in reading the original RFP, can find it at:

<[http://hsl-mac4.med.ohio-state.edu/Catalog\\_Use/research.html](http://hsl-mac4.med.ohio-state.edu/Catalog_Use/research.html)>. I also have an electronic copy and would be happy to e-mail it to anyone interested. Personally, for 1981, I think the document is very forward thinking, but needs more input for archivists!

PCC is very interested in input from those in special cataloging communities. The contribution of name authority records to the Anglo-American Authority File (AAAF, formerly LC NAF) via the Name Authorities Cooperative Project (NACO) and to the Library of Congress Subject Authority File (LC SAF) via the Subject Authorities Cooperative (SACO) are two key programs. Anyone interested in learning more about these programs and other PCC initiatives, can find information at: <<http://lcweb.loc.gov/catdir/pcc>> or via LC Marvel.

Last but not least is the Dublin Core, an agreed upon standard of 13 core elements defined for describing electronic documentation on the WWW. This new descriptive standard will most likely go through some changes before it really comes into being. However, it is clearly something that those involved with graphic archives should keep their eye on. To learn more about the Dublin Core, look at: <<http://www.cnri.reston.va.us/home/dlib/July95/07weibel.html>>

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](mailto:janeg@lis.pitt.edu).

Looking forward to seeing you all at SAA!

## TELEVISION AND VIDEO PRESERVATION: The Hearings Judi Hoffman, Library of Congress

At the beginning of the year, the Library of Congress announced a study of the current state of American television and video preservation. The study is being conducted pursuant to a key recommendation in "Redefining Film Preservation: A National Plan" (Library of Congress, August 1994), and to Public Law 94-553, which includes the American Television and Radio Archives Act of 1976. In a similar manner to the film preservation study, three public hearings were held to allow interested individuals and organizations to testify, and written submissions were solicited from those unable to testify or attend the hearings. The official record of the hearings and all written statements received by the Library will be included in the final report. Although the deadline for submissions has passed, Stephen Fletcher wrote a statement on behalf of the VM Section in his role as Chair that will appear in the report [*the full text of his letter and that of Jane Greenberg, Visual Materials Cataloging and Access Roundtable Chair following this article—Ed.*].

With help from Steve Leggett of the Library and VM Section member Greg Lukow of the American Film Institute's National Center for Film and Video Preservation, I will attempt to roughly summarize the three, day-long public hearings that spanned three cities and included more than seventy speakers! For those of you who would

like more details, I encourage you to take a look at the finished multi-volume report when it is released by the end of this year. Anyone who participated in the study in any way will receive a complimentary copy of the report; other copies will likely be sold by the Government Printing Office, as was done with the film preservation study report. Contact Steve Leggett at the Library for more information (e-mail: [sleg@loc.gov](mailto:sleg@loc.gov); fax: [202] 707-2371; phone: [202] 707-5912).

The first public hearing on tv and video preservation, held March 6 in Los Angeles, featured groups of speakers from public archives, the television and video industry, and the educational community. Starting things off was "celebrity" speaker Edie Adams. The following archives contingent consisted of VM Section members Greg Lukow (AFI/NCFVP) and Helene Whitson (San Francisco Bay Area Television Archive), Steve Davidson (Louis Wolfson II Media History Center), Grace Lan (Bay Area Video Coalition/National Alliance of Media Arts), and Robert Rosen (UCLA Film and Television Archive). Industry testimony included that of representatives from the major studios: Fox, Metro-Goldwyn-Mayer (MGM), Paramount, Sony, Turner, Universal, and Walt Disney. On issues of video technology, Jim Wheeler presented a paper that he later posted on the AMIA-L listserv, and was joined on the panel by Fred Layn (Quantegy), Dan Sullivan (CBS Television), and Michael Friend (Academy of Motion Picture Arts and Sciences). The hearing closed with educators Lynn Spigel (USC), John Caldwell (CSU-Long Beach), and Janet Bergstrom (UCLA) representing the Society for Cinema Studies. All testimony was given to—and followed by questions from—a panel moderated by Winston Tabb of the Library of Congress and consisting of James Billington (Librarian of Congress), Fay Kanin (National Film Preservation Board), VM Section member Raymond Fielding (Florida State U), David Francis (M/BR/S, Library of Congress), Robert Heiber (Chace Productions), Betsy McLane (International Documentary Association), and Eddie Richmond (UCLA Film and Television Archive).

On March 19, the hearings moved to New York with speakers from the education, broadcast, video technology, public archives and museums, and consulting fields. Moderated by study coordinator Bill Murphy, the panel again included James Billington and David Francis, with the addition of Erik Barnouw (Columbia University), Mona Jimenez (Media Alliance), and James Lindner (Vidipax). Archives and museum speakers presented a range of concerns from large library systems to smaller video arts groups and community video concerns, including Anthology Film Archives, New York Public Library, Museum of Modern Art, Northeast Historic Film, Media Alliance, Deep Dish TV Network/Educational Video Center, and Electronic Arts Intermix. Broadcasting concerns were heard from the three networks (NBC, ABC, and CBS), WNET-TV, and WGBH. Other testimony was presented by John Cannon (National Academy of Television Arts and Sciences), Kitty Carlisle Hart (New York State Council for the Arts), William Boddy (CUNY), Deirdre Boyle (The New School for Social Research), Peter Adelstein (Image Permanence Institute), Peter Brothers (SPECS Brothers), and consultants Sara Meyerson and Sam Suratt.

In Washington, D.C., on March 26, testimony was delivered to a panel moderated by Winston Tabb and consisting of David Francis, Barbara Ringer (Register of Copyrights Emeritus, Library of Congress), and Frank Burke (U of Maryland).

Groups of speakers again consisted of educators, archives and museums, broadcasters and producers, and consultants. Archives represented in the testimony included the Museum of Broadcast Communications (Cary O'Dell), Vanderbilt Television News Archive (John Lynch), Purdue University Public Affairs Video Archives (Robert Browning), University of Oklahoma Political Commercial Archive (Lynda Lee Kaid), The News Library (Martin Gaston), University of Kentucky (Lisa Wood), University of Maryland National Public Broadcasting Archives (Thomas Connors), and George Eastman House (Paolo Cherchi-Usai), with VM Section member Maxine Fleckner Ducey (State Historical Society of Wisconsin) speaking for the Association of Moving Image Archivists. Also represented were the University of Georgia Peabody Awards (Barry Sherman), WETA-TV (William Jarvis), WGBH-TV (David Liroff), PBS (Glenn Clatworthy), Corporation for Public Broadcasting (Edward Colman), CNN (Elizabeth Sullivan), Warner Bros. (Peter Gardiner), and HBO (John Craddock). Other speakers were James Lindner (Vidipax), Gerald George—assisted by our own Laurie A. Baty (NHPRC), George Stevens, Jr., and educators David Culbert (International Association for Media and History), Douglas Gomery (University of Maryland), Thomas Cripps (Morgan State University), Michael Curtin (Indiana University), and Thomas Doherty (Brandeis University).

Stephen J. Fletcher, Section Chair, and Jane Greenberg, Visual Materials Cataloging and Access Roundtable Chair, both wrote letters in lieu of testimony. Those letters appear in their entirety on pages 4 and 5.

