



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

Volume 4, Number 1

December 1989

## ST. LOUIS WRAP-UP: What Happened

The Visual Materials Section met at the Missouri Historical Society on Thursday, October 26. Chair Andy Anderson (University of Louisville) opened the meeting. He thanked Laurie Baty (National Historical Publications and Records Commission [NHPRC]) for editing *Views* and for drafting the proposed by-laws for the section.

The section voted at last year's meeting to discuss and adopt by-laws this year, but most members did not bring copies to read through and thereby to suggest changes. A number of individuals had not seen the proposed by-laws. Joan Schwartz (National Archives of Canada) suggested that the section form a by-laws committee. Anderson appointed Schwartz, Richard Pearce-Moses (Arizona State University), and Lucy Keister (National Library of Medicine) to receive comments from the membership on the by-laws. The committee will report to the membership before next year's meeting.

Guidelines from SAA Council state that each section should have a three-year plan. The plan includes two parts, one concerning activities mandated by Council and one regarding plans specific to the section. Anderson asked for volunteers to draft a fairly extensive plan, something beyond just "meeting every year at SAA." Steven Fletcher (Indiana Historical Society), Diane Vogt-O'Connor (Smithsonian Institution), and Mary Baker-Wood (Old Sturbridge Village) volunteered. The plan will be submitted to SAA Council by its January 1990 meeting. The section's annual report must also be submitted to Council by January 1990. Anderson asked Douglas Haller (University of Pennsylvania) to submit the report as incoming section chair.

The section then elected a new vice chair. Lucy Keister and Richard Pearce-Moses were nominated and Pearce-Moses won in a close vote.

Baty recommended that section members write to SAA to ask for a change in policy to allow members to belong to more than one "form" section. She also reported that the newsletter has been well-received. Through her and Anderson's efforts, the section has been given the go-ahead to increase the size of the newsletter to 4 pages per issue. She is also exploring the possibility of selling advertising space in the newsletter, but is still working out the details with SAA staff. Baty indicated that she was interested in articles or reviews from all parties.

Schwartz reported "no progress" in establishing a North American Society for the History of Photography. There has been a lot of interest and a number of individuals are working on an organizational meeting. Interested individuals should contact her.

Schwartz also reported that she is on the program committee for the 1990 meeting in Seattle and is actively soliciting proposals. She encouraged sessions in two areas that do not receive much attention—legal/ethical issues and archives in modern society. Any proposals should go to Douglas Haller as soon as possible [*his address will be found at the bottom of this column*].

Connie Schultz (University of South Carolina-Columbia) announced the publication of *The History of South Carolina Slide Collection*. Diane Vogt-O'Connor announced the first volume of the guide to photographs at the Smithsonian will be out by the end of the year. Elisabeth Betz Parker (Library of Congress) reported that Kathleen Collins' *Washingtoniana...at the Library of Congress* was available [*see In Print* for all of these]. Larry Viskochil (Chicago Historical Society) announced that SAA will not pick up the publication of the MARC VM manual and urged members to write SAA. Keister asked whether or not the VM compendium competed with the AMC manual. Viskochil felt that SAA did not have the money for new publications and that it wasn't aware of the need for the manual.

Fletcher and Alan Lewis (Film Archives Consultant from New York), reported that the F/TAAC (Film and Television Archives Advisory Committee) would be meeting the following week in Miami. There is a question regarding the future of F/TAAC; becoming a part of SAA is a possibility. If it does, then the VM section may have competition. The need for multiple section membership was again expressed.

Anderson closed the meeting by introducing Dwayne Snedekker, curator of photographs at the Missouri Historical Society.

## FROM THE NEW CHAIR

Douglas M. Haller, Univ. of Pennsylvania

I would like to thank Andy Anderson for organizing the section meeting at the Missouri Historical Society and for his work on the section's behalf. I look forward to the coming year. If you have questions, concerns, or comments, please contact me at the Museum Archives, University of

Pennsylvania, 33d and Spruce, Philadelphia, PA 19104-6324, (215) 898-8304.

Our new vice-chair, Richard Pearce-Moses, may be reached at the University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 965-3145.

## MARC VM ROUNDTABLE NEWS

Lucinda Keister, National Libraries of Medicine

### St. Louis Meeting

The MARC VM roundtable met in St. Louis on Thursday, October 26. With fifteen members present, Larry Viskochil presided in the absence of coordinator Maureen O'Brien Will. After the election of a new coordinator and vice-coordinator, three issues were discussed in lively fashion by the group: a name change, Seattle program possibilities, and the publication of the MARC VM manual. Discussion on the name change centered around the changing developments in automated cataloging, such as format integration, and whether the business of the group is simply to promote descriptive standards. After some helpful advice from the SAA delegate checking in on the meeting, the group decided that the new coordinator should write to the appropriate SAA subcommittee chair for information and advice. The issue will be resolved at the next meeting. There was much enthusiasm for the idea of having a workshop on how to catalog by MARC VM at the Seattle meeting, and the coordinator has submitted that program proposal to SAA. It was announced that SAA has decided not to take over republishing and distribution of the MARC VM Compendium (the original run was published by the Chicago Historical Society and has long been sold out). The group was uniformly enthusiastic about making every effort to persuade SAA to change its mind, and the coordinator was instructed to write to the SAA president expressing this concern.

Your new coordinators are interested in hearing your MARC VM concerns. Please call or write: Lucinda Keister (Coord) at the Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962; and Barbara Orbach (Vice-Coord) at the Prints and Photographs Division, Library of Congress, Washington, DC 20540, (202) 707-9051.

### New York Public Library and RLIN VIM

The Research Libraries Information Network (RLIN), one of the two major national online databases (the other one being OCLC, the Online Computer Library Center), currently has over 125,000 USMARC (United States Machine Readable Cataloging) records in the Visual Materials format, or the "VIM" file, as RLIN likes to call it.

Julia van Haften, Curator of the New York Public Library (NYPL) Photo Collection, is supervising a grant awarded by the National Endowment for the Humanities (NEH) to organize and catalog the Dennis Collection which consists of 72,000 stereo photographs. The stereos, covering an eighty-year time span, touch on all kinds of subject matter, and have great research potential for the Photo Collection's diverse users. However, the photos came to the NYPL in hundreds of discrete groups.

