



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

Volume 6, Number 1

December 1991

HAMILTON-SMITH BECOMES CHAIR-ELECT AT SECTION MEETING IN PHILADELPHIA

The vote:

Katherine Hamilton-Smith	18
Gretchen Lake	10
Elizabeth Delaney (write-in)	1

PHILADELPHIA WRAP-UP

The meeting of the Visual Materials Section was called to order by Chair Douglas M. Haller (University of Pennsylvania Museum Archives) at 8:00 a.m., Thursday, September 26 at the Adams' Mark Hotel in Philadelphia. Approximately 60 individuals were in attendance. The minutes from the 1990 section meeting in Seattle, as they appeared in the December 1990 issue of *Views*, were approved. Gary Saretzky (Educational Testing Service) distributed ballots for Chair-elect. The two candidates, Katherine Hamilton-Smith (Curt Teich Postcard Collection, Lake County Museum) and Gretchen Lake (University of Alaska Fairbanks) were asked to stand. Voting was to be by section members only.

Joan Schwartz (National Archives of Canada) spoke briefly on the 1992 archival meetings convening in Montreal, Quebec, between September 6 and 18. The International Congress on Archives (ICA) is meeting 9/6-11, Association of Canadian Archivists (ACA) and Association des archivistes du Québec (AAQ) 9/12-13, and SAA 9/14-18, with a joint ACA/AAQ/SAA reception on Sunday. She encouraged section members to propose sessions. While proposals do not have to go through sections, she felt that it was advisable. There is a need for strong proposals and any proposals should take a global approach in their impact or discussion. AV requirements and speakers' permissions were also discussed. Schwartz ended with an invitation to come to Ottawa and Montreal.

Schwartz also reported for Loren Pignoli (Photographic Preservation Services), Advanced Workshop Chair, who could not

make the meeting. A proposal for a workshop, "Photos to User Fees: Managing Archival Services," a two-day workshop to be taught by Pignoli and Susan Seyl (Oregon Historical Society) will be submitted to Jane Kenamore at SAA in Chicago. The workshop will be designed to help archivists be better business people in marketing their archival holdings.

Schwartz also announced the publication of Klaus Hendricks' new book on conservation [See *In Print*, p. 7 for further information]. It costs CDN \$195.

Haller began committee and liaison reports with discussion of the Academy of Certified Archivists (ACA). He continues to work for inclusion of visual materials-related questions on the exam and hopes to have a special visual materials exam in the future.

Haller then went over the various types of meetings the section has had in the past (business, lecture, tour, or a combination thereof), indicated that Cheryl Liebold from the Pennsylvania Academy of Fine Arts would be the speaker at this year's meeting, and announced the section dinner set for 7:00 p.m. that evening at The Marigold Dining Room in downtown Philadelphia.

Haller continued with a review of his two years as section chair. He stated that the section had made a lot of progress, has bylaws, active committees, a three-year plan, and that the section can be as effective as the members want it to be. He encouraged section members to make their concerns known and to elect people who are willing to work.

Haller called on Richard Pearce-Moses (Arizona State University [ASU]), Chair-elect, for his report. Pearce-Moses thanked Haller for his hard work [*Hear! Hear!*] on behalf of the section. As Chair-elect, Pearce-Moses worked on the section's three-year plan, the bibliography, and the mid-year meeting. The three-year plan is revised annually and needs council funding support. With regard to the bibliography committee, he is looking into ways to load it on the ASU mainframe so that individuals with E-mail can have access. Pearce-Moses also noted that the ACA has encouraged the section to develop a list of key-readings from the bibliography so that individuals studying for the exam will have a useful body of literature from

which to study. An offer of hosting the Mid-Year Meeting has been made by the Center for Creative Photography in Tucson, Arizona, for January. No further details were forthcoming. New chairs are needed for a number of these committees.

Haller thanked Pearce-Moses and Laurie Baty (National Historical Publications and Records Commission) for their support. He reminded the section that a newsletter policy had been established and that *Views* was considered to be outstanding. This last statement was greeted with applause.

Haller called on Baty for her newsletter report. Baty stated that in the four years since she had been editor, the mailing list had grown from approximately 120 to 200 individuals. There continue to be three newsletters per year. Baty also will request that Pearce-Moses ask for additional pages from council in January during budget considerations. Baty also stated that the section was working with SAA on a way to have non-SAA members subscribe to the newsletter, and for SAA members who are not section members to receive it for an extra fee. For a number of years advertising has been requested. SAA is unable to handle advertising. Baty encouraged the section to seek a policy on advertising. She finished by stating that the newsletter can only be as good as the section makes it and encouraged members to send information on exhibitions, write a short piece for "Collection Snapshots," do a book review, write about new acquisitions, etc. She was

HOW DO YOU CITE VISUAL MATERIALS?

After last year's meeting in Seattle, the question came up, "How does one cite visual materials in footnotes?" Gretchen Lake, University of Alaska Fairbanks, *graciously* offered to collect these citations and make them available to the section. **She hasn't heard from any of you.** Please send her a this-is-how-we-do-it example. Her address? 2008 Esquire, Fairbanks, AK 99709.

asked and agreed to continue as editor for the following year. Bruce Johnson (Indiana Historical Society) received her thanks for his work as assistant editor.

Haller commented that *Views* filled a gap left by the demise of *PictureScope*. Baty commented that the amount of information contained in an issue of *Views*--minus illustrations--was approximately the same as *PictureScope*.

Diane Vogt O'Connor (Smithsonian Institution) reported on the Program Proposals Committee. The committee did not do well in receiving proposals. After a solicitation in *Views*, the committee received eight proposals, many of which were ideas for sessions, with no speakers. Possible topics: image-making technologies, architectural records, appraising visual materials, grant proposal preparation, ephemera and archives, local databases, picture researchers, using volunteers. Section members interested in working on the proposals were encouraged to speak with Vogt O'Connor after the meeting. [This happened and they expanded the proposals list to thirteen sessions. Speakers and chairs were found for all sessions.]