## NEGATIVE SPACES TO BE FILLED

Virginia State Library, Richmond, VA. Picture Collection Specialist (State Library Information Services Specialist) #00111. Salary Range: \$25,068 - \$38,274, grade 10.

**Duties/responsibilities:** Master's degree preferred in library science or applied history. Works with the public, publishers, authors, the media, & state agencies using a collection of photographs, prints and paintings that illustrate Virginia subjects. Performs research from the picture collection dealing with Virginia, the South, Civil War and American history. Knowledge of Virginia history necessary. Knowledge of photographic processes preferred. Knowledge of exhibit preparation, conservation techniques, publication preferred. Some weekend work. A valid driver's license and security check is required.

**Minimum Qualifications:** Considerable experience in library, archives, or similar educational institution.

**Application Closing Date:** State employment application required by 5:00 P.M., August 15, 1996. Women, minority, and persons with a disability are encouraged to apply.

**Contact:** Patricia A. Browne, The Library of Virginia, 11th Street at Capitol Square, Richmond, VA 23219 (804) 786-3336 or FAX (804) 371-7613.

EEO/ADA/AFFIRMATIVE ACTION EMPLOYER

1 May 1996

James H. Billington  
The Librarian of Congress  
Library of Congress  
Washington DC 20540

I am writing this letter in response to the announcement in the 3 January 1996 Federal Register concerning the Library of Congress's study of the state of preservation of American television and video, pursuant to Public Law 94-553. I write this letter as chair of the Visual Materials Section of the Society of American Archivists, representing several hundred curators and archivists whose responsibilities include the acquisition, preservation, and accessibility of moving image materials.

Although our membership includes staff from the Library of Congress, the majority of Visual Materials Section members work in smaller organizations such as state and local historical societies, and corporate, organizational, business, and academic archives. In institutions of this type, television and video constitute only a part of their holdings. Many of these institutions lack technical expertise and funds for proper storage environments, and necessary playback, duplication, and reformatting equipment. Without these resources, moving-image material such as unique broadcast footage and amateur video is at serious risk and will likely be lost for future generations of archival users.

The announcement requested information about how the Library of Congress could best assist the field in two specific areas: (1) the establishment of a comprehensive preservation program and (2) the coordination of efforts between archivists, copyright owners, creators, educators, and historians and scholars.

I want to thank the Library of Congress for conducting this important survey of the current state of American television and video preservation that will lead to a national preservation plan. As a major collector of television and video materials, the Library of Congress should be an important player in the development of the plan. It should not, however, be the sole leader.

I recommend that your plan call for the establishment of a comprehensive national preservation program to be led by a broad-based advisory body. This body would consist of representatives from the Library of Congress and other institutions that collect television and video materials.

Individual members of this body from various areas within the archival/museum profession should include curators, archivists, conservators, and catalogers. Professional organizations with like-minded missions, such as the American Film Institute's National Center for Film and Video Preservation, and the Association of Moving Image Archivists, would also be part of this leadership team. Copyright holders, educators, historians, creators of videos and television programming, even manufacturers of videotapes, should be representatives.

When formulating the national plan, I urge the Library of Congress to consider the vast amount of local and regional television and video holdings held by smaller institutions whose collections only partly include television and video material. Some members of the advisory body I recommend above must come from this part of the archival community. Their perspectives are often different from the larger institutions, but their insights are invaluable nonetheless. Any recommendations must include actions that even those with limited resources can implement.

Undertaking a leadership role within a larger cooperative program will enhance the efforts of the Library of Congress, and all collecting institutions. A truly national perspective will greatly assist those who preserve our country's moving-image heritage.

Sincerely,

/s/

Stephen J. Fletcher  
Curator of Visual Collections

May 19, 1996

Care of: Steven Leggett, MBRS Division  
Library of Congress  
Washington, D.C. 20540

As chair of the Society of American Archivists' Visual Materials Cataloging and Access Roundtable (VMCAR), I am writing to support the Library of Congress' current efforts to study and plan for the preservation of American television and video materials. During the last half of this century, society's dependency on visual documentation has increased at a tremendous rate, as television and video materials are produced and used on a daily basis. Many of these valuable resources have been or are being lost as a result of inadequate preservation measures. A national preservation plan will help to insure the existence of television and video documentation that is of continuing value to society.

VMCAR includes members from state and local historical societies, corporate archives, and academic and research institutions. The roundtable's focus is on the cataloging and access of visual archival materials. The roundtable is also very much aware of the link between preservation and access. In fact, our government has recognized the vital connection between preservation and access via the establishment of the Commission on Preservation and Access. For these reasons, I strongly urge the national plan include procedures for cataloging and making accessible television and video materials.

As VMCAR Chair, I would like to make a number of recommendations for a national preservation plan for television and video materials. Recommendations are listed as follows:

● **Section 1 - RECOMMENDATIONS SPECIFIC TO CATALOGING**

● **Section 2 - GENERAL RECOMMENDATIONS**

**1. RECOMMENDATIONS SPECIFIC TO CATALOGING**

**1.1 Cataloging standards for television and video materials:**

Identify and endorse cataloging standards for television and video materials. There are a number of different standards that are used for the cataloging of television and video materials (i.e., *Anglo-American Cataloging Rules*, 2nd ed. [AACR2], *Archival Moving Image Materials* [AMIM], and other tools for descriptive and subject cataloging). The national preservation plan needs to identify all standards that are acceptable for the

cataloging of television and video materials.

[Perhaps the national plan could establish a clearinghouse (or even a publication) that tracks all cataloging standards that are applicable to the cataloging of television and video materials. The clearinghouse (or other tool) could serve to identify the strengths and weaknesses of each standard, and make recommendations to individual institutions undertaking television or video preservation/cataloging projects.]

The identification and endorsement of cataloging standards are critical to resource sharing and bibliographic linking, which are both addressed below in 1.4, "Bibliographic Networks."

**1.2 Revision of cataloging standards:**

The national plan needs to establish an official process for maintaining and updating existing cataloging standards. AMIM, perhaps the most widely used cataloging standard for television and video archival materials, is grossly outdated. Efforts are underway to update AMIM. Once this revision takes place, a plan should exist to review and revise this standard on a regular basis, as well as any other standards that are endorsed by the television, video, as well as the broader moving image cataloging community.

**1.3 Training:**

Many persons involved in with television and video materials lack formal training in library and information science, and therefore have little exposure to working with standard cataloging tools or standard encoding formats, such as Machine Readable Cataloging (MARC) or Standardized Generalized Mark-up Language (SGML). The national plan should support a mechanism for training catalogers. The national plan might investigate the possibility of participating in the Library of Congress Program for Cooperative Cataloging's (PCC) Training the Trainer program.

**1.4 Bibliographic networks:**

Television and video materials should not be separated from other moving image visual materials (film), let alone the larger world of recorded knowledge. For this reason, I recommend that research be undertaken to investigate the impact of cataloging television and video and other moving image materials into a bibliographic network. The Online Computer Library Center (OCLC) and the Research Libraries Information Network (RLIN) are two such possibilities. These networks already contain a fair amount of

moving image materials, including television and video materials.

