



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

Volume 12, No. 3

August 1998

👉 **VOTE** 👈 **T-shirts** 👈 **VOTE** 👈 **T-shirts** 👈 **VOTE** 👈 **T-shirts**

## CANDIDATE STATEMENTS

**James K. Burant**

I am delighted and honoured to be considered as a candidate for the position of Chair-elect of the Visual Materials section of the Society of American Archivists. VM is a dynamic and exciting section, and its members are among the most creative and thoughtful people in the profession. If I was fortunate enough to be elected to this position, I would try to maintain the energy levels and the enthusiasm which has characterized previous Chairs and Chairs-elect, and would try to move the profession forward as it grapples with such future challenges as electronic visual imaging (both in its creation and its preservation), the increasing fragmentation of our collective memory, the requirements of continued contextualization for visual materials, and the spiralling costs of storage and access for such media.

I feel that my twenty-two years of experience as a visual materials archivist, working in every area, from reference to collections management to acquisition, as well as my contributions to the profession, both in my own country and internationally, recommend me to the visual materials community. I hope you will cast a ballot on my behalf, in spite of the fact that I am unable (because of ongoing Canadian government funding restraints) to be in Orlando this August. Thank you for considering my candidacy, and for supporting me.

I hold an Honours B. A. (History and Art History; 1974) and an M.A. (Canadian Studies; 1979) from Carleton University, Ottawa. I have been with the National Archives of Canada since 1972. This past April 1998, I became the chief of Art, Photography, and Philatelic Archives in the Visual and Sound Archives Division.

My publications on archives and archival issues have appeared in *Archivaria*, *The Archivist*, *Provenance*, and *Off the Record*; on aspects of Canadian art history in the *Journal of Canadian Art History*, *Urban History Review*, *Imprint*, *Muse*, and the *Bulletin of the National Gallery of Canada*; and on Canadian photography, most recently in the British Museum's publication *Imaging the Arctic*, among other publications. I have also organized art exhibitions for the National Archives of Canada, the National Gallery of Canada, the London Regional Art Gallery, and the Ottawa Art Gallery and have

*statements continue on next page*

## VISUAL MATERIALS ACTIVITIES IN ORLANDO

### Wednesday, September 2

**1:00-4:30** "Disney by Design." A behind-the-scenes tour of the Disney World campus that provides insight into the work of Disney artists, designers, architects and landscapers. \$ 86

### Thursday, September 3

**9:00 a.m.-10:00 a.m.** Welcome/Opening General Session. Karal Ann Marling, "History on Display at Walt Disney World: The Them Park as Archives, History Lesson, and Historical Artifact."

### 10:30-12:30 Visual Materials Section Meeting

**3:00 p.m. - 4:30 p.m.**

3. Toward Integrated Archival Description: The Convergence of EAD, USMAARC, and APPM
5. The Future of Television News Film and Videotape Collections
7. War and Memory, Museums and Archives

### 4:45 p.m. - 6:45 p.m. Roundtable Meetings

- Architectural Records
- MicroMARCUsers
- RLIN users
- Visual Materials Cataloging and Access

### Friday, September 4

**8:00 a.m.-12:00 p.m.** Tour of the Frank Lloyd Wright Built Campus of Florida Southern College. \$17

**8:30 a.m.-10:30 a.m.** Museum Archives Section

**11:00 a.m.-12:30 p.m.**

11. Appraisal in the Reel World
20. Popular Culture in Traditional Archives

**12:30 p.m.-1:30 p.m.**

23. Using Digital Technology to Integrate Archival Formats

### 3:45 p.m. - 5:45 p.m. Roundtable Meetings

- Art and Architecture Thesaurus
- Performing Arts

### Saturday, September 5

**8:30 a.m. - 10:00 a.m.**

35. How Do I Preserve this Audiovisual Material?
36. The Iconography of Archives in Art

**10:30 a.m. - 12:00 p.m.**

45. Tracking American Television: The Documentation Trail
47. Mr. Chips Visits the Web: Marketing Archives and Archival Collections for the Twenty-First Century.
53. Diamonds in the Rough: Documenting the Collection of Fine Art