On considering the collection's potential value and her user audience, van Haften decided that subject access was the answer for both the physical reorganization of the material and the cataloging. She chose the USMARC VM format for a number of reasons. First, the format is the trend for catalog descriptions of visual materials, and second, use of the format will make the collection nationally accessible in RLIN. Finally, the format is set up to accommodate both single items and groups of items.

RLIN VIM also offers many options for specialized information and linking. Further, van Haften felt that the two important authority vocabularies for visual materials, *Descriptive Terms for Graphic Materials: Genre and Physical Characteristics* (GMGPC), and *Library of Congress Thesaurus for Graphic Materials* (LCTGM), were designed for VIM and she wanted the subject access they could provide. For van Haften, the researcher's needs mandated the catalog record selection. As she says, "the records don't drive the thinking. The thinking drives the record. Catalogers often forget to think as researchers." Van Haften knows that her users need access through terms such as "cowboys," "cactus," and "cattle" (words that can construct and call up images), in addition to traditional topical subject terms.

As this project moves toward completion, it will be interesting to compare subject term access of the different institutions' images in RLIN's VIM file.

My April column will focus on what is available in this growing file—the subject and format types, and institutions—for those who are unfamiliar with the holdings in one of the very few national databases with still pictures. I'd be interested to hear from the field [so to speak] on this one, so feel free to write or call, if you've had some interesting search experience in the RLIN VIM file.

### UPDATE ON RESEARCH AT THE IMAGE PERMANENCE INSTITUTE

James Reilly, IPI Director

The Image Permanence Institute (IPI) at Rochester Institute of Technology is working on three major grant-funded projects dealing with photographic and microfilm preservation. Founded in 1985, IPI is a non-profit academic institute whose main purpose is research in the stability and preservation of imaging materials. The principal sponsor of IPI is the Society for Imaging Science and Technology (the old SPSE). Policy for IPI is determined by a Board of Advisors (now numbering 20 members), which includes photographic manufacturers, museums, Federal agencies, archival suppliers, and micropublishers. Although it was begun with funds contributed by its sponsors, IPI was intended to be self-sufficient on the income from grants and contracts.

There are six full-time and one part-time scientific staff at IPI. The facility occupies a newly renovated laboratory space of 3400 sq. ft. at 50 W. Main St. in downtown Rochester, NY (14614). The size and experience of its staff, together with the resources available to it in Rochester, makes IPI the leading research laboratory of its kind. Other activities of IPI are training of preservation professionals, extensive participation in committee work on ANSI and ISO standards dealing with permanence of images.

#### Microfilm Research

With funding from the National Endowment for the Humanities (NEH) Office of Preservation, the National Historical Publications and Records Commission (NHPRC), and the New York State Library Preservation Grant Program, IPI has been working for three years to find ways to make microfilm more resistant to "redox" blemishes, silver mirroring, and other forms of oxidative attack. The initial success of this research was a new accelerated test method with which to compare and evaluate the effectiveness of protective treatments. Using this test, it was first determined that selenium treatment of microfilm did not provide sufficient protection. After examining a number of other possible treatments, a new approach known as polysulfide treatment proved to be very successful in helping film resist even the harshest peroxide atmospheres.

The basic ingredient in the polysulfide treatment has been used since the turn of the century to produce brown tones in photographic prints. When used on film, however, almost no change in density or color occurs—but because the silver image has been chemically altered, it can withstand atmospheres that would totally destroy untreated film. Polysulfide is inexpensive and poses no environmental hazards. It holds the promise of preventing the most common forms of microfilm image deterioration, even when the film is stored under adverse conditions. Preliminary trials show that it can also be used on existing collections to prevent any further deterioration.

The polysulfide treatment must be thoroughly evaluated and proven before it can be recommended, however, and that is the goal of research now going on at IPI. Possible ill effects on gelatin, effects on image quality, whether the protection is long-lasting in conventional accelerated aging tests—these are some of the issues now being investigated. A final recommendation will come at the end of 1990.

#### Air Pollutants

Another exciting research project just now beginning at IPI is the result of a \$485,083 outright and matching grant from NEH. It will examine the effects of common air pollutants on all types of microfilm. This project will take three years, and require the construction of a sophisticated apparatus to expose film to hydrogen sulfide, nitrogen dioxide, ozone, and sulfur dioxide at controlled temperature and relative humidity. The information to be gained from the project will help to set maximum pollutant levels for storage areas, and determine which gases constitute the biggest threat. The apparatus from this project will then be used to develop simple, passive environmental monitors for preservation use, and also to examine whether commonly used boxes and storage containers offer protection against gaseous pollutants.

#### Research on Acetate Safety Film Deterioration

The third major research project now in progress at IPI was funded by NEH, NHPRC, and Eastman Kodak Company. It concerns the growing problem with degradation of cellulose acetate safety film bases. Most people are familiar with cellulose nitrate film and its notorious behavior. But many archives now have even larger problems with cellulose acetate safety film made from the 1920s to 1960s [see *Bonnie Wilson's article on p. 3.*]. The symptoms of deterioration in these materials are a vinegar or "old sneaker" smell, buckling of the emulsion, and massive shrinkage. Some people refer to this as the "diacetate" problem because many sheet films in poor conditions were made on cellulose diacetate base. However, the problem can and does occur in all types of acetate safety film, including triacetate and acetate butyrate. Most sheet films in collections are in fact acetate butyrate rather than di- or triacetate.

The nature and purpose of IPI's research is to investigate the role of storage, temperature, and humidity in the deterioration process for all of the major types of acetate film. The size of the project is massive, involving about 22,000 samples. In addition to chemical and physical tests on the film base, changes in the gelatin emulsion are also being measured. We hope to learn what conditions trigger deterioration, and conversely, what conditions are necessary to guarantee film survival. The data will answer such practical questions as whether cold storage is necessary or beneficial, whether reducing the storage RH to 20% from 50% will significantly extend film life, etc.

Although we are only half way through the three-year project, already there are indications that acetate butyrate sheet films are less inherently stable than triacetate cinema films. One very important point is already well-established: all forms of acetate, including triacetate, are inferior in keeping properties to polyester-base films. (Nitrate and polyester are included in the project to put the performance of the acetate films in perspective.) When all the data are analyzed, this project will provide the most comprehensive information yet available on the acetate degradation problem.

## MEETING REPORTS

### Historical Photography in Pennsylvania

The Pennsylvania Federation of Museums and Historical Organizations and the Pennsylvania State Archives co-sponsored a two-day conference on *Historical Photography in Pennsylvania* October 13-14, 1989, in Harrisburg. A diversified group of 85 persons attended. The first day was devoted to workshops on the care and preservation of photographs. The second day was given to papers on current research in Pennsylvania photographic history.