Working with an already existing network will offer tremendous benefits in terms of resource sharing (i.e., authority files) and linking bibliographically related materials (i.e., video, text, and sound recordings that document the same subject). The established networks support cataloging standards and probably cost less than developing a database from scratch. And, the use of a bibliographic network will permit creation of a national inventory of television and video materials.

**1.5 Funding:**

Establish a fund to support cataloging as a part of all television and video preservation projects.

**2. GENERAL RECOMMENDATIONS**

**2.1 Storage facilities:**

Establish national standards for storage facilities (temperature, humidity control, etc.).

**2.2 Preservation copies:**

Establish standard for creating preservation copies (similar to the guidelines that have been created for preservation microfilming).

**2.3 Funding:**

Allocate funding to support the overall preservation initiative for television and video materials (and as stated above in 1.5, "Funding," support the cataloging of preserved materials).

**2.4 Appraisal:**

Establish guidelines for the preservation of television and video materials, so that the materials can be adequately appraised before undertaking costly preservation projects.

**2.5 Coordination of preservation initiatives:**

Coordinate the preservation initiative of all moving image materials into one plan (i.e., television, video, film, etc.)

In closing, VMCAR's agenda is a critical component to the preservation and access of television and video materials. Therefore, on behalf of VMCAR, I support a preservation initiative that recognizes the importance of cataloging and making accessible the television and video materials that document our society.

Sincerely,

/s/

Jane Greenberg, Chair

Society of American Archivists, Visual Materials Cataloging and Access Roundtable, and Teaching Fellow, University of Pittsburgh, School of Library and Information Science

## A SECTION MEMBER WRITES

**James C. (Andy) Anderson,  
Photographic Archives, University  
of Louisville**

Our institution has been approached by one of the larger photo stockhouses regarding commercial licensing of a portion of our collections. We are a university library-based collection of documentary photographs and, with 1.2 million items, are one of the largest university collections. We house the Roy Stryker Papers (Stryker's personal papers and research files along with the Stryker-directed projects for Standard Oil of New Jersey (80,000 items) and Jones & Laughlin Steel (10,000). We also house more than 1 million local history photographs. Information about our collections can be found at [http://www.louisville.edu/library/ekstrom/special/pa\\_info.html](http://www.louisville.edu/library/ekstrom/special/pa_info.html). We hold copyright to some of our collections, but have always made all of our documentary photographs available to any and all.

I would like to hear from other institutions which have been approached in this way by commercial photo resellers. I'd also like comments from anyone regarding the propriety, ethics, legality, etc. of considering such an approach. I don't think that I'm interested in having my shop enter into any commercial licensing arrangements, but I suspect that in the wake of the Bill Gates/Bettman Archives deal there will be other offers made to public institutions. [*For an alternative approach to using collections for digital publications, see Mark Coir's review of Luna Imaging's Frank Lloyd Wright: Presentation and Conceptual Drawings in the Books Section, page 6—Ed.*]

CONTACT: Andy Anderson, Head, Photographic Archives, Ekstrom Library, University of Louisville, Louisville, KY 40202; (502) 852-6752 (voice), (502) 852-9734 (fax), [jcande01@ulkyvm.louisville.edu](mailto:jcande01@ulkyvm.louisville.edu) (e-mail).

## NATIONAL ARCHIVES SPONSORS DAY-LONG SESSION ON MAGNETIC MEDIA PRESERVATION Judi Hoffman, Library of Congress

On March 14, the National Archives and Records Administration presented its 11th annual preservation conference, "Magnetic Tape and Optical Disk Current Technology: Impact on Archives." Nearly 200 archivists, librarians, and manufacturer representatives made up the attendance list, including VM Section members Judi Hoffman, Laurie Baty, Lynda DeLoach, Colleen Hennessey, Charles Howell, Jesse Lankford, Alan Lewis, and Diana Vogt-O'Connor.

After a welcome by Archivist of the United States John Carlin and an overview of the day by conference organizer Alan Calmes, a variety of speakers presented eight sessions on issues of magnetic tape and optical disk media standards, physical characteristics, storage, preservation, and life expectancy. Peter Adelstein of the Image Permanence Institute addressed standardization

activities for magnetic and optical media in regards to his role as chairman of the American National Standards Institute Technical Committee IT9, Physical Properties and Permanence of Imaging Media. He pointed out that definitions of "archival" had been removed from current standards, with permanence instead expressed as "life expectancy (LE)." Although optical disk technology is relatively new, Adelstein favorably compared its standards activities to that of magnetic tape: both media have started or recently completed standards of recommended storage practices, but progress on optical media specifications is being made while work on magnetic specifications has ceased due to a lack of needed cooperation from manufacturers.

The next two speakers—Fred Layn of Ampex's new Quantegy company and John W.C. Van Bogart of the National Media Laboratory—focused on the physical characteristics and composition of magnetic tape and how those issues affected life expectancy. Layn, primarily concerned with audiotape, also read the paper he presented at the L.A. hearings for the current study on American television and video preservation [see related story on p. 2]. Van Bogart focused on the findings of his report for the Commission on Preservation & Access, "Magnetic Tape Storage and Handling: A Guide for Libraries and Archives," published in June 1995. Both men stressed the importance of good tape pack to life expectancy of magnetic media, and Van Bogart raised the issue of preserving the playback equipment or system along with the media for a truly archival life. John Powers of NARA's LBJ Library then spoke rather informally about magnetic tape preservation and restoration, including some carry-over discussion on issues of "sticky shed" and baking that had been raised during Fred Layn's session.

The afternoon sessions were more situation or product specific. Fynnette Eaton of NARA's Center for Electronic Records introduced two recent initiatives—the Archival Preservation System (APS) and Archival Electronic Records Inspection and Control (AERIC)—and the lessons they have learned in electronic record preservation and restoration. Douglas Stinson from Eastman Kodak presented their work on the life expectancy of Kodak Writable CD and Photo CD media. NARA's Barry Roginski surveyed their contributions in digital media standards and guidelines, and then focused on the experience of the NLBP Digital Imaging System, created to convert and migrate the digital correspondence files of former President Bush from the White House proprietary system to one accessible by researchers at the Bush Presidential Library. Finally, Chris Kane of Exabyte presented his corporation's 8mm tape product line.

## A QUESTION TO THE SECTION Erika Gottfried

The spring 1996 issue of *METRO* (The New York Metropolitan Reference and Research Library Agency) *Archives and Historical Records Program Newsletter* stated, "The Oral History Association invites applications for three awards to be presented in 1996. **The awards will recognize a published article or essay that uses oral history; a completed oral history project; and to a post-secondary educator who has made outstanding use of oral history in the classroom . . .**" [emphasis Ms. Gottfried's]

What about doing something analogous for visual materials (with particular emphasis on the first and last areas)? I'm not sure exactly how it would work, but it would be good to give encouragement to this sort of thing.

## Photohistory List Archives Available on CoOL Richard Pearce-Moses, Heard Museum

Past discussions on the Photohst List can be searched courtesy the gracious efforts of Walter Henry of Stanford University. (This is no mean feat; there's a weird kink in Mime formats that make it a pain in the butt to migrate the files from [asuvm.inre.asu.edu](http://asuvm.inre.asu.edu) to his machine.) Here's his update on the search site.