### Sunday, September 6

**8:30 a.m. - 10:30 a.m.** VM Section Officers Meeting

**SECTION DINNER TO BE ANNOUNCED AT THE MEETING. CHECK THE BOARDS FOR AN ANNOUNCEMENT**

been a speaker, chair, commentator, or workshop leader at eight Association of Canadian Archivists Conferences, three Ontario Association of Archivists Conferences, and three Society of American Archivists conferences. I have spoken widely on archival issues and aspects of art history elsewhere in the United States, in Australia, and in Great Britain. I am a former president of the Ontario Association of Archivists, chaired the Program Committee for the 1994 ACA conference, served as chair of the Algonquin College Archives Technician Program Advisory Board, and act as an editorial advisor to the *Journal of Canadian Art History*.

### John Slate

This may be a beaten-to-death topic, but I strongly believe that archivists have a duty to keep a perspective both on the past and on the future. In our work we must keep abreast of new technologies with preservation and access applications, and entertain ideas and concepts that will improve our work and—most importantly—help the users of our collections. One example of how the SAA VM Section can affect change is the endorsement and promotion of standards. At the same time, I would like to see my colleagues not lose sight of some of the most basic and practical activities in archival enterprise. As it has been said, one must crawl before they can walk. For the many archives trying to achieve even the most modest results, such things as preservation rehousing, the writing of clear collection descriptions, and environmental monitoring have higher priority than digitization (especially if you don't have the funds or the equipment!).

I also believe that our profession requires, more than ever, a stance that encourages the "ethical" use of images. In many instances we are asked to provide images that document people, places, and events in history. As most of us who work extensively with images know, pictures not only lie, but can be distorted and exaggerated to create false impressions and to suit personal agenda. As professionals we cannot dictate how images are used or censor their use, but we can be responsible to the record by pointing out the differences between the actual and the representational. Otherwise, we tacitly contribute to the already prevalent use of anachronistic and even false images that substitute for the "real thing." Sometimes the "real thing" simply does not exist.

I feel my humble experiences qualify me well for chair of this section. I have worked in an archives setting, most of it with visual materials, since entering college. Thirteen years of paraprofessional work in the archives of the Center for American History, The University of Texas at Austin, the curatorship of the Hertzberg Collection and Museum, San Antonio Public Library, and now archivist for the Texas African American Photography Archive have exposed me to a wide range of visual materials formats. I've worked in academic collections and public libraries, so I feel fortunate to understand the general needs and missions of the different constituencies we serve.

### I'VE JUST FINISHED MY WEB SITE AND I'M GOING TO DISNEY WORLD! FROM THE CHAIR

**Catherine Johnson, Dance Heritage Coalition**

I was afraid of this! The year went by again in the blink of an eye. Between two kids, creating a Web site for the Dance Heritage Coalition and the usual slings and arrows of day to day living, I almost didn't realize that it was time to prepare for another annual meeting—but this time "We're going to Disney World!" Reading through the program that just arrived in my mailbox (and looking at all the great "visual materials" that were used to illustrate it) got me pretty excited. A great hotel, a range of interesting programs particularly suited to the Disney environment, and a chance to see my VM colleagues. What more could one ask for—a new Disney Theme Park just opened? You got it.

This year's section meeting will be held on Thursday, September 3, from 10:30 a.m. to 12:30 p.m. We'll quickly handle section business at the beginning, including committee reports and the election of the 1998-99 chair-elect (see nomination information and ballot in this issue of *Views*). The rest of the meeting will be devoted to break out sessions where section members can work in groups to further develop section plans, to brainstorm on areas of interest and to share experiences. Session topics will include moving-image materials; advanced workshop development; 1999 program proposals; a section Web site; and SAA publications on visual materials. If you have suggestions for additional topics please contact me prior to the meeting.