Mark Coir (Cranbrook Educational Community) reported on the Architectural Records Roundtable. There are currently 125 people on the mailing list, 35 of whom are not in SAA. Coir mentioned the group's committees and chairs, including conservation (Elizabeth Banks, Frederick Law Olmsted Historic Site), bibliography (Waverly Lowell; National Archives, San Bruno), and education (Tony Wrenn). Roundtable activities have been reported in *Views*; it's the best way to get information out. The roundtable did not have a mid-season meeting. Looking ahead to Montreal, Nicholas Olsberg from the Canadian Centre for Architecture will have the collection open for viewing. The roundtable will meet on Saturday at 3:30. Catha Grace Rambusch, founder of COPAR (Committee for the Preservation of Architectural Records), will be the speaker. Coir will be the roundtable chair for the coming year, with Olsberg running for vice chair.

Gregory Lukow (National Center for Film and Video Preservation), liaison for the Association of Moving Image Archivists (AMIA) reported on the group's November 1990 meeting in Portland at the Oregon Historical Society. Both general and working-group sessions were held. This was the last meeting under the group's old name, Film and Television Archives Advisory Committee (F/TAAC). Following that meeting, AMIA voted to formalize with bylaws, a mission statement, and elections. The results of the elections were William Murphy (NARA), President; Jan-Christopher Horak (International Museum of Photography at George Eastman House), Vice President; Gregory Lukow, Secretary;

Visual Materials Section 1991-92

Officers

Chair

Richard Pearce-Moses
Archives and Manuscripts
University Libraries
Arizona State University
Tempe, AZ 85287-1006
(602) 965-9276; FAX 965-9169

Chair-Elect

Katherine Hamilton-Smith
Curt Teich Postcard Archives
Lakewood Forest Preserve
27277 Forest Preserve Drive
Wauconda, IL 60084
(708) 526-8689; FAX 526-0024

Committee Chairs

Advanced Workshop

Contact Richard Pearce-Moses

Bibliography

Lucinda Keister
Prints and Photographs Collection
History of Medicine Division
Nat'l Library of Medicine
Bethesda, MD 20894
(301) 496-5961; FAX 402-0372

Elections

Douglas M. Haller
The University Museum Archives
University of Pennsylvania
Philadelphia, PA 19104-6324
(215) 898-8304; FAX 898-0657

Newsletter

Laurie A. Baty
NHPRC
National Archives Bldg.
Washington, DC 20408
(202) 501-5610; FAX 501-5601

Program

Contact Richard Pearce-Moses

Three-Year Plan

Katherine Hamilton-Smith

Liaisons

Academy of Certified Archivists

Douglas M. Haller

Architectural Records Roundtable

Mark Coir
Cranbrook Educational Community
Archives
P.O. Box 801
Bloomfield Hills, MI 48013
(313) 645-3154; FAX 540-9920

continues next column

Association of Moving Image Archivists

Gregory Lukow
National Center for Film &
Video Preservation
The American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637; FAX 467-4578

MARC VM Users Roundtable

Sarah Rouse
Prints and Photographs Division
Madison Building
Library of Congress
Washington, DC 20540
(202) 707-9051; FAX 707-5844

and Karen Sheldon (Northeast Historic Film), Treasurer. The next meeting of AMIA will be in New York City, November 5-9. Institutions collaborating to host the meeting include the ABC News Library, the Museum of Modern Art and the Metropolitan Museum of Art. Lukow encouraged cooperation between the section and AMIA in creating workshops.

Sarah Rouse (Library of Congress) spoke for the MARC VM Roundtable. Barbara Orbach (Library of Congress), section liaison, was unable to attend the meeting. The roundtable will meet at 10:30 on Friday and will have office hours in the exhibition hall Friday from 12:30 to 2:30. The roundtable meeting will feature Jackie Dooley (University of California, San Diego), who is working with the American Library Association's Multiple Versions Task Force. Rouse encouraged everyone to attend; anyone interested in intellectual control was welcome. Rouse also announced that she will be the roundtable chair for the coming year and thanked Baty for newsletter space to report roundtable activities.

Haller commented on section liaisons and council's concern that liaisons did not always function as they were intended to. Haller was pleased that this section's liaisons provided stellar examples of how liaisons were supposed to work as information-exchange facilitators. At this point, Saretzky announced that Katherine Hamilton-Smith had been elected Chair-elect. The floor was opened for questions and discussion.

Vogt O'Connor announced the Smithsonian's second volume of the guide to photographic collections was out and that volume three was expected to be available in 1992. The second volume describes the two million photographs at the National Museum of Natural History, the National Zoological Park, the Smithsonian Astrophysical Observatory, and the Smithsonian Tropical Research Institute.

Lake reminded the group that she was willing to put together a list of citation examples and that such a call for citations

was published in *Views* [5:2, box, p. 8], but she had not received any examples.

Linda Ries (Pennsylvania Historical and Museum Commission) mentioned the existence of the Pennsylvania Historical Photography Group and its newsletter, some samples of which she had with her. Membership is \$10 per year [see *Views* 5:2, p. 4].

Rouse stated she thought that the MARC VM Roundtable had told council to give our section the roundtable's money set aside for their newsletter. The roundtable did not need the money for a newsletter and the VM Section did.

Larry Viskochil (Chicago Historical Society) questioned how many "official" members there were in the VM Section. Haller replied approximately 170. Were section dues allowed? Haller answered that SAA didn't allow it. Could the section do it on its own? The response was that section should not be in the business of handling money.