The transition of the Photohst archives in CoOL from gopher/wais to web is now complete. Effective immediately, Photohst will be searchable only by means of a web browser. There is a link from the welcome page in Conservation OnLine <<http://palimpsest.stanford.edu/>> to the Photohst search page (which is <http://sul2/byform/mailling-lists/photohstsearch.html> but that is subject to change).

The PhotoHst archives in CoOL will no longer be available to Gopher or WAIS browsers (WAIS is still being used at the back end, but the WAIS server itself—which is being phased out—will no longer honor direct WAIS requests; you'll have to use the web form to search).

I'm sure the abruptness of this change will inconvenience some users, but in the long term service and reliability will be improved. Most users should notice an immediate improvement in response time.

## IN PRINT

### The Reviews

*Frank Lloyd Wright: Presentation and Conceptual Drawings* New York: Luna Imaging, Inc./Oxford University Press, 1995. \$1,500 for the 4-CD-ROM set.

Reviewed by Mark Coir, Cranbrook Archives.

Archivists who work with architectural drawings appreciate the research value these materials have, but they also quickly learn that drawings tend to be troublesome materials to work with. Their large size and generally poor media support render them susceptible to damage while being handled, which is of continual concern. On the other hand, the sheer amount of visual and informational content they possess make them extraordinarily attractive to researchers, who often end up combing through larger numbers of drawings than necessary in conducting their work. This is especially true in larger collections, where scholars hope to find "gems" buried deep in project sets or when researchers are studying the work of a particular office or offices and feel a need to see everything. Invariably, the reference and retrieval process places more drawings than necessary at risk, ties up valuable staff time and resources, and often leaves archivists frustrated as they attempt to steer a course between their competing

professional desires to assist researchers and preserve collections.

Short of developing detailed finding aids to collections and storing drawings in small, discrete groups to ease excessive handling, archivists have traditionally had few options to ameliorate the situation. In some repositories, archivists have opted to furnish reproductions (usually photographic reproductions) of drawings for research use, thus bypassing the handling of originals altogether. Such work has generally been limited to those repositories holding rare or valuable collections that attract substantial scholarly interest, but even in these cases, the reproduction set rarely includes images of all drawings in the collection. Generally speaking, emphasis is usually placed on an architect's presentation or conceptual drawings and not on the more prosaic working, detail, and mechanical drawings that inform actual building construction. (There are, of course, many notable exceptions to this. Many corporations and industrial concerns, for instance, have microfilmed—or created aperture cards—of entire runs of plans involving their properties and manufacturing operations. Sets of these have found their way into archival repositories.)

Because of the costs involved in reproducing drawing sets, most repositories have turned to outside sources for assistance. Commercial presses, chief among them Garland Publishing, have been the biggest producers of this type of work, as is evidenced by the several fine multi-volume publications that have included images of nearly all architectural drawings done by modern masters, such as Mies van der Rohe and Le Corbusier. Through these reference publications, researchers have been given an opportunity to view the production of at least a few architects without the expense of visiting archival repositories to examine the originals. However, as informative as these publications have been, there have been some drawbacks. For one, their expense—these sets tend to be very pricey and therefore hard to come by. Secondly, they generally publish drawings in reduced size and in black and white, thus making it not only difficult to view details of the drawings but preventing researchers from examining any coloration that may appear.

In recent years, several institutions and companies have explored the potential of using digital technology to provide access to collections of architectural drawings. Although there have been some notable advances made in this area, none have approached the field in quite as deliberate and innovative a manner as Luna Imaging, Inc., which in its initial offering, *Frank Lloyd Wright: Presentation and Conceptual Drawings*, provides comprehensive information and detailed color images to over 5,000 drawings owned by the Frank Lloyd Wright Foundation. Not only does *Presentation and Conceptual Drawings* constitute the largest publication ever devoted to these drawings, it also marks a significant step forward in the development of digital reference tools. For unlike other museum-related CD-ROM sets, Luna's four CD publication makes no attempt to editorialize or "dish up" subject content in a preordained fashion. Rather, researchers are free to utilize the powerful capabilities with *Presentation and Conceptual Drawings* to roam at will and mine the collection for their own purposes. Luna has, in fact, virtually brought the archival resources of the Wright Foundation to researchers' desktops, at least as far as these drawings are concerned.

As can be expected from a company forged from start-up funds from the J. Paul Getty Trust and Eastman Kodak Company, Luna has fashioned its technology around the work of the Getty's Art History Information Program (AHIP) and the

capabilities of Kodak's proprietary imaging technology, known as Photo CD. The publication includes a fully developed on-line catalog for the drawings, replete with data fields encompassing scholarly information and AHIP's *Art and Architecture Thesaurus* nomenclature. In addition, drawings are represented with four associated digital images, each with differing levels of resolution for specific display purposes. Notably, all images are faithfully reproduced in their proper color, according to Luna. Images and text are displayed in Luna's well-organized proprietary system interface, called Insight, which includes a powerful search engine that allows for Boolean searches of multiple fields and string or key-word searches within fields. In addition to four CDs, *Presentation and Conceptual Drawings* also comes with extensive documentation, including a user's guide, information about the database, a published project list, troubleshooting information, and a scholarly essay on Wright by the distinguished architectural historian and archivist, R. Nicholas Olsberg. On-line help is also available.

As one might expect, *Presentation and Conceptual Drawings* is hungry for computing power and works best in a robust configuration. Luna suggests a minimum of 16 Mb RAM and a 17-inch or larger NI monitor, 60 Mbs of hard-drive to load requisite files, a 20 Mbs swap file, a CD player, and a 24-bit graphics adapter. The system can also support a CD juke box and printers, although all local printing is limited to black and white low-resolution images (for color and high-resolution reproductions, users are required to contact the Frank Lloyd Wright Foundation). If such a system may be beyond the means of many users, so too may the price: the publication sells for \$1,500, placing it squarely in the range of comparable scholarly catalogue raisonnées. Recognizing the small market for potential sales, only 1500 copies of *Presentation and Conceptual Drawings* have been published.

The remarkable factor about Insight is that the software is designed to accommodate researchers' needs to visually browse through groups of drawings and identify the ones requiring further study. At any time, researchers may move from a group window, where thumbnail images are displayed according to users' preferences, to an image workspace, where select images may be viewed in greater scrutiny at higher resolutions. Users control all aspects of the search and display process. They may utilize Insight to locate discrete groups of drawings meeting search parameters, review data on selected images, define display characteristics, save and delete named groups, sort images by attributes within groups, and select images for closer viewing within the image workspace. This is a separate window where special browsing tools are made available to crop images, zoom in on elements, adjust brightness and contrast, pan across images, maximize image display, and print whatever modifications are made. The result is that researchers are given access to—and control over—a body of material that has heretofore been restricted to only a handful of scholars.

*Frank Lloyd Wright: Presentation and Conceptual Drawings* was intended by Luna as the first of three publications designed to digitally extend scholarly access into other archival fonds owned by the Frank Lloyd Wright Foundation. A second title, *Houses of Frank Lloyd Wright*, was released in 1996 and the last title, a publication dealing with Wright's commercial work, will be published in the near future. These publications differ from *Presentation and Conceptual Drawings* in that they include images of working drawings, photographs of projects, and other research material. Unlike the first publication, which made

reference to over 860 Wright projects, including designs for magazine covers, lighting fixtures, textiles, furniture, and unbuilt projects, the other Wright publications refer to smaller numbers of projects. They are built on a single CD and, accordingly, will sell for less—about \$200 each. However, like all Luna products, they will be built around the Insight software.