### 150th Anniversary Conference, Bath

*Technology versus Art: The Birth and Early Years of Photography* convened September 1 in Bath, England. Sponsored by the Historical Group of the Royal Photographic Society, the three-day conference included talks by photo historians and curators and visits to the Royal Photographic Society's headquarters and nearby Lacock Abbey and the Fox Talbot Museum.

Friday afternoon's speakers included Ian Jeffrey, "Photography Repetition," Larry Schaaf, "The Early Years - Wedgwood to Niepce," and John Wilson, "The Cyanotype." Saturday morning's session focussed on countries within the empire: Sara Stevenson on Scotland, Alison Morrison-Low on Ireland, and Richard Morris on Wales. While at Lacock, attendees heard Robert Lassam speak about the Fox Talbot Museum and Mike Weaver on Fox Talbot. The Conference continued Sunday morning with M. Michel Frizot, "The Calotype in France, Exchange or Rivalry," Michael Pritchard, "The Rise of British Photographic Manufacturing 1839-c. 1860," and Sidney Ray, "Optics and Lenses." Pauline Heathcote concluded with "The First Photographic Studios-The Effects of Commercialism."

### European Society for the History of Photography

Joan Schwartz, National Archives of Canada

The European Society for the History of Photography (ESHPh) held a symposium to mark the 150th Anniversary of Photography in Vevey, Switzerland, June 29 to July 2, 1989. Speakers came from Switzerland, France, Belgium, England, Scotland, the Netherlands, Spain, Canada, and the United States. The program included the following:

André Rouillé, "L'art et la photographie en 1855"; Margaret Harker-Farrand, "The History of Photography: Alternative Interpretations"; Joan M. Schwartz, "Behind the Lines: Art, Photography and the Pictorial Press"; Roger Kockaerts, "Perspectives de la photoconservation"; Bertrand Lavedrine, "Les tirages photographiques du XIX<sup>e</sup> siècle - Stabilité et restauration"; Jean-Claude Ronceray, "Articulation entre retouche, conservation et restauration de photographies"; Adriaan Verburg, "Modern Digital Techniques for Conservation and Restoration of Photographic Images"; Ian and Angela Moor (presented by Edmund King), "The Conservation of Anna Atkins' British Algæ"; Anna Auer, "Andreas Ritter von Ettinghausen"; Ellen Sharp, "Photography of Walt Whitman"; Jean-Luc Dufay, "Louis Dufay (1874-1936), pionnier de la photographie et du cinéma en couleurs"; Sara Stevenson, "James Cox (1849-1901), Painter and Photographer"; José Manuel Torres, "La Photographie et l'excursionisme photographique catalan (1876-1936)"; Michel Auer, "A propos du mur qui sépare l'image de l'appareil photographique"; Isabel Ortega, "Les fonds photographiques de la biblio-thèque nationale de Madrid et la stratégie de sa classification"; Montserrat Blanch Almuzara, "L'Arxiu Mas et l'Institut Amatller de Arte Hispanico"; Johan de Zoete, "The Practical Reconstruction of Old Processes: A Way to Understand History"; and Urs Tillmanns, "Two Swiss Pioneers of Photography."

A special session intended to commemorate the 150th anniversary of the invention of photography included Paul Jay on "Nicephore Niepce," Helmut Gernsheim on "La première photo de Niepce," André Fages on "Il y a 150 ans" and Robert Lassam on "Fox Talbot, the Father of Modern Photography." There were receptions and exhibitions at both the Swiss Camera Museum in Vevey and at the Musée de l'Elysée in Lausanne, a bus tour to Gruyères and an excursion on Lake Geneva. (Tough, but someone had to do it, eh?) [Sure, Joan.]

The ESHPh currently has plans to publish the proceedings. Unfortunately no list of delegates and addresses was compiled.

## COLLECTION SNAPSHOTS

**IMS Aids Acetate Negative Conservation**  
Bonnie Wilson, Curator, Sound and Visual Collections, Minnesota Historical Society

Three years after the nightmare of walking into a Minnesota Historical Society (MHS) storage area and finding wrinkling acetate negatives where only smooth flat ones were before, this curator has just now finished a two-year grant project to preserve the negatives and is hereby sharing the tale.

In the fall of 1986 I was doing some research in the Norton & Peel commercial photography collection, consisting of 35,000 unprinted negatives, when I discovered that the negatives were not as I remembered them. They were making crackling sounds in their original negative jackets and showing other signs of advancing acetate deterioration: "Shrinking and warpage" as

David G. Horvath described it in *The Acetate Negative Survey Final Report* (Louisville: University of Louisville, 1987). I warned my administration that an emergency had developed and they supported my application for an Institute of Museum Services (IMS) grant by agreeing to matching funds. After phone consultations with David Horvath and Grant Romer, Conservator at the International Museum of Photography at George Eastman House, I spent the month of January writing the proposal to print and tone 20,000 acetate negatives before they became unprintable, a condition which could occur within three to five years, according to some estimates. Many curators had noticed this crackling phenomenon and found that it advances quickly in the presence of humidity, but knew little else about it.

The Society's chief photographer and I discussed the alternatives to printing such as direct duplicate negatives, intermediate positives, and microfiche. Direct duplication negative film was and is a dubious alternative. Henry Wilhelm had raised doubts about its permanence in *Picturescope* (Spring 1982) and Eastman Kodak is removing the product from the market. Intermediate positives would have been too expensive for us to produce and microfiche would not yield an image from which we could reproduce high quality prints in the future. Our choice was to make 8x10 contact prints on resin-coated (RC) paper, selenium toned to increase their permanence. Fiber-base paper was also out of our price range because we had no equipment to do it any other way but by hand processing. The limit for IMS conservation grants is \$25,000, to be matched by the receiving institution. Even with RC prints, the budget for the project was \$62,789.

The grant was awarded in July 1987, and the eighteen-month work plan was begun. One of the first and most helpful acts was to bring in David Horvath for a day, during which he taught project staff to recognize the six stages of acetate negative deterioration. He also made some very useful recommendations, including the importance of segregating level 4, 5, and 6 negatives, and how to monitor deteriorating collections without excessive hours of extra work. While the project clerk began re-jacketing and relabeling selected negatives and filling in worksheets capturing title, date, condition and notch code numbers (supplied by Horvath), the curator continued to weed the collection from 35,000 down to 20,000 negatives. This weeding was planned as essential to the project, but was not funded by the project or used as a match. In December 1987, a photographer was hired and printing began.