We sometimes come away from annual meetings with a lot of good ideas but no action agenda to see them through. This year I'm hoping that we can do some work in Orlando and end up with clear assignments and goals for the year so that when we meet in Pittsburgh in 1999 we'll be one year further ahead. To facilitate this, we've also scheduled a VM Section officers' meeting on Sunday morning from 8:30 a.m. to 10:30 a.m. **While this is called an officer's meeting it includes committee chairs, and we welcome anyone who wants to get more involved in the section and who may have an interest in a committee chairmanship or a role as an officer in the future.**

We have a great section with a lot of talent and interest and we've been able to accomplish a lot over the years. These days everyone seems to be running on overload instead of overdrive (especially me). My goal this year is to make the best use of our time together to set priorities and assign clear and simple tasks that help us to continue the great tradition of the VM section. I know I left Chicago with a lot of ideas that I then failed to implement because I had no implementation plan and no time when I got back home. I'm hoping to create a meeting structure this year that will make the doing easier once we leave Orlando. Of course that will require your help and participation, so come prepared!

At our last meeting, thanks to Judi Hoffman's encouragement, we determined to create a moving-image interest group committee as part of the VM Section. The growing interest in moving images among the traditional archives community is clear in the program for this year's conference, with four programs devoted to related topics (see page 1). The VM sections willingness to address this interest is indeed timely. Those interested in moving image materials will have a chance during our section meeting break-out session to talk and share ideas for ways in which SAA might address their needs.

You may notice that there are no advanced or even introductory workshops related to visual materials this year. The section hopes to redress this next year, as a particular focus of the Chair-elect Tim Hawkins' three-year plan (see it on this page). Tim has a lot of interesting ideas and a brainstorming meeting at last annual meeting fed him more. In order to develop workshops and programs, however, we need more input from our members. Please express your interest in attending workshops (and do so in writing, via e-mail, etc.). Suggest possible presenters and subjects to Tim. In his column for the last issue of *Views* Tim outlined some workshop ideas—please respond with some feedback. Remember the Section is here for communication—and not just one way. During the VM section meeting break-out session there will also be an opportunity to discuss potential workshop ideas so that members can participate more fully in their development. Despite the lack of an advanced workshop there are a lot of sessions, not to mention tours, that will be of interest to archivists dealing with visual materials. See the summary on page 1 that highlights sessions of particular interest.

Our ever faithful and productive Laurie Baty [*Aw shucks—Ed.*] has once again arranged for an annual section t-shirt. See the back page of this issue extensively for ordering information and **don't forget to send your order in advance**. Quantities are created based on pre-orders. Also, don't forget to plan to attend the annual section dinner for fun and frolic. Tim is searching for *the* place. Look for announcements in Orlando and at the Section meeting. I'm looking forward to seeing everyone in sunny Florida. If you can't make it, we'd still love to hear your ideas and thoughts on section activities. Send word to Tim Hawkins or me before or after the meeting. (P.S. Don't be surprised if you see me trailing my seven-year-old around the conference—how could I go to Disney World without him?)

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## FROM THE CHAIR-ELECT Tim Hawkins

I'm happy to see that Catherine has about covered everything in her column for this issue, so my contribution can be short and to the point.

I'm excited to be the incoming chair and have a lot of energy and ideas for the section in the coming year. In addition to developing workshops I'm hoping

to be able to do some fundraising to promote the web page and publications. I'm very committed to having a web page in place before the end of my term and, as I've stated in previous columns, I think this page could be a model home page as well as an incredible resource for visual resource professionals nationwide. Likewise, I'd like to see the section establish some new directions in publications and I'll be pushing for progress in that area.

Many of you have already heard from me concerning your involvement with the VM section. I plan on taking a very proactive view of my position and will be recruiting volunteers to move projects along. Please contact me if you have interest in being involved in specific projects. In lieu of that, however, I may be contacting you. When I look through the directory for the Visual Materials section I see a lot of talent out there. It really doesn't take much work to accomplish a lot if we have enough volunteers. I hope you'll all be thinking about contributing a little bit of your time to the section this year. I'm looking forward to working with you.