The way in which Luna conducts its business is also worth repeating. Rather than negotiating for the digital rights to museum or archival images, as do other multimedia companies, Luna only requires that it be allowed to include the images in its products. All rights continue to reside with the owning institution. Hence, Luna's policy is to return all scanned media and full sets of the digital files to the archives and museums with which it conducts business. In this manner, Luna hopes to continue publishing large archival collections on the order of those owned by the Wright Foundation. Institutions, in turn, will receive a valuable resource, a collection of Kodak Photo CD-compatible files (an industry standard), which can be used for further initiatives, including the issuance of other digital publications. To safeguard this policy, Insight allows only for the copying and downloading of low-resolution images. Anyone wishing to gain access to publishable-quality images is directed to the owning institution.

*Frank Lloyd Wright: Presentation and Conceptual Drawings* represents a significant step forward in coming to terms with access, preservation, and use issues involving digital technology and visual material collections. Certainly, it has provided unprecedented access to this particular body of research material on Wright. Whether or not Insight will become adopted as a standard for systems of this nature is open to debate, but there is no doubt that Luna has shown that its system is capable of delivering quite a punch. Its strengths will even become more obvious as Luna proceeds to add other collections into its product line and researchers will be able to perform searches across them. Scholarship should benefit by that arrangement. Let's hope that other companies in the industry will see the benefit in that goal and work to develop compliant systems.

## The Books

Baldwin, Gordon. *Roger Fenton: Pasha and Bayadere*. Malibu: J. Paul Getty Museum, 1996. (Getty Museum Studies on the Art Series). \$16.95.

Channing, Norman, and Mike Dunn. *British Camera Makers*. 160 p. ISBN 0-9524630-0-8 (cloth) \$29.95. Order from : Parkland Designs, 44 Stevens Lane, Claygate, Esher, Surrey, KY10 0TH. England or Classic Collection at +44 (0)171 831 6000 or fax: +44 (0)171 831 5424.

*Chihuahua. Pictures from the Edge*. Photographs by Virgil Hancock, Essay by Charles Bowden. Albuquerque: University of New Mexico Press, due October. 0-8263-1739-1 (paper) \$24.95.

Drawing the Borderline. Artist-Explorers of the U.S.-Mexico Boundary Survey. Albuquerque: University of New Mexico Press, 1996. 0-8263-1752-9 (paper) \$29.95.

Faris, James C. *Navajo and Photography. A Critical History of the Representation of an American People*. Albuquerque: University of New Mexico Press, November. 0-8263-1725-1 (cloth) \$39.95.

Hamber, Anthony J., *A Higher Branch of the Art, Photographing the Fine Arts in England 1839-1880*, London: Gordon and Breach, 1996. ISBN 2-88449-143-0.

*The Imperfect Image: Photographs of the Past, Present & Future* (Cowley: Conservation Resources, 1995). 379 p. 0-9521-393-08. Order from: Conservation Resources LLC, 8000H Forbes Place, Springfield, Virginia 22151, 800-634-6932; also in England from Conservation Resources (UK) Ltd, Unit 1 Pony Road, Horspath Industrial Estate, Cowley, Oxford OX4 2RD, England.

*Library. The Drama Within. Photographs by Diane Asseo Griliches, essay by Daniel J. Boorstin*. Albuquerque: University of New Mexico with the Library of Congress's Center for the Book. 144p. 0-8263-1693-X (cloth) \$35.

Percival, Gwendoline E., and Chester J. Kulesa. *Illustrating an Anthracite Era: The Photographic Legacy of John Horgan, Jr.* Harrisburg: Pennsylvania Historical and Museum Commission and Anthracite Heritage Museum and Iron Furnaces Associates, 1995. 73p. paper \$9.95.

Tucker, Toba. *Heber Springs Portraits. Continuity and Change in the World Disfranchisement Photographers*. Albuquerque: University of New Mexico Press, due October. 120 p. 0-8263-1733-2 (cloth) \$60; 0-8263-1734-0 (paper) \$29.95.

*A Zuni Artist Looks at Frank Hamilton Cushing. Cartoons by Phil Hughte*. Albuquerque: University of New Mexico Press, 1996. 0-9641401-0-1 \$24.95.

## WHAT'S UP

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

Opened June 22. *Through the Lens: Selections from the Permanent Collection*. International Museum of Photography at George Eastman House, Rochester, NY.

Through September 15. *Points of Entry*, International Museum of Photography at George Eastman House, Rochester, NY.

Through October 6. *Roger Fenton: The Orientalist Suite*. The J. Paul Getty Museum, Santa Monica, CA.

Through October 27. *Pictorialism into Modernism: The Clarence H. White School of Photography*, International Museum of Photography at George Eastman House, Rochester, NY.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

Through September 1, 1997. *Image of the President: Photographs by George*

*Tames, 1944-1974*. National Portrait Gallery, Washington, DC.

Opens September 28. *Betty Hahn: Photography or Maybe Not*, International Museum of Photography at George Eastman House, Rochester, NY.

[*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.]

## MEETINGS

Check out the Call for Papers on page 9.

[*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.]

## FROM THE CONSERVATION DISTRIBUTION LIST

**Guide to CD care**  
**Doug Nishimura**  
<dwpph@ritvax.isc.rit.edu>  
**Image Permanence Institute**

I wanted to let people know that there is a pretty decent guide to CD (writable and ROM) care on the Kodak web site. I met the tech. people who did much of the research at Kodak and they are knowledgeable and credible. The guide talks about both long-term aging as well as (and perhaps most importantly) the catastrophic failure modes such as peeling labels off. They intend to publish the guide in paper format, but wanted to get the virtual version on the web out first. The address for "Permanence, Care, and Handling of CDs" is <http://www.Kodak.com/daiHome/techInfo/permanence.shtml>

Contents: CD Types; CD-ROM and Writable CD; The Nature of CD-ROM Discs When is a CD's Life Really Over?; So, How Long Can CDs Last?; The Nature of Writable CDs; Safe Handling of CDs; Storage Conditions for CDs; CD Permanence in Perspective References.

Walter Henry reports that there is a link to this document from the Electronic Media page in CoOL (home page: <http://palimpsest.stanford.edu/>)

## A REQUEST FOR INFORMATION

Mark & France Scully Osterman are compiling a list of existing 19th- and early

20th-century skylight studios in the U.S. and Canada. They acknowledge that many of these have had their side and skylight windows removed or covered, but will include any original structure on this list. Please give the location and/or address, current use of the building and the current owner's name and phone number if possible. Any history of the studio and the photographer is valuable to them. Mark & France may be reached c/o *The Collodion Journal*, George School, Newtown, PA 18940, 215-579-1146, or on e-mail at [ScullOster@AOL.COM](mailto:ScullOster@AOL.COM)

## PUBLICATION ON PRESERVATION IN DIGITAL ENVIRONMENT

A new report from the Commission on Preservation and Access provides an intellectual rationale for maintaining the centrality of preservation concepts and ethics in an increasingly digital environment. *Preservation in the Digital World*, by Paul Conway, suggests that many of the basic tenets of preservation management can be applied in a highly technological environment, but that some long-held principles may no longer apply. The report considers where the accumulated knowledge and experience of preservation management may be most effective, and where it may be more difficult to affect change.