The project's outstanding results after nineteen months are 20,641 beautiful prints, backed up by negatives stored under much improved conditions. We discovered that 995 negatives (4.8%) had deteriorated beyond level 3, but the level 4 negatives were still printable, so only 162 out of 20,641 could not be printed. Since the original re-jacketing and classifying into levels of deterioration, no negatives have deteriorated further. All of the problem negatives (levels

4-6) are Dupont Defender negatives with the Horvath notch code designation of "B" (three square notches). The project's only deficiency was in estimating the number of printer and clerical hours needed. The photographic printer worked the exact number of hours we had planned, averaging 62 prints per day, but we had not allowed for vacation and sick leave days. The clerk had to work twice the number of hours estimated in order to complete all the jacketing and worksheets. Both cost overruns were funded by the MHS.

Public access to this collection is different from access to other collections. Because these prints are now the archival masters (the future condition of the negatives is still unknown), they must be handled with extra care. Researchers in this particular collection are asked to wear cotton gloves and are limited to viewing one box at a time. The prints are not identified on the back but on the 20,000 worksheets prepared by the clerk, so researchers must refer to the worksheets as they view a box. Obviously the collection needs an automated finding aid. The worksheets have been coded for the USMARC format so they are ready to be entered into a database that is USMARC compatible. Our processing department is investigating the possibilities.

Since the project's completion, the curator has used the collection in two exhibits and a local author is drawing on the collection for a forthcoming book. All inquiries from the profession are welcome. Write to me at the Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101, or call me at (612) 296-1275.

[In the next issue we'll hear from Richard Engeman at the University of Washington.]

## DIRECTORIES OF PICTURE SOURCES: A BIBLIOGRAPHY

Helena Zinkham, Library of Congress

Where can I find pictures of women working? Who has images taken by black photographers during the Depression? Who else has architectural drawings that document the development of the skyscraper?

Confronted for years by uncataloged or under-cataloged collections, custodians of visual materials rely heavily on directories to locate likely sources for requested images. This bibliography of directories lists published sources that cover collections at more than one institution. Since no picture directory is comprehensive, it also includes general directories of organizations likely to have visual materials in their collections, even if the entries don't mention pictures explicitly.

Other valuable pointers to visual collections, too numerous to cite here, include guides to special collections in particular geographic regions, guides to specific subject disciplines, and automated library catalogs that represent the holdings of numerous repositories. A future issue of *Views* will list another important type of guide: published

catalogs of picture collections at individual repositories, for example, *A Guide to Iron and Steel: Pictures in the Hagley Museum Library*. Send me the names of your favorite sources, if you'd like the bibliography to grow: Helena Zinkham, 4350 N. Washington Blvd., Arlington, VA 22201.

### Picture Sources Directories

*Architectural Research Materials in New York City: A Guide to Resources in All Five Boroughs*. New York: Committee for the Preservation of Architectural Records, 1977. 1 looseleaf vol.

*Architectural Research Materials in Philadelphia*. Committee for the Preservation of Architectural Records, 1980. 1 looseleaf vol.

Cashman, Norine D., ed. *Slide Buyers' Guide: An International Directory of Slide Sources for Art and Architecture*. 5th ed. Littleton, Col.: Libraries Unlimited, 1985. 241 p.

Davidson, Martha, ed. *Picture Collections, Mexico: A Guide to Picture Sources in the United Mexican States*. Metuchen, N.J.: Scarecrow Press, 1988. 292 p.

Davis, Mari, and Hilary Boyce, comps. *Directory of Australian Pictorial Resources*. Parkville, Vic.: Centre for Environmental Studies, University of Melbourne, 1980. 1 vol.

Eakins, Rosemary, ed. *Picture Sources UK*. London: Macdonald, 1985. 474 p.

Evans, Hilary and Mary, comps. *Picture Researchers Handbook: An International Guide to Picture Sources and How to Use Them*. 3rd ed. Wokingham, Berkshire: Van Nostrand Reinhold (UK), 1986. 401 p.

Gorin, Abbye A. *A Guide to Photographic Collections in New Orleans*. New Orleans, La.: University of New Orleans, 1987. 130 p.

Green, Shirley L., comp. *Pictorial Resources in the Washington, D.C., Area*. Washington, D.C.: Library of Congress, 1976. 297 p.

*Guide to Canadian Photographic Archives*. Ottawa: Public Archives Canada, 1984. 727 p.

Hanford, Sally, comp. *Architectural Research Materials in the District of Columbia*. Washington, D.C.: American Institute of Architects Foundation, 1982. 140 p.

Hoffberg, Judith A., and Stanley W. Hess, comps. *Directory of Art Libraries and Visual Resource Collections in North America*. New York: Neal-Schuman Publishers, 1978. 298 p.

Lowell, Waverly B., ed. *Architectural Records in the San Francisco Bay Area: A Guide to Research*. New York: Garland, 1988. 350 p.

McDarragh, Fred W., ed. *Stock Photo and Assignment Source Book: Where to Find Photographs Instantly*. 3rd ed. New York: Photographic Arts Center, 1989. 312 p.

McQuaid, James, ed. *An Index to American Photographic Collections: Compiled at the International Museum of Photography at George Eastman House*. Boston, Mass.: G.K. Hall, 1982. 407 p.

Pearce-Moses, Richard, comp. *Photographic Collections in Texas: A Union Guide*. College Station, Tex.: Texas A&M University Press, 1987. 381 p.

Robl, Ernest H., ed. *Picture Sources*. 4th ed. New York: Special Libraries Association, 1983. 180 p.

Schrock, Nancy C., ed. *Architectural Records in Boston*. New York: Garland, 1983. 286 p.

*Union Guide to Photograph Collections of the Pacific Northwest*. Portland: Oregon Historical Society, 1978. 419 p.

Wall, John, comp. *Directory of British Photographic Collections*. London: Heinemann, 1977. 226 p.

*World Photography Sources*. New York: Directories, 1982.

### General Directories

*American Library Directory: A Classified List of Libraries in the United States and Canada*. New York: R.R. Bowker, 1923-.

Ash, Lee, and William G. Miller, comps. *Subject Collections: A Guide to Special Book Collections and Subject Emphases As Reported by University, College, Public, and Special Libraries and Museums in the United States and Canada*. 6th ed. New York: R.R. Bowker, 1985. 2 vol.