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## Visual Materials Section 3-Year Plan 1998

### I. Core Activities

- A. Newsletter
- B. Annual Meeting

### II. Special Projects/New Initiatives

- A. Independent Activities
  - 1. Review Section committee structures to assure that Section priorities are not duplicated or neglected. [1998-1999; Goal 4]
  - 2. Attempt to broaden the base of Section members participating in Section activities [Goal 4]
  - 3. Design Section T-shirts for internal sale [1998; have received Executive Committee approval]
- B. Cooperative Activities
  - 1. With other SAA units
    - a. Develop and implement a web site to be linked to the SAA site [1998-1999; Goal 1, 2,4]
    - b. Develop advanced workshops in *Care and Identification of Twentieth Century Color Films* and *Establishing Photographic Lab and Digital Imaging Services*. [1998-1999; Goal 2, 4]
  - 2. With external groups
    - a. Maintain communication with ACA through section liaison, suggest visual material questions on certification exam, and submit titles for recommended reading [ongoing; Goal 2]
    - b. Solicit funding from industry-specific organizations to support new publications [1998-2000; Goal 1, 4]

### C. Publications

1. Continue review of SAA publications on visual materials and consider need for updates, revisions, and/or additional publications [1998-2000; Goal 1, 2]
2. Continue updating of on-line version of section bibliography and assess need for hard-copy publication [1998-1999; Goal 4]
3. Begin new publications by soliciting writers and editors, as well as opinions from section members, for potential publications on *A Catalog of Sheet Film Notch Codes*, *Establishing Photographic Lab and Digital Imaging Services* and other titles yet to be determined [1998-2000; Goal 1,2, 4]

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### ARCHITECTURAL RECORDS ROUNDTABLE

**Beth Bilderback <bilderbackb@tcl.sc.edu>**

It is that time of year again. Annual meeting is just around the corner, so grab your mouse ears and plan to enjoy the sights and sunshine. Mark your calendars for Thursday, 3 September, when the Architectural Records Roundtable will meet from 4:45 p.m. to 6:45 p.m. A review of the program indicates that only two of the 68 sessions deal with architectural records and both are on Saturday: the morning offers "Architectural Records and Institutional Profiles: Assessing Changes as Organizations Evolve" and the afternoon features "Science, Community, and Architecture: Documentation Strategies in Practice." That leaves plenty of time for extracurricular activities.

There are three tours the architecturally minded might find of interest. Tuesday, 1 September, is the tour of Ybor City, a Latin American community. The Business Archives Section hosts a behind-the-scenes tour of Disney World. For Frank Lloyd Wright fans there is a tour of Florida Southern College on Friday. The campus contains 12 structures built between 1938 and 1958, comprising the most Wright buildings on one site.

A reminder about the "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment" workshops sponsored by Conservation Center for Art and Historic Artifacts. The first fall workshop will be held on 24 September at the University of Texas at Austin Graduate School of Library and Information Science in Austin, Texas; it is cosponsored by AMIGOS Bibliographic Council, Inc. The next workshop is 6 November at the Historic New Orleans Collection, New Orleans, Louisiana and is cosponsored by SOLINET. For further information contact Susan W. DuBois of CCAHA at 212-545-0613 or <ccaaha@hlsc.org>.

I am always interested in news of events and people to post for the benefit of all. Please send any updates to me at bilderbackb@tcl.sc.edu. See you all in O town.

### AMIA'S CATALOGING AND DOCUMENTATION COMMITTEE

**Barbara Jeanne Humphrys <bhum@loc.gov>**

Hello to members of AMIA's Cataloging and Documentation Committee:

It's definitely feeling summery here in Washington, D.C., and that emphasizes the nudge from our organization's leaders and conference organizers to prepare for coming elections, conference scheduling, and other business.

As a first attempt, I am sending this column to the committee's membership via e-mail. It's been a challenge to reconcile all the various lists I've been able to put my hands on; I decided just to put something out there and see what happens. If you received this column via e-mail, please respond to me so that I can check on the accuracy of my information.

The roster has grown so large that using e-mail as much as possible helps to disseminate information quickly. Of course, not all members use e-mail, and I'll get this message to them by fax or snail mail. If you are on the roster (or think you are) and have not seen this column via e-mail or fax, please get in touch with me.

While I have your attention, I would like to put a few matters out there for consideration:

1. The roster itself. The document I call "the roster" now carries 59 names, and that does not (yet) include another 14 names of persons who expressed interest in this committee with their membership dues during 1997. (I have mailing addresses for some; nothing for others. This is a matter I'll be working on with Janice Simpson.) That's a hefty percentage of the membership, and—while all who are interested are welcome—we've only added names over the years...never (I don't think) culled those whose interests have migrated or who have left AMIA. When you reply to this message (see request, above), would you please confirm your interest in remaining on this committee?