Today, the abundance of digital information is accompanied by an assumption that the ability to produce and preserve high-quality images will improve as the technology matures. However, those involved in digital imaging projects have learned that the technology, in and of itself, provides no simple solutions. Conway urges that preservation planning, management, and action be carried out at the highest level, since information in digital form is far more fragile than the clay and papyrus that have survived through centuries.

In making the case for a heightened role for preservation management, Conway argues that digital imaging technology is more than another reformatting option. Imaging, he states, involves transforming the very concept of format, rather than creating an accurate picture of a book, photograph, or map on a different medium. Thus, a digital world transforms traditional preservation concepts from protecting the physical integrity of the object to specifying the creation and maintenance of the object whose intellectual integrity is its primary characteristic.

During its development, the report has prompted a number of in-depth discussions among preservation managers and technical specialists.

The Commission trusts that with its dissemination, Preservation in the Digital World will stimulate even broader involvement as we explore together how to maintain the safety and accessibility of the



world's historical and cultural heritage as far into the future as possible.

Preservation in the Digital World (24 pages) is available for \$15.00 from The Commission on Preservation and Access, 1400 16th Street NW, Suite 740, Washington, DC 20036-2117, 202-939-3402, Fax: 202-939-3499. Prepayment is required, with checks made payable to "Commission on Preservation and Access." Commission sponsors receive publications at no charge.

Maxine K. Sitts, Communication Program Officer, Commission on Preservation and Access, 1400 16th St. NW, Ste. 740, Washington, DC 20036-2217.

### PILOT IMAGING PROJECT AT UT-ARLINGTON

The Special Collections Division of the University of Texas at Arlington Libraries is preparing to undergo a pilot project for digital imaging. This project will have two components: maps and photographs. Jerry L. Stafford, Curator of Photographs and Graphics, is seeking information from the visual community who may have already undergone such a project: How did you connect the image to the record? They also plan to produce a processing manual for the actual scanning and digitizing procedures. Any help in that area would also be greatly appreciated. Once this project has been completed, they will be willing to share their experience with others. If you have any information for him, please respond to Mr. Stafford c/o Special Collections Division, University Libraries, UTA, Box 19497, Arlington, TX 76019-0497, (817)272-3393, stafford@library.uta.edu

### ANSI UPDATE

Doug Nishimura

<dwpph@ritvax.isc.rit.edu>

Image Permanence Institute,  
Rochester Institute of Technology

The American National Standards Institute (ANSI) meeting for committee IT9, responsible for permanence and physical properties of imaging materials, met this spring. The following is an update of the status of standards of interest only. The standards process was described in a previous article [See **Views**, April 1996]. Please note that ANSI is not very fast in the publication phase and it takes roughly a full year from the time a standard is submitted for publication until it is actually available.

IT9.1 Imaging Media (Film)—Silver-Gelatin Type Specifications for Stability. Last approved 1992. Adopting ISO 10602:1996. Currently out for (60 day) public review. Review to be completed early May. Probably available summer of 1997.

IT9.2 Imaging Media—Photographic Processed Films, Plates, and Papers—Filing

Enclosures and Storage Containers. Last approved 1991. This document will be up for review (revised, withdrawn, or reaffirmed) in 1996. The ISO sister-document, ISO 10214:1991 is in its five-year review process.

IT9.5 Imaging Materials—Ammonia-Processed Diazo Photographic Film—Specifications for Stability. Last approved 1996. Accepted as joint ANSI/ISO standard (with ISO 8225:1995). Currently in publication process. Probably available at the beginning of 1997.

IT9.6 Photography—Photographic Films—Specifications for Safety Film. Last approved 1991. Reaffirmed (as joint ANSI/ISO standard). Currently out for public review. Review to be completed early May. Probably available summer/fall of 1997.

IT9.9 Imaging Media—Stability of Color Photographic Images—Methods for Measuring. Last approved 1990. Balloted for revision. Comments being reviewed.

IT9.11 Imaging Media—Processed Safety Photographic Films—Storage. Last approved in 1994. No action.

IT9.12 Imaging Materials—Processed Vesicular Photographic Film—Specifications for Stability. Last approved 1995. This is a joint ANSI/ISO standard (with ISO 9718:1995). Currently in publication process. Probably available in early 1997.

IT9.13 Imaging Media—Photographic Films and Papers—Glossary of Terms Pertaining to Stability. Last approved 1994. Revised 1996. Submitted for public review. Review to be completed early May. Probably available summer/fall of 1997.

IT9.16 Imaging Media—Photographic Activity Test. Last approved 1993. No action.

IT9.17 Photography—Determination of Residual Thiosulfate and Other Related Chemicals in Processed Photographic Materials—Methods Using Iodine—Amylose, Methylene Blue and Silver Sulfide. Last approved 1993 as joint ANSI/ISO document (ISO 417:1993). No action.

IT9.18 Imaging Materials—Processed Photographic Plates—Storage Practice. Revision/redesignation of PH1.45-1980(R1989). Public review completed. To be submitted to ANSI for final approval. Probably available late 1997.

IT9.19 Imaging Media (Film)—Thermally Processed Silver Microfilm—Specifications for Stability. Last approved 1994. No action.

IT9.20 Imaging Materials—Reflection Prints—Storage Practice. Revision/redesignation of PH1.48-1982(R1987). Public review completed. To be submitted to ANSI for final approval. Probably available late 1997.

IT9.21 Life Expectancy of Compact Discs (CD ROM)—Method for Estimating, Based on Effects of Temperature and Relative Humidity. Last approved 1996. Currently in publication process. Probably available early 1997.

IT9.23 Imaging Media—Polyester Base Magnetic Tape—Storage. This is a new standard. Submitted for public review. Review to be completed in May. Probably available summer/fall of 1997.

IT9.24 Imaging Materials—Arrhenius Testing. This is a new standard. Balloted in 1996. Comments being reviewed.

TR1 Imaging Media—Humidity Measurements and Control in Photographic Standardization. This is a technical report (not a standard). Approved 1995. Published February 1996 and now available.

For more information, contact Douglas W. Nishimura, Research Scientist/Instructor, Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623-5604, 716-475-5199, Fax: 716-475-7230

### CALL FOR PAPERS:

#### History of Photography Group

**Deadline: October 15, 1996**, for a History of Photography Group Symposium to be held June 6-8, 1997, at Manhattanville College, Purchase, New York.

After a hiatus of several years, the History of Photography Group is organizing an international symposium focusing on various aspects of the production and dissemination of photographic images in both the 19th and 20th centuries. As in the past, we anticipate wide interdisciplinary participation.

Proposals are now being solicited for 30-minute, illustrated presentations. Art historians, historians, curators, archivists, conservators, regionalists, area studies specialists, collectors, dealers, etc., are encouraged to submit. Preference will be given to new work, not previously published or presented. Potential speakers are invited to submit TWO COPIES of a one to two page (double-spaced) abstract, along with a resume to either of the co-chairs by October 15, 1996; selections will be finalized in early November. Registration and meal fees will be waived for speakers.