*Directory of Historical Societies and Agencies in the United States and Canada*. Nashville, Tenn.: American Association for State and Local History, 1956-.

*Encyclopedia of Associations*. Detroit: Gale Research, 1961-.

National Historical Publications and Records Commission. *Directory of Archives and Manuscript Repositories in the United States*. 2nd ed. Phoenix: Oryx Press, 1988. 853 p.

*National Union Catalog of Manuscript Collections*. Washington, D.C.: Library of Congress, 1962-.

*Official Museum Directory*. Washington, D.C.: American Association of Museums, 1971-.

*Subject Directory of Special Libraries and Information Centers*. Detroit: Gale Research, 1975-.

## AN UPDATE ON MAGAZINES OF INTEREST TO STILL PICTURE LIBRARIANS

Thanks to Donna Longo DiMichele for recommending several additions to last issue's checklist of professional organizations and magazines. The International Visual Sociology Association issues a biannual

newsletter, *Visual Sociology Review* (Doug Harper, ed., Dept. of Sociology, Potsdam College, State University of New York, Potsdam, NY 13676). The international Commission on Visual Anthropology sponsors *CVA Newsletter* (Asen Balicki, Commission on Visual Anthropology, Dept. of Anthropology, Univ. of Montreal, P.O. Box 6128, Station A, Montreal, Quebec H3C 3J7 Canada). The quarterly journal *Visual Anthropology* has been published by Harwood Academic Press since 1987 (Jay Ruby, ed., The Center for Visual Communication, PO Box 128, Mifflintown, PA 17059).

And finally, a correction to an address given in the last issue. American Institute for Conservation, Suite 340, 1400 16th St., N.W., Washington, D.C. 20036

#### HELP, WE NEED SOMEBODY! NOT JUST ANYBODY!

In an effort to establish an up-to-date listing of individuals involved in creating directories of 19th and 20th century photographers, Ron Polito has asked us for our help. Please let Ron know if there are lists of photographers that have been or are being compiled for your community, state, or region. Be sure to include the compiler's name, address, and phone number, if known. If the information is already published, please include a bibliographic citation. Ron may be contacted by writing to him at the Department of Art, University of Massachusetts at Boston, Boston, MA 02125-3393. Department phone (617) 929-7940, -7945; FAX (617) 265-7173 (be sure to indicate it's for "Polito-Art").

We will publish the list in a later issue of *VEWS*.

## PHOTOGRAPHY AT 150

### MEETINGS:

#### ARLIS/NA and Visual Resources Association Co-sponsor Session in New York

The Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA) have joined together to sponsor "Conservation and Preservation Issues Beyond the Book: Slides, Microforms, Videodiscs, and Magnetic Media" a session to be held at the ARLIS/NA meeting in New York City on February 14, 1990.

Speakers and their topics for this not-to-be-missed session are:

Klaus B. Hendriks, National Archives of Canada, *Videodiscs and Magnetic Media*;  
Peter Krause, Consultant and ex-Illford, *Cibachrome Color Micrographic Film*;  
James M. Reilly, Image Permanence Institute at the Rochester Institute of Technology, *An Update on Silver-gelatin Microfilms: Toner Treatments for Improved Image Stability*;

James H. Wallace, Jr., Smithsonian Institution, *Cold Storage for Preservation of Color Photographs and Videodiscs for Reference in the Office of Photographic Services at the Smithsonian Institution*; and  
Henry Wilhelm, Preservation Publishing Company, *The Permanence and Care of Color Slides*.

The session will run from 9:00 to 12:00 in the Georgian Ballroom of the New York Penta Hotel, 7th Avenue at 32nd Street. On-site registration (8:00 to 10:00 a.m.) is in the Brown Room. The registration fee is \$30.00 for ARLIS/NA or VRA members or \$40.00 for non-members.

For information on the ARLIS/NA meeting, contact Ross Day, The Metropolitan Museum of Art, Robert Goldwater Library, 5th Avenue at 82nd Street, NY, NY 10028 (212) 570-3707.

For information on the annual meeting of the VRA (February 14 to 17), contact Lise Hawkos, Arizona State University, Art Slide Collection, Tempe, AZ 85287 (602) 965-6163.

For information on the session, contact Christine L. Sundt, Architecture and Allied Arts Library, University of Oregon, Lawrence Hall, Eugene, OR 97403 (503) 686-3637.

For information on.... Oh. That's it. See you there.

#### New England Museum Association/Old Sturbridge Village Museum Archives Institute April 20-21, 1990

In addition to the annual basic archival institute being offered this year by the New England Museum Association and Old Sturbridge Village, the institute will offer a special-topic program focused on photography. This subject will be divided into the following areas: identification and dating, care and storage, preservation and reproduction, appraisal, copyright and reproduction rights, photographic services, and access.

This special focus program will be two days in length. The program will cost \$80 and has a limited enrollment. For more information, contact Theresa Rini Percy, Director of the Research Library, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 (508) 347-3362.

#### Documents that Move and Speak. Managing Moving Images and Recorded Sound in Archives National Archives of Canada, Ottawa May 3-5, 1990

The stability of film, tapes, discs, and other carriers is a subject which concerns all of us. Organized by the Technical Committee of the International Federation of Film Archives (FIAP), International Federation of Television Archives (FIAT), International Association of Sound Archives, and the International Council of Archives, the symposium will explore what does "forever" mean for audio-visual material?

The symposium will review the fundamental principles governing the management of moving image and recorded sound archives, as well as the newest developments in the technology of moving image and sound recording and reproduction.

The meeting will take place in the auditorium of the National Archives of Canada and the registration fee is \$300 (CAN). A preliminary program is now available and may be obtained by writing to the Symposium on the New Media, International Council on Archives, P.O. Box 3162, Station O, Ottawa, Ontario K1P 6H7, Canada.