Haller then turned the meeting over to Cheryl Liebold of the Pennsylvania Academy of the Fine Arts for her slide presentation "Recently Acquired Thomas Eakins Photographs and the Current Exhibition."

Following her presentation, Pearce-Moses talked about his plans for the coming year. He commented on the fact that SAA Council supported the section and he hopes to continue that tradition. He has met about one-third of the section membership and one of his goals is to make sure that the membership and the mailing lists are accurate. He again encouraged individuals to present proposals. Initial appointments to committees and liaisons include: Douglas Haller, ACA; Haller, Elections Committee; Lukow, AMIA; Coir, Architectural Roundtable; Baty, Newsletter; Rouse, MARC VM Roundtable. Chairs are needed for the Program Proposals Committee and the Archival Information Exchange Committee (a new committee). Pearce-Moses also stated that council allows for the solicitation of funds from outside sources. Viskochil suggested that the section explore alternative sources of funding.

The meeting was adjourned at 10:00 a.m.

FROM THE CHAIR

Richard Pearce-Moses, Arizona State University

About sixty people attended the Visual Materials Section meeting at the annual meeting in Philadelphia. The section continues to be one of the most dynamic and rapidly growing sections in SAA. We have about 200 members; the exact count seems unclear due to some bookkeeping problems, and that is one of the first things

I want to clear up with the society office. If you have any concerns that you're not on the VM membership list, please drop me a note.

One sentiment I heard from many members was a need for more advanced programs and information. While the society and section continue to welcome new archivists and provide educational opportunities for them, many are experienced archivists who have been members for some time. The program committee, headed by Diane Vogt O'Connor of the Smithsonian Institution Archives, has put together a strong package of program proposals for Montreal, including workshops on specialized visual records such as maps, ink-on-paper processes, and moving-image materials, programs on preservation of problematic materials, and other sessions on a variety of other topics. Loren Pignolo and Susan Seyl have also proposed an advanced preconference workshop on photoduplication services. Laurie Baty and I have also proposed an introductory preconference workshop on photographic collections management. Montreal looks exciting, so start planning now!

The next step for the section is to pursue the work delegated to committees and liaisons. These tasks are particularly challenging because they require a lot of communication between individuals scattered across the continent and beyond. This work is essential, though, as we can't get everything done in one meeting a year.

Liaisons serve the role of keeping the section informed of the activities of other, related organizations. If you have questions about one of these organizations, the liaison is an excellent individual to contact for information.

Current committees are listed in the VM Leadership Roster included on page two. These groups undertake much of the business and many of the projects of the section. Please consider participating in one of these committees. Two important committees need chairs and members.

The Program Committee puts together proposals for sessions and workshops at the annual meeting. If we want to ensure a program that's interesting to visual materials archivists, we are responsible for letting the society know. Diane Vogt O'Connor has worked hard on this committee for several years, and many of the good sessions were the result of her committee's work. But, she's resigned. This committee will present ideas for program proposals in Montreal for the New Orleans meeting. They will then solicit participants. Most of the work will be done in the weeks just before and just after the Montreal meeting. If you have good ideas or strong opinions about the sessions you'd like to see, let me know--this is the committee for you.

The Advanced Programs Committee plans a preconference workshop for

experienced visual materials archivists. This committee looks for one or two day-long programs that experienced archivists would find useful and lines up program presenters. The committee will work with Jane Kenamore, the SAA Education Officer. If you're interested in working on a strong continuing education program, let me know.

Participation in committees can be a large or small commitment. A letter offering a program suggestion and good speakers is a big help. A note to the Bibliography Committee on an insightful article will make its product all the more useful. Please consider giving some time to the section and the society.

For the last two years, Douglas M. Haller has worked very hard as Chair of this section. I'd like to congratulate him on his success and thank him for all his time and energy. I also wish to thank Laurie Baty for her hard work on *Views*; without her contribution, we'd find it much harder to communicate with each other. Please support Laurie by contributing reviews, articles, and collection snapshots.

If you have any ideas, questions, or comments on the section, please drop me a note or give me a call.

PROGRAM COMMITTEE

Diane Vogt O'Connor, Smithsonian Institution Archives, Chair

The Visual Materials Program committee provided incoming chair, Richard Pearce-Moses with thirteen program suggestions for the 1992 annual meeting program. Topics covered a wide range of visual materials, including albums, ephemera, cartographic records, architectural drawings, photomechanical and other graphic prints, and photographs. Themes suggested included appraisal of visual materials, digitization and visual materials, grant-writing for visual materials, setting priorities for disaster recovery, the use of volunteers and interns, and working with picture researchers. Any members or interested parties wishing to suggest sessions for the 1993 meeting in New Orleans should contact Richard Pearce-Moses at (602) 965-3145 or FAX him at (602) 965-7690.

ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Thirty-three people attended the second meeting of the Architectural Records Roundtable held on September 28, 1991, at the annual meeting of the Society of American Archivists in Philadelphia. The meeting was called to order by Roundtable Chair Tawny Ryan Nelb, who reviewed the mission of the roundtable, recounted its

activities during the past year, presented the roundtable's three-year plan for general discussion, and reviewed the committee structure of the roundtable. Ms. Nelb also reported that the pre-conference workshop on architectural records, which she and Waverly Lowell conducted in Philadelphia, went extremely well.

Several committee chairs were introduced. Conservation Committee Chair Elizabeth Banks reported that her committee, formed to gather, review, and disseminate information on the care and conservation of architectural records, met during the Philadelphia meeting. Although the work of the committee remains to be defined, Ms. Banks remarked that she and others will attempt to build upon the work of others, to report committee activities in *Views, Infinity* (Preservation Section newsletter), and other professional organs, and to serve as liaisons and network with preservation professionals working in closely related fields. Ms. Banks mentioned that several members also belonged to the Preservation Section of SAA. She also introduced Lois Price, a Philadelphia conservator, who spoke about her work involving the conservation treatment of pre-1930 architectural drawings.