For further information contact either of the co-chairs: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813, e-mail laurie.baty@arch1.nara.gov, or Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577 e-mail ghannum@mville.edu.

#### Tenth Triennial Symposium on the History of Photography

**Deadline: December 15, 1996**, for a meeting to be held October 17-19, 1997, at George Eastman House, in Rochester, NY, conducted by The Photographic Historical Society in cooperation with the George Eastman House.

Since its inception in 1970, this triennial event is the world's only ongoing PhotoHistorical symposium, recognized as

the principal forum for original, scholarly presentations on the broad history of photography. Several hundred historians, collectors and enthusiasts from around the world are expected to gather for a weekend of lectures, exhibits and a major sale of antique photographica. (Special interest groups often meet while at the symposium.)

The feature of PhotoHistory is its full-day lecture program. More leading authors have presented here than at any other venue. We strive for a program offering a wide range of photo-historical topics, including the social/commercial impact, esthetics and technology of photography and photographers.

They are entertaining contributions for PhotoHistory X. If you have a presentation you would like to have considered for the Symposium program, please send a description (including the time required) and a one-page abstract. They need the description and abstract no later later than December 15, 1996, to enable proper committee review and subsequent correspondence.

The program features 45-50 minute presentations. However, an expanded program is planned in 1997 and also welcome proposals for brief presentations (e.g., 15-30 minutes). Longer talks will be considered. They prefer that the lectures not have been presented or published previously. Registration, hotel and meal fees are waived for speakers. In special cases, grants may be available to help defray travel expenses or unusual presentation expenses (handouts, etc).

Developments as they pertain to this conference will also be available for view at the Website for the Rochester Photographic Historical Society at: <<http://www.rit.edu/~andpph/tphs.html>>.

Please send proposals to: James Morsch, Program Chair, PhotoHistory X, 158 Garden Parkway, Henrietta, NY 14467 phone: (716) 359-1231 fax: (716) 477-6303.

## FROM THE LISTSERVs

### *Photographers on Disc*

**Andy Eskind, International Museum of Photography and Film at George Eastman House**

*Photographers on Disc* is now in production forthcoming from G.K. Hall—the June announced publication date might better read August. It is based on the three authority files which form the backbone of the cataloging system shared by George Eastman House and Harry Ransom Humanities Research Center at U Texas, Austin (and available via TELNET free of charge).

The authority files are:

1. Photographers/creators of photographs
2. Institutions which collect and/or exhibit photographs

3. Exhibitions of photographs within "museum" contexts (as opposed to commercial galleries).

Each authority file is the basis of an index. **The Photographers' Index** branches from factual data about each photographer to institutions reporting holdings of that photographer's work and/or to exhibitions in which he/she participated (generally within his/her own lifetime).

**The Institution Index** branches from factual data about each institution to a list of photographers whose work is held at that institution and/or a chronology of photography exhibitions sponsored or held at that institution.

**The Exhibition Index** is a chronology of 3500 photographic exhibitions 1839-1996 including limited factual data about each exhibition but branching to lists of photographers who participated.

The CD-ROM is thus an extract of the on-line collections' catalog—everything EXCEPT the catalog records. It is a major enlargement of GK Hall's print edition "Index of American Photographic Collections" (1995).

One function the CD-ROM serves which is more problematic with the on-line edition is that it represents a tangible, referencable entity. By contract, the on-line edition is constantly changing—gaps getting filled in, mistakes being found and corrected. Thus, it is a slippery source to cite (although you are welcome to do so). Each authority file includes bib references to secondary as well as primary sources from which factual information has been gleaned and confirmed.

Unfortunately, the CD-ROM like all G.K. Hall publications is geared toward the library market where they find a few takers at the \$475 sticker price. Depending on how well it sells, there could be future editions.

### **Vinegar Syndrome**

**Edward Zinn**

<[edzpph@RITVAX.ISC.RIT.EDU](mailto:edzpph@RITVAX.ISC.RIT.EDU)>

**Image Permanence Institute**

I would like to direct all who have acetate film base negatives, movie films, color neg films, or any acetate based products in their collections, to an excellent article in the June (1966) edition of *American Cinematographer* dealing with "Vinegar Syndrome." It is probably the best and most understandable treatment of the subject to date.

### **International Directory Of Photography Historians**

William Allen of the University of Arkansas recently updated the International Directory of Photography Historians.

If you're on the list, he asks that you please check to see that your entry is there and is correct. After loss of the master list he had to reconstruct the directory and thinks

he's retrieved what was once lost. It's now backed up! In the event your entry is not as it should be, let him know. Even if you're not on the directory, you can obtain a copy of it by **e-mailing**: [ritphoto@rit.edu](mailto:ritphoto@rit.edu) with the **subject line reading**: hpg-list and the **body of the message saying**: send.

You can also use Steve Knoblock's automated form at City Gallery located on the World Wide Web at <<http://www.webcom.com/cityg/resource/hpg/PhotoHistorians.htm>>.

## **ARTFUL DODGING: Things Heard, Enhanced, and Passed On**

**San Francisco, CA.** Helene Whitson, Special Collections Librarian/Archivist, San Francisco State University Library, and Curator, San Francisco Bay Area Television Archive, has received a \$55,000 Library Construction and Services Act grant from the California State Library to continue processing and preservation work on the KPIX Film Library. Library Services and Construction Act funding is federal funding, transmitted through the California State Library. KPIX is San Francisco's CBS affiliate and Northern California's oldest television station. The collection of approximately 5-7 million feet of 16 mm local news and selected documentary film and video covers the period 1955-1980. The grant will run through September 30, 1996. Grant funding has allowed Helene Whitson to hire Mitchell Loch and other staff members to examine, log, repair, compile, and house the footage. Mr. Loch has previously worked with the KPIX collection, as well as helping with the organization and implementation of the KQED Film Archive Preservation Project in 1985-1986, as the result of an NHPRC grant. KQED is San Francisco's PBS affiliate. In addition to hiring Mr. Loch, the grant will assist in providing staff for adding entries from the logbooks and datasheets into a computerized database. So far, approximately 24,000 KPIX subjects have been entered into the locally-created database. For more information contact Ms. Whitson, Special Collections Librarian/Archivist, San Francisco State University Library, 1630 Holloway Avenue, San Francisco, CA 94132; (415) 338-6217/1856 (voice), (415) 338-1504 (fax); [hwhitson@sfsu.edu](mailto:hwhitson@sfsu.edu) (e-mail).

**Washington, D.C.** On April 16, the Library of Congress Preservation Directorate and The Center for the Book presented a five-hour preservation awareness workshop aimed at educating both staff members and the public on how they can protect their collections at home. The workshop addressed preservation issues for the handling, storage, and repair of photographic materials, motion pictures, sound recordings, books, paper, and prints. In addition to informative displays by Directorate members,

other LC divisions, and preservation supply companies, visitors to the workshop were treated to graphic examples of what happens to improperly handled materials and demonstrations on the proper way to frame and mat photographs and other artwork and the techniques of gold tooling, paper mending, and book sewing. Speakers on each of the different media included Debbie Hess Norris on photographic processes and proper storage, and David Parker of LC's Motion Picture, Broadcasting, and Recorded Sound Division on correct storage and types of deterioration—particularly color fading—of motion picture film. The Preservation Directorate also made available a series of handouts on topics such as "Caring for your photographic collections," "Care, handling and storage of motion picture film," "Guide to preservation matting and framing," and "Preserving works on paper: manuscripts, drawings, prints, posters, maps, documents."