2. I have been asked by 1998 (7-12 December) conference organizers to schedule times and rooms for our committee meetings. Unfortunately, this request does not come with any information about other conference events or sessions. So the best option seems to be to follow past practice and ask for meeting space for all day Tuesday (8 December) and Friday afternoon (11 December). If anyone has any comments or suggestions on conference meeting times, please let me know. Meanwhile, I'll try to find out more about the overall schedule and our options.

3. You should be hearing soon from Jane Johnson re: developments in AMIM revision.

4. And the most important topic at this time: election of a new committee chairman for the next 2-year term. The first order of business is to form an Elections Subcommittee, which will solicit nominations and run the election. Anyone interested in serving on this subcommittee should let me know asap.

I look forward to hearing from any or all of you.

## VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

**Kate Bowers <kate\_bowers@harvard.edu>**

Visual Materials Cataloging and Access Roundtable will meet on Thursday, September 3 from 4:45-6:45 p.m. at the SAA conference in Orlando, Florida. Topics of discussion will be the year's developments in visual materials cataloging and improvements to the Roundtable's web site (<http://hul.harvard.edu/~kate/vmcar.htm>).

Members are encouraged to contact Kate Bowers (Harvard University Archives, Cambridge MA 02138 or <kate\_bowers@harvard.edu>) with hot topics or questions for discussion among the group. Some suggested hot topics are: developing databases of visual materials, integrating access to visual materials with other archival materials, use of EAD for visual materials.

The incoming Chair of the Roundtable is James Eason of the University of California at Berkeley's Bancroft Library.

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## AMIA Cataloging and Documentation Committee

**Jane D. Johnson <jdj@ucla.edu>**

I am pleased to report that the Library of Congress has invited the Association of Moving Image Archivists to participate in the revision of Wendy White-Hensen's *Archival Moving Images: a Cataloging Manual (AMIM; 1984)*. As you know, the Committee has been working for several years to bring about such a revision, and had done a considerable amount of preparatory work, including the 1995 report, *Recommendations for Revision of Archival Moving Image Materials: a Cataloging Manual*.

I am writing to you as chair of the new *AMIM* Revision Subcommittee of the AMIA Cataloging and Documentation Committee. Our members include Paula Moehle (University of Georgia Libraries), Henry Mattoon (National Moving Image Database), Joanne Rudof (Fortunoff Video Archive for Holocaust Testimonies), and Judi Hoffman (Library of Congress). We will be working closely with the internal *AMIM* Revision Committee in the Library of Congress' Motion Picture/Broadcasting/Recorded Sound Division; the chair of that committee is Arlene Balkansky; our liaison from that Committee is Stephen Kharfen. Other members of the LC committee are Laurie Duncan, Pearlina Hardy, Marzella Rhodes, and Betty Wilson.

The revision process will be as follows. The Library of Congress Committee is preparing the initial revisions of the rules, chapter by chapter, and sending the drafts to our Subcommittee for comment. In addition to reviewing and revising these drafts, we are drafting wording in several areas not fully addressed in the original *AMIM*, namely, 1) group- and multi-level description (point 6 in *AMIM* revision report, page 2), 2) linked physical descriptions (point

8), and 3) record structure and title issues for documentary/non-fiction outtakes (e.g. news field tapes not cut into a final broadcast). We will also be doing some work on uniform titles.

In August, we should have drafts available for review by the Cataloging and Documentation Committee membership in its entirety. According to the original timeline, final revisions will be due to LC's Cataloging Policy and Support Office September 30, 1998.

If you have questions or comments about the *AMIM* revision project, please do not hesitate to contact me: Jane Dunbar Johnson, Cataloger UCLA Film and Television Archive, 1015 North Cahuenga Boulevard, Los Angeles, CA 90038 (213) 462-4921 x28 (voice), (213) 461-6317 (fax); [jdj@ucla.edu](mailto:jdj@ucla.edu) (e-mail).

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## FROM THE LISTSERVs Conservation

**Andrew Mace <amace@unix2.nysed.gov>**

### *Storage Guide for Color Photographic Materials*

The New York State Program for the Conservation and Preservation of Library Research Materials announces the publication of *Storage Guide for Color Photographic Materials* by James M. Reilly.