### TRADE FAIRS:

March 25, 1990. Seventh Annual D.C. Antique Photo Show. Over 50 tables of stereoviews, cdvs, daguerreotypes, photographs, other stuff photographic [*their advertisement specifies NO CAMERAS!*] Rosslyn Ballroom, Rosslyn Westpark Hotel, 1900 N. Ft. Meyer Dr., Arlington, VA. Preview admission is \$20 and begins at 8:30 a.m.; Public admission is \$4 and begins at 10:00 a.m. The show is open until 5:00 p.m. For more information, contact Russell Norton, P.O. Box 1070, New Haven, CT 06504 (203) 562-7800. [*We went to the one in October and it was fabulous.*]

### EXHIBITIONS: What's On

#### At Home

through December 29. *Seeing is Believing: 19th Century Egypt, Greece, and the Near East in the Eyes of Maison Bonfils an exhibition from the University Museum of Archaeology and Anthropology, University of Pennsylvania.* CIGNA Gallery, 17th and Arch Streets, Philadelphia. [*see Artful Dodging for more information.*]  
through December 31. *The New Vision. Photography Between the Wars.* Metropolitan Museum of Art, New York.  
through December 31. *Odyssey: The Art of Photography at National Geographic.* The Detroit Institute of Arts.  
through December 31. *In Search of a Better Image.* Bailey/Howe Library, University of Vermont, Burlington.  
through January 4. *American Daguerreotypes from the Matthew R. Isenberg Collection.* Yale University Art Gallery, New Haven.  
through January 5. *Whose Zoo, 82* editorial cartoons from the 1870s to the present, features Canadian and international politicians as animals [*Viz.: Idi Amin as a big frog in a small pond*]. Canadian Centre for Caricature, Ottawa.  
through January 7. *Lee Miller: Photographer.* Minneapolis Institute of Arts.  
through January 14. *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848.* Amon Carter Museum, Fort Worth.  
through January 15. *The Light that Fills the World: Early Works on Paper Depicting the Canadian Arctic (1715-1876).* Canadian Embassy Art Gallery, Washington.

- through March 25. *The George P. Cocaine Photography* [??? That's what it said, folks]. Worcester Historical Museum, Worcester, MA.
- through March. *Light and Time 150 Years of New Orleans Photography*. Historic New Orleans Collection, New Orleans.
- through March. *Images of Invention and Industry: A Celebration of 150 Years of Photography*. Hagley Museum and Library, Wilmington, DE.
- through March. *La Tierra y Su Gente: The Rio Grande Photographs of Robert Runyon, 1910-1926*. Lomax Room, Barker Texas History Center, The University of Texas at Austin.
- opens January. *Frances Anne Hopkins Retrospective*. Thunder Bay Art Gallery, Thunder Bay, Ontario.
- January 13 - March 26. *Facing History: The Image of the Black in American Art*. Corcoran Gallery of Art.
- January 13 - March 26. *Black Photographers Bear Witness: 100 Years of Social Protest*. Corcoran Gallery of Art, Washington.
- January 16 - March 11. *Pierre Dubreuil Rediscovered: Masterprints 1900-1935*. The Detroit Institute of Arts.
- January 20 - March 18. *Robert Adams: To Make it Home-Photographs of the American West, 1965-1986*. Amon Carter Museum, Ft. Worth.
- February - March. *Lee Miller*. San Francisco Museum of Modern Art.
- February 3 - April 1. *Like a One-Eyed Cat: Photographs by Lee Friedlander, 1956-1987*. Corcoran Gallery of Art, Washington.
- March 1 - April 22. *The New Vision. Photography Between the Wars*. San Francisco Museum of Art.

#### And Abroad

##### England

through December. *The Art of Photography 1839-1989*. Royal Academy, London.

##### France

- through December. *"L'invention d'un Regard": Photography 1839-1915*. Musée D'Orsay, 75007 Paris. Catalogue.
- through December. [*Daguerreotypes from the Alsace region*]. Musée Historique, Mulhouse.
- through January 1990. *Paris et le Daguerreotype*. Musée Carnavalet, Paris.

##### The Netherlands

through December 29. *Photography in Nijmegen, 1839-1900*. Archives of the city of Nijmegen, Marienburg 95, Nijmegen.

##### West Germany

- through December 16. *Photography and Stuttgart, 1839-1879*. Württembergische Landesbibliothek, Konrad-Adenauer-Str. 8-10. 7000 Stuttgart. Catalogue DM35.
- opens December 11. *"People in the Silver Mirror": The Beginnings of Photography in Westphalia*. Landeshaus, Freiherr-

Vom-Stein-Platz 1. 4400 Münster. Catalogue DM40.

#### EXHIBITIONS: What We Missed

*The Cherished Image: Portraits from 150 Years of Photography*. National Gallery of Canada, Ottawa.

*Mirror of an Era: The Daguerreotype in Virginia*. The Chrysler Museum, Norfolk. [There's a great brochure for this exhibit. Write to the museum for a copy.]

*Picturing California: A Century of Photographic Genius*. Oakland Museum, Oakland [see in Print for catalog information].

#### IN PRINT:

##### Call for Papers

*Women in Photography*. As a result of the second national conference on Women in Photography, held at Bryn Mawr College in June 1989, written and photographic essays are being collected for an anthology on *Women in Photography*. A university press has expressed interest in the project; a prospectus will be presented for consideration in early 1990.

A goal of this publication is to be inclusive of all women working as photographers and women and men researching historic or current images of or work by women in photography.

Submit an abstract and resume no later than 30 November 1989 [that means **DO IT NOW!**] to Jill Gates Smith, *Women in Photography*, 152 West Hortter, Philadelphia, PA 19119.

Please note: credentials on your resume need not be academic. Any questions prior to submitting an abstract will be answered by mail.

##### Available and/or Forthcoming

*American Photography: 1839-1900*. Janet E. Buerger. Rochester: International Museum of Photography at George Eastman House, (900 East Ave., Rochester, NY 14607), 1989. [Checklist of the exhibition]

*Civil War Maps: An Annotated List of Maps and Atlases in the Library of Congress*. 2nd edition. Washington: Government Printing Office for the Library of Congress, 1989. 030-000-00209-1. \$46 (includes p&h).

*Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848*. Martha A. Sandweiss, Rick Stewart, and Ben Huseman. Washington: Smithsonian Institution Press, due October 1989. ISBN 0-87474-826-3H. \$45.

*French Daguerreotypes*. Janet E. Buerger. Foreword by Walter Clark. Technical Appendix by Alice Swan. Chicago: University of Chicago Press. 1989. 280 p. ISBN 0-226-07985-6 \$49.95. [To be reviewed.]

#### THAR'S GOLD IN THEM THAR HILLS

##### The California Gold Rush Project

Peter Palmquist and John McWilliams are undertaking a project to establish a *Union Guide to the Gold Rush Era Daguerreotypes of California*.