Tony Wrenn, Education Committee Chair, reported that he intends to organize the committee on a more formal basis in the coming year. Among its charges will be to develop a mission statement and to bring its goals into clearer focus. The committee is currently charged with developing liaison relationships with other professional organizations to "help educate design professionals in the proper care and management of their records."

Alan Lathrop, Joint Committee on Architectural Records Chair, reported that his committee will direct its efforts toward developing closer working relationships between creators and caregivers of design records. The committee is expected to contact several organizations in the coming year to collect and synthesize issues of general interest to those who work with design records. The committee will select three priority issues to focus on.

Roundtable member and SAA Council liaison Waverly Lowell discussed her work in compiling a bibliography on topics relating to architectural records. It was suggested by many present that a resource center be organized to provide reference copies of the material listed in the bibliography.

Mark Coir, director of Cranbrook Archives in Bloomfield Hills, Michigan, was elected chair of the roundtable at the meeting and Nicholas Olsberg from the Centre of Canadian Architecture was elected vice-chair. Mr. Coir reported that the roster of the roundtable now exceeded one hundred forty members. He distributed a form to help verify members' addresses, telephone and FAX numbers, and institutional

affiliations. Mr. Olsberg announced that the roundtable will have an opportunity to meet at the centre next year when SAA convenes in Montreal. He also spoke on the steps being taken by Architectural Drawings Advisory Group (ADAG) and the Foundation for Documents in Architecture (FDA) to develop cataloging and description standards for architectural drawings.

Sara Stone reported on the work of the National Capital Area COPAR (Committee for the Preservation of Architectural Records), which was formed in 1990 partially to resume the publication of *COPAR Newsletter*. She mentioned that SAA members may obtain copies of the newsletter by calling Sally Sims Stokes ([313] 405-6320) or Sherry C. Birk ([202] 626-7571). The editors are very interested in receiving inquiries; reports from local COPAR organizations; information about architectural records collections; or news about exhibitions, seminars, and lectures that feature architectural records. Contributions to the newsletter may be sent to Ms. Stokes at the National Trust for Historical Preservation Library, c/o Architecture Library, University of Maryland, College Park, MD 20742. For information on organizing a local state COPAR, call or write to Marilyn Ibach ([202] 707-8884) or Ford Peatross ([202] 707-8695), Architecture, Design and Engineering Collections, Prints and Photographs Division, Library of Congress, Washington, DC 20540.

Catha Grace Rambusch closed out the meeting with a lively and fascinating history of COPAR. Ms. Rambusch, with help from Alan Lathrop and others, began the organization in the 1970s.

Anyone wishing to know more about the Architectural Records Roundtable or wishing to be placed on the roundtable mailing list is urged to contact Mark Coir at the Cranbrook Archives, P.O. Box 801, Bloomfield Hills, MI 48303-0801, (313) 645-3154.

MARC-VM ROUNDTABLE

Sarah Rouse, Prints and Photographs Division, Library of Congress

Perhaps the MARC-VM Users' Roundtable meeting at September's SAA sessions can best be characterized as friendly, informative, stimulating, and . . . too short!

Outgoing chair Barbara Orbach Natanson conducted the meeting with informal flair, beginning with the rearrangement of seats into a circle (requested by Natanson, but not granted by Adam's Mark, alas). This was to be a "round table," after all.

Barbara reminded all of us that this group's focus is on issues of intellectual

control of visual materials, not just MARC's Visual Materials format. Indeed!

The incoming chair of the Visual Materials Section, Richard Pearce-Moses, reported on SAA's CAIE (Committee on Archival Information Exchange) session, and asked MARC-VM Roundtable participants for feedback on the desirability of having SAA officially sanction existing visual materials descriptive standards, such as Betz's *Graphic Materials (GM)*, White-Hensen's *Archival Moving Image Materials*, and other such documents.

Then the information exchange part of the agenda began, with each of us reporting on a current VM-related problem or project. Jackie Dooley, SAA's liaison from the American Library Association's (ALA) committee on multiple versions (currently narrowly described as exact reproductions, such as microforms), reminded us all that there are still issues which may impact visual materials cataloging. Barbara Orbach Natanson and Sarah Rouse (LC), explained the status of such cataloging tools as Betz's *Graphic Materials, LC Terms for Graphic Materials* (the subject thesaurus), and *Descriptive Terms for Graphic Materials: Genres and Physical Characteristics Headings* (the genre-term list). They are all in print, and have had some changes, both additions and interpretations. *Graphic Materials* users who are interested in a second edition of *GM* are asked to send **specific** examples of options, changes, and interpretations for consideration in a second edition to Sarah Rouse, P&P, Library of Congress, Washington, DC 20540.

The answer to "What's going on out there?" is a panoply of cataloging programs, collection surveys, data conversion projects, item- and collection-level records, planned or in-progress publications and finding aids, grant writing, microfilming, consortium cataloging projects, and videodiscs. And the types of materials MARC-VM Roundtable attendees are working with is no less varied, including such materials as architectural drawings and photographs, design photographs, publicity photographs, art slides, newsfilm, television commercials, sound recordings, and *carte-de-visite* albums.

Information-sharing rightly took up most of the roundtable's allotted time. The remainder of Natanson's agenda is reproduced here. These issues are still live ones, so please comment if you would like to. It would be a shame to defer discussion just because we're not in the same room.

- How and where to express addresses in MARC records
- "Bucket" terms or broad subject access
- Linking from collection/group records downwards to related records for segments/items from the group
- How to cite optical disc "addresses"
- Standard field "labels"

- Indexing reproductions of works of art
- Sharing cataloging data: Do we really do it? What kinds of information do we share? How do we share it?