This publication is the result of a grant sponsored by the University of Rochester Libraries on behalf of the New York State Comprehensive Research Libraries and funded by the New York State Program for the Conservation and Preservation of Library Research Materials, part of the Division of Library Development in the New York State Library.

Over 95 percent of all photographs and films produced since the early 1960s have been in color, and billions of new color photographs are being made annually. Unfortunately, many of these materials are fading at an alarming rate. The *Storage Guide for Color Photographic Materials*, a 48-page book accompanied by a wheel of environmental conditions (a kind of circular slide rule), explains how and why color images fade, why they need special storage, and what can be done to make them last as long as possible. The *Color Guide* provides a generic overview of the stability of today's color photographic materials. It is the product of one of the most extensive accelerated-aging projects ever done for the purpose of learning how storage conditions affect image fading.

To make the best decisions about storing color photography, preservation managers must understand and be able to quantify the relationship between storage conditions and dye fading. The *Storage Guide for Color Photographic Materials* can serve as the basis not only for informed storage decisions, but also for discussions with architects, engineers, administrators, donors, and budget officers. The adequacy and cost-effectiveness of present or planned storage environments can be

evaluated in concrete terms. If a collection can be assigned a monetary value, then it is possible to assess in financial terms the impact of storing a collection at a particular condition. Preservation planners can now justify their activities in a way that budget planners can understand.

[See **In Print** for ordering information.]

### Kory Berrett <kory@juno.com> Displaying Lantern Slides

Tamara Lavrencic <tamaral@gh.hht.nsw.gov.au> writes "Curators at the Museum of Sydney (Australia) are keen to display lantern slides using transmitted light. Has anyone had any experience in setting up a similar display? What type of light sources are "safe"? How did you control light exposure? Did you monitor light levels etc?"

About six years ago I treated a selection of lantern slides for the Atwater Kent Museum in Philadelphia. They too wanted to transmit some of the images onto the wall as part of an exhibition strategy and we talked about the efficacy of different approaches. In the end, they make photographic reproductions of the slides to 35mm color slides and projected them with a standard slide projector hidden in a dummy box built to look like the earlier machinery. The original slides were exhibited with diffuse backlighting using full spectrum fluorescent lamps (filtered for UV, of course) to light up translucent white acrylic backing panels. The exhibit was only up a few months at most. Perhaps the people at the Museum could tell you more. Hope this helps.

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### Exhibits

through August 1. *Imprints, David Plowden: A Retrospective*. Museum of Contemporary Photography, Chicago, IL.

through August 16. *New Harmonies: Masterpieces Across the Collection*, Amon Carter Museum, Fort Worth, TX.

through August 23. *Celebrity Portraiture in America*. National Portrait Gallery, Washington, DC.

through September 7. *Artists and the Avant-Garde Theater in Paris, 1887-1900*. National Gallery of Art, Washington, DC.

through September 8. *Robert Capa: Photographs*. Museum of Photographic Arts, San Diego, CA.

through September 30. *Tony Smith: through Drawings and Paintings*. Seagram Gallery, New York.

through December 6. *Making Architecture. The Getty Center from Concept through Construction*. Getty Museum, Los Angeles, CA.

through October 16. *Photos by Gifford: An Oregon Legacy*, Oregon Coast History Center, Newport, OR.

opens August 29. *Prints and People: Narrative in American Printmaking, 1900-1945*, Amon Carter Museum, Fort Worth, TX.

opens September 5. *Masterworks of the Photography Collection: Picturing Modern Life*, Amon Carter Museum, Fort Worth, TX.

opens October 24. *Photos by Gifford: An Oregon Legacy*, Columbia Gorge Discovery Center & Wasco County Historical Museum, The Dalles, OR.

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### In Print

Kowsky, Calvert. *Country, Park, & City. The Architecture and Life of Calvert Vaux*. New York: Oxford University Press, 1998. 378 p. ISBN 0195114957. \$45 (cloth).

Reaves, Wendy Wick. *Celebrity Caricature in America*. Washington: Yale University Press and the National Portrait Gallery, 1998. 320 p. ISBN 0300074638. \$45 (cloth).