The purpose of the project is:

- To seek, identify, inventory, and catalogue all surviving daguerreotypes associated with the California Gold Rush.
- To publish such images, together with full descriptive information, as a *Union Guide to the Gold Rush Era Daguerreotypes of California*.

Peter and John have established the following working guidelines:

- It is presumed that this project will seek photographs that span the approximate period 1849-1854 and that only daguerreotypes will be found.
- Inventory would include gold mining images, city and town views, and portraits of groups and individuals involved in some aspect of the California gold rush era.

##### Modus Operandi

- Images would be identified by networking with collectors and institutions. In such instances when collectors wish to remain anonymous, that wish will be accommodated.
- When an image has been identified, the following information will be sought:
  - 1) A copy image (photocopy, copy print, or color transparency [35mm])
  - 2) A physical description of the item [size, case design, etc.]
  - 3) Identify maker where possible.
  - 4) Records all pertinent information concerning image context
  - 5) Identify owner; in the case of an anonymous owner, such information will be coded.
- A file will be opened for each image and all information related to that image will be retained in that file.
- As the project nears its completion—at least two years is projected—all information will be entered into a master inventory form and doublechecked for accuracy.
- After the inventory is completed (or as circumstances provide) a copy print will be requested for use in the Union Guide.

Individuals interested in further information on the project, or with gold rush images to enter into the catalogue, please contact:

Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521 or John McWilliams, 9520 N. Enchantment La., Stockton, CA 95209.



*Guide to Photographic Collections at the Smithsonian Institution. Volume I: National Museum of American History.* Diane Vogt O'Connor. Washington: Smithsonian Institution Press, due December 1989. 528 pp. ISBN 0-87474-927-XP. \$29.95.

*The History of South Carolina Slide Collection.* Constance B. Schulz, ed. Orangeburg, SC: Sandlapper Publishing Co., Inc. (P.O. Box 1932, Orangeburg 29166, [830] 531-1658). 1,000 slides. Boxed, \$450; ring binder, \$535. Includes guidebook. [VM Section member Schulz writes that this is a "visual documentary edition" in a format that allows ease of access to visual materials and ease of use by people with different needs.]

*Images of America. A Panorama of History in Photographs.* Washington: Smithsonian Institution Press, due November 1989. 256 pp. ISBN 0-89599-023-7H. Prepublication \$34.95 through December 31, 1989; thereafter \$39.95.

*J. J. Reilly. A Stereoscopic Odyssey, 1838-1894.* Peter E. Palmquist, ed. Yuba City: Community Memorial Museum, 1989.

*Photography Speaks.* Brooks Johnson, ed. New York: Aperture and the Chrysler Museum, 1989. \$29.95 (cloth); \$14.95 (paper).

*Picturing California: A Century of Photographic Genius.* Oakland, CA: Oakland Museum (1000 Oak Street, 94607), 1989. \$19.95.

*Picturing Minnesota, 1936-1943: Photographs from the Farm Security Administration.* Robert L. Reid, ed. Minneapolis: Minnesota Historical Society Press, Order Department 620, 1500 Mississippi St., St. Paul, 55101, 1989. 200 pp. (cloth) \$35.95; (paper) \$19.95; \$1.50 postage and handling. Charge orders (612) 297-3243 or 1-800-322-0067 in MN; Minnesota Historical Society members receive a 25% discount.

*Robert Adams: To Make it Home-Photographs of the American West, 1965-1986.* New York: Aperture, 1989. ISBN 0-89381-351-6 (cloth) \$60. 0-89381-384-2 (paper) [price not known, sorry].

*A Salute to Daguerre. The Contemporary Daguerreotype.* Jeanne Verhulst. Rochester: International Museum of Photography at George Eastman House, 1989. [Checklist of the Exhibition]

*Tracings of Light. Sir John Herschel & the Camera Lucida. Drawings from the Graham Nash Collection.* Larry J. Schaaf, with an introduction by Graham Howe. San Francisco: The Friends of Photography, 1989. 120 pp. ISBN 0-933-286-554. \$45. [To be reviewed.]

*Washingtoniana: Photographs; Collections in the Prints and Photographs Division of the Library of Congress.* Kathleen Collins. Washington: Library of Congress, 1989. 310 p. ISBN 030-000-00210-5. \$25.

*The Western Photographs of John K. Hillers. Myself in the Water.* Don D. Fowler.

Washington: Smithsonian Institution Press, due October 1989. 160 pp. ISBN 0-87474-416-4H (cloth). \$24.95.

**150th COMMEMORATIVE POSTER AVAILABLE FREE FROM THE NATIONAL ARCHIVES OF CANADA**

We have seen a wonderful poster, *More than meets the Eye: Photography 1839-1989* commemorative the 150th anniversary of the announcement of photography. This poster is free and may be ordered from the

National Archives of Canada Bookstore  
Room 136  
West Memorial Building  
344 Wellington Street  
Ottawa, Ontario Canada K1A 0N3

The bookstore is open Monday to Friday from 8:30 - 1:00 and from 2:00 - 4:30.

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

**East**

**Harrisburg.** At the recent Historical Photography in Pennsylvania conference held in Harrisburg, a number of attendees proposed that a statewide group of advocates of historical photography be established. They would like to initiate a biannual newsletter to serve as an informal clearinghouse to include news of current exhibits, acquisitions, conferences, photograph conservation and preservation, cataloging and indexing, etc. The individuals felt that such a newsletter would appeal to a broad audience, amateur and academic alike—anyone with an interest in Pennsylvania's photographic history. A survey is being circulated to determine interest in such a group. If you're interested in this, contact Linda A. Ries, Pennsylvania State Archives, Box 1026, Harrisburg, PA 17108-1026 for a survey. Surveys should be returned by January 31, 1990.

**New York.** Larry J. Schaaf will speak on *Sunlight Between the Covers: Book Illustration at the Dawn of Photography*, the 1990 Polaroid Lecture at the New York Public Library, on Wednesday, January 31, at 6:00 p.m.

Nora Kennedy and Peter Mustardo wrote on "Current Issues in the Preservation of Photographs," in *AB Bookman's Weekly*, 83:17 (April 24, 1989): 1773-1783. In addition to discussing the issues and problems in preservation and conservation, the authors discussed the role of the American Institute for Conservation and its Photographic Materials Group is described. The authors also wrote about the education and training of a photographic conservator and his or her role in working with photographic materials.