One pressing issue for some of us is distinguishing different types of dates: dates of filming, printing, publication, release, depiction, execution. The "c" subfield of the 260 field is used in various ways by different institutions; use further depends on whether item- or group-level treatment is used. How do YOU handle such issues as:

- A single photo originally taken in 1865, but your copy of that photo is a 1955 print?
- A group of photos with the condition?
- Any interesting situations involving dates and your creative approaches to expressing the information?

Another issue raised by Richard Pearce-Moses was that of supplied statements of responsibility. *Graphic Materials* doesn't "allow" this, but some think it would be a useful option. Any thoughts on this?

Communicate your ideas on these cataloging issues to me, Sarah Rouse, Cataloger, Prints & Photographs Division, Library of Congress, Washington, DC 20540, (202-707-3635) Remember, this is YOUR forum for discussion; let's use it. Stay tuned...

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Greg Lukow, National Center for Film and Video Preservation, Los Angeles, CA

The annual conference of the Association of Moving Image Archivists (AMIA) was held at the St. Moritz Hotel in New York City on November 5-9. The ABC News Film and Videotape Library co-hosted with the Museum of Modern Art and the Metropolitan Museum of Art. Over 150 individuals representing a broad range of public and private archives, manufacturers, laboratories, and other vendors involved in moving image preservation, attended.

Reports from the Field

The conference opened with reports on activities and events of fieldwide interest including updates on the International Federation of Film Archives (FIAP), the International Federation of Television Archives (FIAT), and the Film Foundation, and its Technology Committees. The Library of Congress discussed the pending legislation to renew the National Film Preservation Act.

The National Center for Film and Video Preservation reported on the 1991 SAA conference and meeting of the Visual Materials Section in Philadelphia and encouraged the possible cooperation between AMIA and SAA in creating

workshops, bibliographies, etc., in areas involving moving image preservation.

AMIA Business Meeting

A number of important decisions were made at the business meeting, which was presided over by the new officers of the association: William Murphy, President, Jan-Christopher Horak, Vice President and President-elect, Gregory Lukow, Secretary, and Karan Sheldon, Treasurer. Memberships dues were voted on and approved: \$50 for individuals, \$150 for non-profit institutions, and \$300 for for-profit institutions.

Attendees approved the Preservation and Cataloging and Documentation standing committees. Ad hoc committees include the Publications, Nominations, and a 1992 conference Planning Committees. Also discussed was AMIA's desire to formalize its relationship with the National Center for Film and Video Preservation (NCFVP), which serves as secretariat for AMIA. AMIA's officers will prepare a draft cooperative agreement between AMIA and the center for discussion.

General Sessions

- *Network Television News Archives Operations* in the US and Canada, featured representatives from the ABC, CBS, and NBC network news archives and the English and French news libraries of the CBC in Canada discussing their network news selection, conservation, and access policies.

- *Computer Cataloging*, presented by the NCFVP, outlined methods for the data capture and conversion of moving image materials. The session provided detailed examples of each form of conversion, as well as testimonials from institutions or consultants involved in specific data capture and conversion projects.

- *The Responsible Use of Archival Materials: Dangerous Images, Difficult Decisions* presented case studies of how archives and scholars deal with acquiring, access to, and presenting sensitive, controversial, negative or stereotypical images of ethnic groups and minorities, native populations, prisoners of war, etc.

- *Vinegar Syndrome Follow-up* featured updates on research acetate-based film stock degradation. The panel featured manufacturing and research experts from Eastman Kodak, AGFA, and the Image Permanence Institute. The implications of this research on storage issues, air filtration systems, etc., were all discussed.

- *Videotape Restoration: Dealing with Obsolete Formats* presented reports on the restoration programs of several archives and

case histories covering the spectrum of obsolete tape formats. The potential of new technologies, including digital tape, to assist in this work was also discussed.

- *New Facilities* featured reports on newly constructed or renovated motion media facilities at several institutions. Held in the new building of the Museum of Television and Radio, the session featured a tour of the museum and was completed later by a trip to the new Film and Tape Operations facilities of Sony/Columbia Pictures.

- *Home Moving and Amateur Footage* introduced issues in archiving amateur and family films, including collecting policies, donor relations, and responsibilities for preserving and using these materials. Special attention was drawn to the valuable, often unique, role played by amateur films in documenting regional, ethnic and minority cultures, and histories.

Working Group Sessions

The News and Documentary Collections and the Independent and Performing Arts Working Groups continued their tradition of roundtable discussions and information over the course of the conference. A new working group for archives involved in acquiring and documenting amateur film collections held its first meeting.

Special Events

Several special evening events were held during the conference. The opening reception, hosted by ABC News, featured remarks by network news anchorman, Peter Jennings. Dan Leab, film scholar and professor of labor history at Seton Hall University gave the keynote address at the conference dinner. The annual "Archival Screenings" held at the Museum of Modern Art, highlighted new archival film and videotape acquisitions and preservation projects from thirteen archives. A reception at the Metropolitan Museum of Art on the final evening of the conference was followed by a panel discussion on high definition television (HDTV). The panel included a detailed discussion of HDTV applications for both production and archival work and featured samples shown on the Museum's HDTV projection system.

Future Conferences

The 1992 AMIA conference will be in Berkeley, CA, next fall. For further information on AMIA, please contact Gregory Lukow, AMIA Secretary, at the National Center for Film and Video Preservation, Attn: The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

MEETINGS:

April 6-10, 1992. *The Imperfect Image; Photographs: Their Past, Present and Future*, hosted by the Centre for Photographic Conservation. To be held in Windermere, Cumbria, England. To receive additional information, please contact the Conference Coordinator, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England (081) 690-3678, FAX (081) 314-1940.