Library of Congress staffers were treated to a surprise presentation by Dr. Franziska Frey of the Image Permanence Institute during Dr. Frey's April visit to the Motion Picture, Broadcasting, and Recorded Sound Division. Drawing largely from a report authored by herself and Dr. Rudolf Gschwind, Dr. Frey spoke about "Electronic Imaging, a Tool for the Reconstruction of Faded Color Photographs and Motion Pictures." With graphic before-and-after examples, Frey discussed digital imaging reconstruction based on a mathematical algorithm that restores the appearance of original colors as accurately as possible in a new digital format, rather than attempting to restore original dyes on faded photographic material. A copy of the complete paper by Dr. Frey and Dr. Gschwind can be found on the World Wide Web at <http://foto.chemie.unibas.ch/research/paper1/restor.html>.

Diane Vogt-O'Connor wrote to say that the National Park Service now has a special issue of their popular *Conserve-O-Gram* on collection management. There is also a special issue of *CRM* (Cultural Resources Management) on Cultural Resources and the World Wide Web. If you're interested in a subscription to *CRM*, write the editor, Ron Greenberg, Editor, *CRM*, U.S. Department of the Interior, National Park Service, Cultural Resources, P.O. Box 37127, Washington, DC 20013-7127.

**Ottawa, Ontario.** We are sad to note the passing of Klaus Hendricks (1937-1996). Klaus graduated from the University of Edmonton with a Ph.D. in Carbohydrate Chemistry in 1971. After spending 4 years in the Department of Biochemistry at Laval University in Quebec City, Klaus joined the Technical Division of the National Archives of Canada in 1975, in a position called "Photo Conservation Chemist." In 1977 he became Chief, then Director of Picture Conservation Division. In 1991, he became Director of the newly formed Conservation Research Division which was transferred in the spring of 1994 to the Canadian Conservation Institute. Klaus will be sadly missed by his friends and colleagues. Klaus was a member of many ANSI Committees and was an early staff member of the Photo Preservation workshops offered by the Rochester Institute of Technology.

We are delighted to announce that VM Section member Joan M. Schwartz, Chief of Photography Acquisition and Research, and currently on leave to pursue a PhD in Historical Geography at Queen's University, Kingston, Ontario, won the 1995 W. Kaye Lamb Prize, awarded each year for the best article in *Archivaria*, *The Journal of the Association of Canadian Archivists*. Joan won for her article "We make our tools and our tools make us": Lessons from

Photographs for the Practice, Politics, and Poetics of Diplomats," which appeared in *Archivaria* 40. Articles published in the two 1995 issues of *Archivaria* were eligible for the prize. The winner is chosen by the General Editor of *Archivaria* on the advice of the Editorial Board.

In addition to a coveted, framed certificate, Joan also received an award of CDN\$100.00. The citation on the certificate reads:

In her 'We make our tools and our tools make us': Lessons from Photographs for the Practice, Politics, and Poetics of Diplomats," Joan M. Schwartz not only demonstrates the distinctive characteristics of archival photographs and their great importance in the Canadian tradition of "total archives," but also, in dialogue with various perspectives on the European tradition of diplomacy, that a comprehensive cultural, historical, diplomatic, contextual approach to the study of photographs is essential and, indeed, a model for acquiring the fullest understanding of all archival records.

**Brussels, Belgium.** "Dear Laurie: Thanks for your prompt response. Do you want to know what my projects are? Well, in November [1996], I'm curating an exhibition on early Belgian photographers at the Museum voor Fotografie in Antwerp. The exhibition coincides with the 10th anniversary of the museum's opening and will be marked by the publication of our magnum opus, a directory of photographers in Belgium, 1839-1905, containing about 6000 entries (professionals, amateurs, and allied trades). I am also busy on the modest photo section of a blockbuster exhibition 'Paris-Bruxelles' organized by the Musee d'Orsay and

*See Artful Dodging, p. 12.*

## OFFICIAL ABSENTEE BALLOT - 1996

### Visual Materials Section, Society of American Archivists

#### DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in San Diego

**Must be postmarked** no later than August 19, 1996. You may bring this ballot with you to the Section Meeting.

Mail this ballot to Ms. Sue Seyl, 2315 NE Everett, Portland, OR 97232.

#### You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

\_\_\_\_\_ Catherine Johnson

\_\_\_\_\_ Gerald Newborg

\_\_\_\_\_ write in \_\_\_\_\_  
(only individuals who have consented to nomination may be listed)

### SURVEY SURVEY SURVEY Visual Materials Section Member Survey

Name: \_\_\_\_\_  
Institution: \_\_\_\_\_  
Address: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Fax: \_\_\_\_\_  
Email: \_\_\_\_\_

I work with, or am responsible for, the following types of visual materials: (please give rough percentages if possible)

- \_\_\_\_\_ Photographs (including negatives, prints, slides, etc.)
- \_\_\_\_\_ Moving images (film and videotape)
- \_\_\_\_\_ Artwork
- \_\_\_\_\_ Architectural records
- \_\_\_\_\_ Other (please describe):  
\_\_\_\_\_  
\_\_\_\_\_

I would like to see conference sessions, workshops, and/or Views articles on the following topics, ranked in terms of interest from 1 (not at all interested) to 5 (very interested):

- \_\_\_\_\_ Digital projects
- \_\_\_\_\_ Digital technology/Vendor information
- \_\_\_\_\_ Internet/World Wide Web
- \_\_\_\_\_ Visual materials cataloging/finding aids
- \_\_\_\_\_ Copyright issues
- \_\_\_\_\_ User/reproduction fees
- \_\_\_\_\_ Other visual materials access issues
- \_\_\_\_\_ Information/presentations on visual materials collections

- \_\_\_\_\_ Cooperative (inter-institutional) archival projects
- \_\_\_\_\_ Fundraising
- \_\_\_\_\_ Preservation of photographic materials
- \_\_\_\_\_ Preservation of moving image materials
- \_\_\_\_\_ Preservation of (other) please give example:  
\_\_\_\_\_

- \_\_\_\_\_ Visual materials bibliography
- \_\_\_\_\_ Education/training in archival visual materials
- \_\_\_\_\_ Other: \_\_\_\_\_
- \_\_\_\_\_ Other: \_\_\_\_\_

For next year's conference, I would like to see a session on: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

For next year's conference, I would like to see a pre-conference workshop on: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Please bring your survey with you to the section business meeting in San Diego; fax to Judi Hoffman at the Library of Congress, (202) 707-2371; or mail to:**

Judi Hoffman  
2135-D North Taylor Street  
Arlington, VA 22207

*Views: The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

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

**Artful Dodging, cont'd. from p. 11**  
scheduled for March 1997. All this means that I have a very hectic and stressful few months ahead of me. Luckily, I have been blessed with a couple of good collaborators in the shape of Tristan Schwilden and Marie-Christine Claes, to spread the burden and the pain! Steven Joseph."

# VOTE!!!

**The Society of American Archivists**  
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