Reilly, James. *Storage Guide for Color Photographic Materials*. Albany: University of the State of New York. 48 p. \$20. Checks payable to The University of the State of New York. Order forms may be found at <<http://www.nysl.nysed.gov/libdev/storage.htm>>. Credit card orders may be placed through the Image Permanence Institute. Cost through IPI, \$25 (\$3 s&h); 1-716-475-5199.

Rodríguez, Joseph. *East Side Stories: Gang Life in East LA*. New York: Power House Books, 1998. 192 p. ISBN 1576870022 \$39.95 (cloth).

Wilson, Charis and Wendy Madar. *Through Another Lens*. New York: Weatherhill Inc. (North Point Press/Farrar, Straus & Giroux), 1998. 376 p. ISBN 0865475210 \$35.

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### SAVING AMERICA'S TREASURES

President Clinton's budget requested \$50 million in each of the two next fiscal years to support a program entitled, "Save America's Treasures." If approved by Congress, the program will help preserve "significant documents, objects, manuscripts, photographs, works of art, maps, journals, still and moving images [whoever wrote this forgot they'd already said photographs], sound recordings, and historic structures and sites that document and illuminate the history and culture of the United States." Heritage Preservation (formerly the National Institute for the Conservation of Cultural Property) is working with the White House Millennium Council to develop the "Save America's Treasures" program and is compiling a comprehensive list of all types of objects and collections that have conservation needs and local, regional, or national significance.

Heritage Preservation encourages all museum to submit examples of objects and collections in need of conservation or preservation treatment or care. Send examples to: Heritage At Risk, Heritage Preservation, 3299 K St., NW, Suite 602, Washington, DC 20007-4415. Include brief description of the object or collection, including its

**OFFICIAL ABSENTEE BALLOT - 1998**  
**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 Orlando.

You may bring this ballot with you to the Section Meeting.

**If you mail it in, it must be postmarked no later than August 19, 1998.**

Mail this ballot to: Ms. Judi Hoffman  
 2135 N. Taylor St., Apt. D  
 Arlington, VA 22207

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

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

\_\_\_\_\_ James K. Burant

\_\_\_\_\_ John Slate

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

If you already mailed in your ballot from the special mailing in July, Please do not vote again. Thank you!

significance and conservation needs, and professional-quality photographs or slides. If available, please include additional information (e.g., newspaper or magazine articles, brochures, or conservation assessments). Call Karen Groce at (202) 625-1495 with any questions.

Association of Moving Image Archivists  
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**DIGITAL COPYRIGHT LEGISLATION**

On April 1 the House Judiciary Committee approved the "WIPO Copyright Treaties Implementation Act" (HR 2281). The bill, which is supported by the Clinton administration and has strong bipartisan support in Congress, would implement an international copyright treaty, signed by the United States in 1996, which seeks to update copyright law for the digital era.

**Artful Dodging**

**Washington, D.C.** The National Museum of American History recently announced the acquisition by purchase of the Scurlock Collection. Dating from ca. 1904-1994, the collection documents the work of Addison Scurlock and his two sons, George and Robert. The collection consists of approximately 250,000 negatives and several thousand prints. A modest case exhibition is on display at the museum through November.

**Los Angeles, CA.** The Association of Moving Image Archivists (AMIA) has announced a new address. The association may now be reached at:

**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, 527 S. Wells, 5th Floor, Chicago, IL 60607, (312) 922-0140.

**Editor:** Laurie A. Baty, Program Officer, NHPRC, Room 106, National Archives & Records Administration, 700 Pennsylvania Ave., NW, Washington, DC 20408-0001; (202) 501-5610, Mon.-Fri. 7:15-3:45; fax 501-5601; e-mail <laurie.baty@arch1.nara.gov>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; (317) 232-1879, fax 233-3109, e-mail <bjohnson@statelib.lib.in.us>. **Chair:** Catherine J. Johnson, Dance Heritage Coalition, P.O. Box 479, Pelham, NY 10803-0479, (914) 738-0531, fax 738-7271, e-mail: <cjjxu@cunyvm.cuny.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1998. Opinions expressed are those of the authors.