September 1992. *European Society of the History of Photography*. In Edinburgh, Scotland. Plan now! Further information will be forthcoming as conference plans develop.

October 16 - 18, 1992. *Women in Photography III: Creativity, Body Image, Biography*. Center for Creative Photography, Tucson, Arizona. Registration forms will be mailed in April 1992. For more information, please contact Nancy Lutz, WIP III, Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

COLLECTION SNAPSHOTS**BERENICE ABBOTT'S CHANGING NEW YORK AND THE NEW YORK PUBLIC LIBRARY**

Janet Murray, Project Cataloger, NYPL

In January 1991, the Photography Collection of The New York Public Library (NYPL) began a National Endowment for the Arts (NEA)-funded project to document its holdings of works from Berenice Abbott's Federal Art Project *Changing New York*. These holdings include more than 2,700 prints from over 350 negatives. The bulk of the collection consists of 8" x 10" contact prints that came to the library in 1943 from the offices of the New York City-Federal Art Project. The rest of the prints were removed from the library's "New York City View Collection," or are later prints donated by Ronald A. Kurtz, who holds Miss Abbott's archive.

The prints were brought together in 1989 during preparation for the exhibition *Berenice Abbott, Photographer: A Modern Vision*, which is concluding an international tour of five sites in Portland, Maine, this winter. The need for documentation of the materials was apparent. Only the approximately 250 prints from the "New York City View Collection" (now on microfiche) had been previously inventoried. The rest of the collection is inaccessible to researchers.

In the past, the Photography Department has used the RLIN's VIM (Research Library Information Network Visual Materials) file to document its collections. However, because

of the artifactual qualities of the prints, and the high duplication rate of the images, the decision was made to inventory them as art works on a local database using Q&A software. The Q&A software allows us to create a database for a large amount of information in a limited format. The database includes information about size, medium, inscriptions, mounts, condition, exhibition history, accession numbers, a brief narrative description of the subject of each image, subject headings based on LCTGM (The Library of Congress's [LC] *Thesaurus for Graphic Materials: Topical Terms for Subject Access*, the standard thesaurus of the department), a field for neighborhood names based largely on those found in the LC name authority file available on RLIN, the date the negative was made, records of copy negatives and numbers, and notes.

Some of the fields did not exist in the original database and were added later to accommodate such details as the frame number of the "New York City View Collection" microfiche. Subject access, originally thought too time consuming, was added early in the project. Q&A software allows for easy duplication of information from record to record, substantially speeding up the process of entering identical information for all the duplicate prints and allowing for more thorough documentation of the material's physical variety. An additional field for NOTES will be added to contain information from research, and from interviews with Miss Abbott, bringing together all aspects of documentation in one place.

Q&A's reports feature has allowed us to configure the information in a myriad of ways: sorting by date, then subject, for instance, or by negative number, then condition. The reports are an important interim tool for catching mistakes in the inputting, keeping track of the progress of the project, and most importantly, showing patterns that lead to new lines of inquiry. At the completion of the project, reports will be used by the staff and readers for access to the collection. The searching capability of the database allows us to focus on specific inquiries in great detail, and provide a report tailored to the specific request.

The final phase of the project will be the creation of separate collections for master prints and study or reference prints. Each of these collections will be arranged by image number. The master-prints file will contain exhibition-quality prints for each image and duplicates when necessary to accommodate various formats. Both collections will be cataloged in RLIN's VIM file where the existence of our local "finding aid" will be duly noted.

A NOTE CONCERNING RC BLACK-AND-WHITE PAPERS

Reported by Gary Saretzky, Educational Testing Service

Conventional wisdom among archivists over the past 20 years has stated that conventional black-and-white papers are preferable to resin-coated (RC) papers when image permanence is a primary concern. Although the most dramatic problem with early RC papers—cracking of the emulsion or the polyethylene coating within a few years—seems to have been resolved, most archivists and conservators continue to have persistent doubts about the longevity of RC in comparison to conventional black-and-white papers.

Nevertheless, RC papers continue to be widely used because processing and drying times are much shorter (saving both water and time) and they are less liable to be damaged through handling. Especially when toned for permanence, they can last a long time without significant change.

Given that RC black-and-white papers are going to be preserved in archival collections, it is important that archivists be aware of the factors which may cause changes in tonality during storage. Alfred A. Blaker, an RC advocate, in "The Case for RC, Revisited" (*Camera & Darkroom*, November 1991), discusses a problem that has not adequately been addressed in the literature—that of the permanence of developer-incorporated (DI) RC papers versus conventional RC papers.

In DI papers, developing agents are incorporated into the emulsion. As a result, the image develops very quickly, which is an advantage in machine processing. DI papers also may be developed in trays and thus hold a particular appeal for batch processing (when development times for individual prints are more difficult to control). Examples of DI papers include Ilford Multigrade III Rapid and Kodak Polycontrast II RC.

Blaker states that some DI papers have yellowed due to migration of the dry developing agent through the polyethylene coating shortly after manufacture. In "quite infrequent cases," the developer oxidizes and the yellow stain shows through both sides of the print. Since the stain occurs in the interior of the polyethylene sandwich, it is probably irreversible. Consequently, Blaker suggests that DI papers be avoided when permanence is desirable.

If readers of *Views* have come across this problem or others concerning permanence of RC black-and-white papers, I would be interested in collating this information and reporting the results. My address is ETS Archives 36-B, Princeton, NJ 08541.