**Philadelphia.** The spectacular Bonfils exhibition at the CIGNA gallery resulted in part from curator Douglas Haller's inventory of more than 300,000 photographic items held in the University Museum of

Pennsylvania's archives. According to Douglas (who, by the way is the VM Section's Chair), "with more than 900 albumen prints, photochromes and lantern slides, The University Museum's Bonfils Collection is one of the most comprehensive in the world. Although other Bonfils collections rival the museum's in size, due to the diverse collecting interests of museum scholars, the geographic scope of our collection is wider, representing the entire career of the Bonfils family." What fun.

We've also heard from Jill Gates Smith who asks, "Holiday gift shopping?" If so, you might consider buying *Women in Photography* T shirts from the successful conference held at Bryn Mawr College in June [Jill modeled one at SAA in St. Louis]. They're 100% cotton with an image of 1940s women photographers set in a 35mm frame, sizes S, L, XL. \$13.00 postpaid. To order, send check made payable to Women in Photography, size requested, name and address to Jill Gates Smith, 152 West Horter Street, Philadelphia, PA 19119

**Princeton.** Gary Saretzky, a VM section member, edited the July 1989 issue of *Conservation Administration News*, No. 38, on the preservation of photographs. The issue contains three articles: "Guidelines for the Administration and Care of Daguerreotype Collections," by Grant Romer; "Cold and Cool Vault Environments for the Storage of Historic Photographic Materials," by Siegfried Rempel; and "Negative Duplication: Evaluating the Reproduction and Preservation Needs of Collections," by Steven P. Puglia.

**Washington.** The Prints and Photographs Division of the Library of Congress recently hired Verna Curtis as the new curator of photography responsible for 19th and early 20th century materials. Ms. Curtis comes to the division after a number of years as curator of prints and photographs at the Milwaukee Art Museum.

The Gallaudet University Special Collections Department recently hired Marguerite Englehart as Photo Curator. Ms. Englehart was most recently at the Supreme Court Historical Association.

*Robert Mapplethorpe: The Perfect Moment*, the exhibition picked up by the Washington Project for the Arts (WPA) after being courted then ditched by the Corcoran Gallery of Art, was packed during its three-week run. The WPA had recently moved and we weren't really sure to where, but the line waiting to get in the door showed us the way. We found it to be a well-installed [dare we say well-hung?] exhibition. The WPA is to be commended for the care taken in discretely placing the risqué images in a corner room. Mapplethorpe's images are exquisitely beautiful in their lighting, composition, and printing and the exhibition is well worth seeing.

Last, but not least, there have been two staff promotions in the Still Pictures Branch of the National Archives. Elizabeth Hill is now the Chief of the Branch and Edward McCarter is now Assistant Branch Chief for Projects.

**South-Central**

**Fort Worth.** Barbara McCandless of the Amon Carter Museum, reported a good turnout for the September 16 program "In the Footsteps of Margaret Bourke-White: Women and Photography." Speakers included Vicki Goldberg, Naomi Rosenblum, and Mary Ellen Mark. The lectures were arranged as part of the Bourke-White retrospective at the museum.

**Canada**

**Ottawa.** The May-June 1989 issue of *The Archivist* (Vol. 16 No. 3), the bi-monthly journal of the National Archives of Canada, is devoted to "Photography in Canada." It's worth getting a copy and it's free. Write to the archives at 395 Wellington Street, Ottawa, Ontario K1A 0N3.

As a result of a generous donation, the Art Acquisition and Research Section of the Documentary Art and Photography Division, National Archives of Canada, Ottawa, has recently acquired a sketchbook of 14 watercolors by the British military artist George St. Vincent Whitmore, including views done around Quebec City, 1836-1838, as well as an 1836 view of Washington, D.C.

The Canadian Postal Archives (at the National Archives of Canada) recently acquired a significant portion of the Col. R. H. Pratt Collection of 'Newfoundland postage stamp proofs and essay.' Pratt, a noted specialist collector of Newfoundland philatelic material, compiled the materials over a forty-year period. [Newfoundland did not become part of Canada until 1949.] The collection is a cohesive, visual record of the design and production of a great number of Newfoundland's postage stamps. Various pieces, with designer notations and official commentary, take on the added dimension

of rare surviving manuscript material from this era of Newfoundland's postal history.

**Down Under**

**Sydney and Melbourne.** "More Than Meets the Eye: Managing Photographs," a seminar in celebration of the 150th anniversary of photography, was presented in Sydney, Australia, May 22, 1989, and again in Melbourne, Australia, May 29. The full-day workshop was organized by Ann Pederson, SAA member and general editor of *Keeping Archives*. The keynote speaker was Joan Schwartz, SAA VM section member and Acting Chief of Photography Acquisition and Research at the National Archives of Canada [*Jeez, Joan, are you ever in the office?*]. The presentations focussed on the photograph as a primary document and discussed ways in which images may be more effectively collected, described, retrieved, and used. Australian specialists also spoke on related topics.

During her visit to Australia, Schwartz also made a presentation at the University of New South Wales School of Librarianship, and attended the Biennial Meeting of the Australian Society of Archivists in Hobart, Tasmania, where she discussed the management of photographic archives and participated in a panel discussion on "The Future of the Archival Profession."

**YOUR EDITOR WRITES**

I've now had the pleasure of completing four issues of *Views: The Newsletter of the Visual Materials Section of the Society of American Archivists*. In the last twelve months, many things have taken place in the visual materials community. A record number of photo-related sessions were presented at the annual meeting in St. Louis. The section is becoming better organized with by-laws

pending and various committees have been formed. The section newsletter is once again functioning on a regular basis. We have celebrated the sesquicentennial of the announcement of photography to the world with thousands of individuals attending events and we continue to grapple with the issue of the juxtaposition of artistic freedom of speech and a government's support of the arts with museums' decisions regarding what art to exhibit. We mourned the loss of members of our community this year, including Robert Mapplethorpe and William C. Darrah.

What is most rewarding to me as editor, is the overwhelmingly positive response I've received to this newsletter. I would like to thank those of you who have participated in the production of this newsletter. I hope that all of you will participate in making this newsletter a good one. Let's work for a second year of interesting reports, articles, and other related items. Write to me!

---

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

**Editor:** Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 523-5386, M-F 7:15-3:45. FAX: (202) 523-4357. Please refer to Vol. 3, No. 1 for submission formats for articles, book reviews, discussions of collections, etc. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1990. Opinions expressed are those of the authors.

**The Society of American Archivists**

600 S. Federal, Suite 504, Chicago, IL 60605