EXHIBITIONS: What's Up

- through January 2, 1992. *Austrian Architecture and Design: Beyond Tradition in the 1990s*. Art Institute of Chicago.
- through January 4, 1992. *German Expressionist Prints and Illustrated Books*. New York Public Library, New York.
- through January 4, 1992. *The Duane Michaels Show*. Museum of Contemporary Photography, Columbia College, Chicago, IL.
- through January 5, 1992. *Graphicstudio Workshop*. National Gallery of Art, Washington, DC. (catalog)
- through January 5, 1992. *An Enduring Interest: The Photographs of Alexander Gardner*. Chrysler Museum, Norfolk, VA.
- through January 5, 1992. *Walker Evans*. National Gallery of Art, Washington, DC. (catalog)
- through January 5, 1992. *Photography in Nineteenth-Century America*. Aron Carter Museum, Fort Worth, TX. (catalog)
- through January 5, 1992. *Where the World Meets the Sky: Photographs of Ladakh and Tibet*. University Museum, University of Pennsylvania, Philadelphia.
- through January 12, 1992. *The Art of Paul Strand*. The Museum of Fine Arts, Houston, TX.
- through January 19, 1992. *Typologies: Nine Contemporary Photographers*. Corcoran Gallery of Art, Washington, DC.
- January 21 - March 29, 1992. *Working People: Photographs by Milton Rogovin*. National Museum American History, Washington.
- through February 8, 1992. *To Speak for Ourselves: Portraits of Chiefs and Elders by David Neel*. National Archives of Canada, Ottawa.
- through February 9, 1992. *Picturing California: A Century of Photographic Genius*. Museum of Photographic Arts, San Diego, CA.
- through February 1992. *Humor Under Fire*. National Archives of Canada, Ottawa.
- through March 1, 1992. *Walker Evans: Subway Photographs and Other Recent Acquisitions*. National Gallery of Art, Washington, DC. (catalog)
- through August 30, 1992. *Draw! Political Cartoons from Left to Right*. National Archives, Washington, DC. [It's already been up since June 14. Wonder what the cartoons will look like after being on exhibit for 14 months—Ed.]
- December 7, 1991 - March 15, 1992. *Visitors' Views: A Century of South Carolina Documentary Photography*. South Carolina State Museum, Columbia, SC.
- December 8, 1991 - ?. *1931 - Painters of Canada Series*. (An exhibition of Christmas cards and related material originally commissioned by Hallmark Cards Canada from prominent Canadian artists for Christmas 1931). Organized by the

National Archives of Canada and shown at the McMichael Canadiana Collection, Kleinburg, Ontario. (catalog)

December 14, 1991 - February 23, 1992. *Mary Ellen Mark: 25 Years*. Chrysler Museum, Norfolk, VA.

January 11 - March 22, 1992. *An Uncertain Grace: The Photographs of Sebastiao Salgado*. Corcoran Gallery of Art, Washington, DC.

February 1 - March 29. *Recent Acquisitions: Photography*. New York Public Library, New York.

February 4 - April 26. *An English Arcadia 1600-1990: Designs for Gardens and Garden Buildings in the Care of the National Trust*. Canadian Centre for Architecture, Montreal, Quebec.

February 6 - June 15. *Guardians of the North: Canadian Comic Book Heroes, from Johnny Canuck to Captain Canada*. National Archives of Canada, Ottawa. (catalog [In the form of a comic book, of course!—Ed.]

February 7 - April 5. *The Duane Michaels Show*. Milwaukee Art Museum, Milwaukee, WI.

February 17 - May 3. *Songs of My People*. Corcoran Gallery of Art, Washington, DC.

IN PRINT:

Antique Paper Guild. *Real Photo Postcard Value and Investment Guide*. Bellevue, WA: Antique Paper Guild, 1991. 230 p. \$31.95. (Order from the Guild, P.O. Box 5742, Bellevue, WA 98006, [206] 643-5701).

Barger, M. Susan and William B. White. *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991. 320 p. ISBN 0-87474-348-6H. \$60.

Burger, Barbara Lewis, comp. *Guide to the Holdings of the Still Picture Branch of the National Archives*. Washington, DC: GPO, 1991. ISBN 0-911333-83-5; 90-5834. \$25 (\$3 p&h).

Ferrez, Gilberto. *Photography in Brazil, 1840-1900*. Translated by Stella de Sá Rego. Albuquerque: University of New Mexico Press, 1991. 256 p. ISBN 0-8263-1211-X. \$50.

Fine, Ruth E., and Mary Lee Corlett. *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*. Washington: National Gallery of Art, 1991. ISBN 0-89468-164-8. \$45 (\$5.50 p&h).

Greenough, Sarah. *Walker Evans: Subways and Streets*. Washington: National Gallery of Art, 1991. ISBN 0-89468-166-4. \$35 (\$5.50 p&h). (Order from NGA Publications Mail Order, 2000-B S. Club Dr., Landover, MD 20785, (301) 322-5900 [they accept checks, money

orders, Visa, MasterCard, and American Express]).

Hendriks, Klaus B., with Brian Thurgood, Joe Iraci, Brian Lesser, and Greg Hill. *Fundamentals of Photograph Conservation: A Study Guide*. Toronto: Lugus Publications in cooperation with the National Archives of Canada, and the Canadian Communications Group-Publishing, Supply & Services Canada [Phew, that's a mouthful!], 1991. 560 p. Ministry of Supply & Services Cat. No. SA2-191/1989E. ISBN 0-921633-80-7. Order from: Lugus Productions, Ltd., 48 Falcon St., Toronto, Ontario M4S 2P5 CANADA, (416) 322-5113. CDN \$195.

National Archives and Records Administration. *A NARA Evaluation. The Management of Audiovisual Records in Federal Agencies: A General Report*. Washington, DC: GPO, 1991.

_____. *Television Interviews 1951-55: A Catalog of Longines Chronoscope Interviews in the National Archives*. Washington, DC: GPO, 1991. 108 p. ISBN 0-911333-82-7. \$25 (\$3 p&h).

National Archives of Canada. *1931 Painters of Canada Series*. Ottawa: National Archives of Canada and Hallmark Cards Canada, 1991. 20 p. FREE from the National Archives, 395 Wellington St, Ottawa K1A 0N3. [Love those free Canuck pubs!]

Olsen, Nancy. *Cataloging Motion Pictures and Videorecordings*. Lake Crystal, MN: Soldier Creek Press, 1991. ISBN 0-93699-638-2.

Palmquist, Peter, ed. *Photographers: A Sourcebook for Historical Research. Featuring Richard Rudisill's Directories of Photographers: An Annotated World Bibliography*. Brownsville, CA: Carl Mautz Publishing, 1991. 120 p. ISBN 0-96219-402-6. \$25. (\$3 p&h). Order from the publisher, P.O. Box 9, Brownsville, CA 95919. [This publication is a MUST for any major research collection—Ed.]

Palmquist, Peter. *Shadow Catchers: A Directory of Women in California Photography 1900-1920*. Arcata, CA: By the author, 1991. 352 p. \$50 (\$3.50 p&h; CA residents add 7¼% sales tax). Order from Peter E. Palmquist, 1183 Union Street, Arcata, CA 95521, (707) 822-3857.

Pierce, Sally, and Slaughterback, Catharina. *Boston Lithography, 1825-1880*. Boston: Boston Athenæum, 1991. 204 p. ISBN 0-93455-257-6 \$48 (\$2 p&h). Order from the Boston Athenæum, 10½ Beacon Street, Boston, MA 01208-3777, (617) 227-0270.

Poro, Jennifer, ed. *Photograph Preservation and the Research Library*. Mountain View, CA: The Research Libraries Group, Inc., 1991. Free (\$5 p&h). (Order from RLG, 1200 Villa Street, Mountain View, CA 94041-1100, (415) 962-9951).

Vogt O'Connor, Diane. *Guide to Photographic Collections at the Smithsonian Institution: National Museum of Natural History, National Zoological Park, Smithsonian Astrophysical Observatory, and Smithsonian Tropical Research Institute*. Washington: Smithsonian Institution Press, 1991. 256 p. ISBN 1-56098-033-8P. \$40 (\$2.25 p&h). Order from the press at Blue Ridge Summit, PA 17294-0900, (717) 794-2148.

Wood, John. *America and the Daguerreotype*. Iowa City: University of Iowa Press, 1991. 288 p. ISBN 0-87745-334-9. \$65. (\$2.50 p&h)

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

SOUTHWEST

Santa Fe, NM. photo-eye books [yes, all lower case], formerly of Austin, TX, has moved its mail-order business to and opened a retail store in Santa Fe. Their new address is 376 Garcia Street, Santa Fe 87591; phone (505) 988-5152, FAX (505) 988-4955. They encourage all of us to come see them in the Land of Enchantment. [We visited them while at the *Daugerreian Society meeting—it's well worth the trip—Ed.*]

SOUTH

New Orleans, LA. It is with deep regret that we announce the passing of John A. Mahé, II, Senior Curator of the Historic New Orleans Collection since 1986. John died

March 31, 1991. He was 42. Beginning his career at the collection in 1975, he contributed significantly to the transformation of the young institution into a major museum and research center. John was responsible for exhibitions, exhibition catalogues, and important curatorial acquisitions. In addition, he was co-editor of the *Encyclopædia of New Orleans Artists, 1718-1918*. Through John's efforts, the 1987 North American Print Conference was held in New Orleans, with the Historic New Orleans Collection serving as host institution. At the time of his death, he was editing the papers presented at the conference for future publication. This collection of papers will be the first published survey of the history of printmaking in New Orleans. John Mahé will be missed and remembered for his contribution to the knowledge of art, printmaking, and map collecting in Louisiana. [For those of us who were fortunate to count John as a friend, we will miss him for much more than that—Ed.]

MID-ATLANTIC

Washington, DC. Well, folks, they're at it again. This time it's the National Museum of American Art's Elizabeth Broun, eliminating a piece by Sol LeWitt from the exhibition, *Edward Muybridge and Contemporary American Photography*. It appears that LeWitt's piece, "Muybridge I," tips the hat to one of Muybridge's *Animal Locomotion* studies. Consisting of ten boxes-with-peep-holes arranged in a row on the wall, the images consist of a woman walking toward the camera (and, therefore, the viewer). The last box contains a photo of the woman's abdomen. Broun saw it as a "degrading peepshow" Fortunately, the piece was returned to the exhibition. See **What's Up** for current and upcoming venues. [From an article in the *Philadelphia Inquirer*, August 4, 1991.]

The National Museum of American History now has two small galleries devoted

to documentary photography exhibits. One is located in the basement between the cafeteria and gift/bookshop. The other is on the first floor, west end.

Maricia Battle, formerly a photo curator at the Moorland-Spingarn Research Center at Howard University is now the Assistant Curator of Photography at the Smithsonian's National Museum of American Art. She is working with Merry Foresta. We wish her well.

Alan F. Lewis, a consultant in audio-visual archives, has recently accepted a position with the National Archives and Records Administration. Alan will manage the Motion Picture, Sound and Video Branch's preservation facility in Alexandria, VA, until the Archive's move to College Park, MD, in 1994.

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) 501-5810, M-F 7:15-3:45, FAX: 501-5801. **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. **Chair:** Richard Pearce-Moses, Archives and Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006, (602) 985-9276, FAX: 985-9169, Bitnet IACRPM@ASUACAD.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 15, 1992. Opinions expressed are those of the authors.

Non-Profit Organization
U.S. Postage
Paid
Chicago, Illinois
Permit No. 885

The Society of American Archivists
600 S. Federal, Suite 504, Chicago, IL 60605

